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ION PICTURE HERALD

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DISTRIBUTORS PICK LEADERS TO EFFECT SELF-REGULATION AFTER MEETING ROOSEVELT

C.I.O. GAINS A FOOTHOLD IN FILMS BY NEWSREEL COUP

HOLLYWOOD SCREEN WRITERS' GUILD WINS NLRB ELECTION

REDS CRY "SABOTAGE," CALL STUDIO WORKERS TO "CAUSE"

VOL. 132, NO. 1

JULY 2, 1938

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The LION'S ROAR



That wasn't an earthquake in New York last week. It was Bob Taylor's arrival in person. THE CROWD ROARS when Bob appears.

A summer release and better than "The Yank." This isn't hoarding.

"YELLOW JACK" gets editorial praise. (Yellow journals included.) We've got stacks of editorials. Things like that help the whole industry.

A big hand for Bob Montgomery too. All our Bobs are swell actors. Bob Taylor, Bob Donat, Bob Young, Bob Benchley. S'help me, Bob.

★ ★ ★ ★ ★

DIPLOMA FOR ANDY HARDY



Get a diploma Mr. Showman and hand it to the Judge Hardy Family. They have completely won the public. "LOVE FINDS ANDY HARDY" is the hardiest of them all. In addition to popular Mickey Rooney, Lewis Stone, Cecilia Parker and all the other folks there's Judy Garland for the songs. It's a sweet attraction for the good old summertime. Give it "A" time. Enjoy pay-time.

★ ★ ★ ★ ★

"BUSINESS IS GOOD THANK YOU!"

If you don't like to read box-office reports, skip this. But for the statistical-minded: Hold-Overs on "Three Comrades" continue: 3rd Week, Capitol, N. Y.; Chicago; 2nd Week at Louisville, Los Angeles (day and date State and Grauman's), Portland, Salt Lake City, Seattle, San Francisco, Cleveland, Hartford, New Haven, Washington, D. C., Worcester, Philadelphia, Buffalo. "Yellow Jack" played two weeks in 'Frisco, New York, Hartford, Cleveland, Philadelphia, Cincinnati, and elsewhere. "Woman Against Woman" opening nicely in first engagements.

"Sweetheart of the day"



AMERICA IS WAITING FOR MARGARET SULLAVAN IN "SHOPWORN ANGEL"

No underground rumors this time. This is above-ground news. We get it straight and you'll get it straight at the box-office. "THE SHOPWORN ANGEL" is a wow. Predictions about Margaret Sullavan's boom at the box-office come true. (And Jimmy Stewart's the perfect choice opposite her.) Remember what the critics said about Miss S. in "Three Comrades". "One of our greatest actresses"—*Herald-Trib.*; "Brilliantly effective"—*Mirror*; "Performance of real and poignant power"—*Telegraph*; "Best of her career"—*News*. Building star assets is an uncommon talent in film industry but Leo knows how. He gives you Margaret Sullavan.

★ ★ ★ ★ ★

RELEASES FOR JULY

July 1st

"PORT OF SEVEN SEAS"
"Brimstone" Beery Repeats!
starring WALLACE BEERY
featuring
Frank Morgan · Maureen O'Sullivan
John Beal and Jessie Ralph

July 1st

"FAST COMPANY"
(from the popular novel)
with Melvyn Douglas · Florence Rice
Claire Dodd · Shepperd Strudwick · Louis Calhern · Nat Pendleton · Douglas Dumbrille

July 8th

MARGARET SULLAVAN
JAMES STEWART *in*
"THE SHOPWORN ANGEL"
with Walter Pidgeon
(One of M-G-M's top flight)

July 15th

ROBERT TAYLOR *in*
"THE CROWD ROARS"
with Edward Arnold · Frank Morgan
Maureen O'Sullivan · William Gargan
Lionel Stander · Jane Wyman
(An absolute knockout)

July 22nd

"LOVE FINDS ANDY HARDY"
(The best Judge Hardy story to date)
with Lewis Stone · Mickey Rooney
Judy Garland · Cecilia Parker · Fay Holden



WHAT THE TRADE IS SAYING ABOUT M-G-M'S ANNUAL ANNOUNCEMENT

(clipped from the mail)

"Was particularly interested in discovering that out of 55 properties listed in M-G-M library of available material 26 are best-selling books and 18 are well-known stage plays."

"Your star list looks great."

"Most impressive array of material and experts ever lined up by one company. It's like an industry all by itself."

"The only product that spells continued success for me."

"How swift and easy the years roll around when you are protected by Leo."

"Looks like there'll be at least 30 with big star names which is sweet music to my box-office."

"And Metro puts two or more stars in the same picture."

★ ★ ★ ★ ★



Fan ad in August magazines in addition to big national billboard campaign





"THAT REMINDS ME OF A STORY!"

The one about Heifetz' sensational premiere. Godowsky, the pianist, and Elman, the violinist, watch from a box. "It's a hot night," says Elman, mopping his brow. "Not for pianists", says Godowsky. Leo has a happy talent for coming through with Big Ones. When you need them, Winter, Fall, Spring or Summer. For instance, in addition to the four great attractions listed in the first column on this page for July, there's CLARK GABLE, MYRNA LOY in "TOO HOT TO HANDLE" (bigger than "Test Pilot") and "LISTEN DARLING" a grand show with Freddie Bartholomew, Judy Garland and others.

★ ★ ★ ★ ★

Well, so long.

★ ★ ★ ★ ★

See you in the movies. —Leo

BROOKLYN DAILY EAG

LOCAL BOY MAKES GOOD!



READ ALL ABOUT IT...

Reprinted from M.P. Daily

Hollywood Preview Audience In Stitches

It takes a particularly special grade of comedy to throw a calloused Hollywood preview audience into stitches and tears and that is what this one did.

It's as full of gags as the breakfast food broadcasts are of prairie tenors and it is one of these, as phoney as he is melodic, that Dick Powell plays and sings in championship style. The



film is fast, loud, tuneful, witty, smart in a very melodious and purposely naive manner.

Pat O'Brien, in a faster and funnier role than he's had in years and Priscilla Lane as a crooning cowgirl top a large and competent cast which seems to have enjoyed every moment of their several chores. Their gayety comes across with a bang.

Five of the highly singable songs are by Richard Whiting and Johnny Mercer, the latter also collaborating with Harry Warren on the sixth. As threaded through the action the tunes highlight the story without stopping it. As sung by Powell and Miss Lane they are quite, quite something!

It's for laughs exclusively and packed with said same!

Reprinted from Hollywood Reporter

'Cowboy From Brooklyn' A Hit!

Great Cast, Script and Direction

The picture is great entertainment and should click heavily with any type audience and requires only a good start by enterprising showmen for a certain successful engagement!



With the trend toward Westerns, Warners have put their tongue in their cheek and pulled a gay and riotous "hoss opry" out of their saddle bags. The story speeds along to a fast finish and polished direction and an able cast keep the film going at top pace throughout. The tunes by Richard Whiting and Johnny Mercer are catchy, situations are side-splitting, and a good time will be enjoyed by all!



ACTION FROM WARNER

"Cowboy fro

By Richard Whiting and Johnny Mercer
"RIDE, TENDERFOOT, RIDE"
"I'LL DREAM TONIGHT"
"I'VE GOT A HEARTFUL OF MUSIC"
"COWBOY FROM BROOKLYN"

DICK POWELL • PAT O'B

Screen Play by Earl Baldwin • From the Play "Howdy Stranger"

▶ *Reprinted from M. P. Herald*

Final Reels Had The House In An Uproar Of Laughter!



▶ *Reprinted from Film Daily*

UPROARIOUSLY FUNNY COMEDY

Should Pile Up Heavy Quota Of Laughs In Any Theater

Lloyd Bacon guided the fun-mak-ing and overlooked no opportuni-ties to win laughs. Dick Powell does well in the title role, while fast-talking Pat O'Brien was never bet-ter. Priscilla Lane comes through with a performance that should give her choice roles in the future.

▶ Reprinted from Los Angeles Examiner

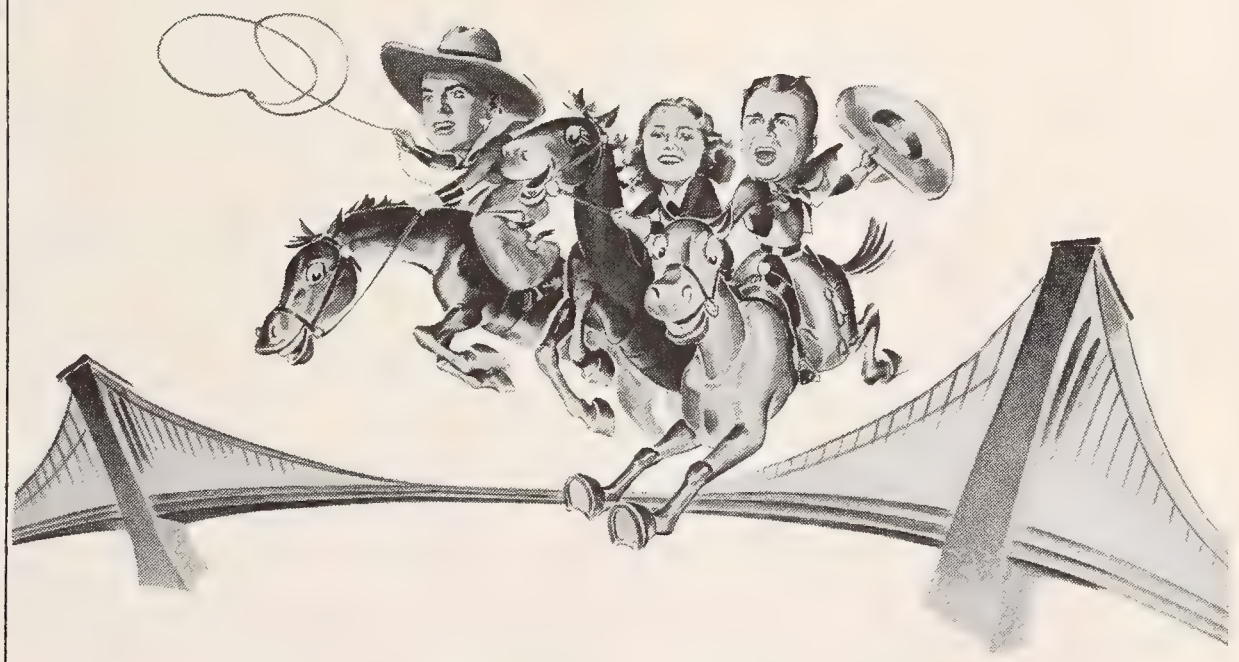
'Cowboy From Brooklyn' Makes Preview Hit!

There are a million "yip-pees" in this outdoor opera with its tongue in cheek and every "yippee" is a laugh...You're in on the fun all the way . . . Dick Powell has his best role in a long time . . . Pat O'Brien has never been so funny . . . preview audience went for it hook, line and sinker, and it's sure to make plenty o' money at the boxoffice.



▶ *Reprinted from Los Angeles Times*

TRULY UPROARIOUS, EXCEEDINGLY CLEVER ENTERTAINMENT



It Is Thoroughgoing Entertainment, And Will Be Very Widely Appreciated

ROS!

m Brooklyn"

IEN • PRISCILLA LANE

DICK FORAN • ANN SHERIDAN • JOHNNIE DAVIS • RONALD REAGAN

YES, WE ARE HOARDING!

If delivery of a picture every week, as we promised, is hoarding—we are guilty!

If delivering two or more A pictures every month through the heat of May, June, July and August is hoarding—we are guilty!

If delivering to Exhibitors in July three of our most expensive A pictures—Shirley Temple in LITTLE MISS BROADWAY, ALWAYS GOODBYE, and I'LL GIVE A MILLION—is hoarding—we are guilty.

Since April 1 our release schedule shows the following class A pictures:

April 15 — IN OLD CHICAGO
April 29 — FOUR MEN AND A PRAYER
May 13 — KENTUCKY MOONSHINE
May 20 — RASCALS
May 27 — KIDNAPPED
June 3 — JOSETTE
June 17 — THREE BLIND MICE
July 1 — ALWAYS GOODBYE
July 22 — I'LL GIVE A MILLION
July 29 — LITTLE MISS BROADWAY

With the exception of the Jane Withers picture, not one of these cost less than $600,000. Every one of them had been promised. Every one of our promises has been kept.

If this is hoarding, we are guilty.

Twentieth Century-Fox is not only guilty but proud of this kind of hoarding. Last year, this year, next year—always—we consider commitments for delivery of pictures our most serious responsibility. This responsibility runs through the summer, for it knows no season—knows no break.

We have kept faith with our customers, and they know it. We are not interested in the opinion of any competitor.

Our policy remains the same:

To produce the best possible pictures to get the public into theatres, not to produce statements to keep them out.

Sidney R. Kent

President, 20th Century-Fox Film Corp.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 1 — July 2, 1938

WHITE HOUSE

THE motion picture industry moves into a new period of internal and external adjustments. Unionizations and labour affairs are newly astir, with Government taking a hand through the National Labor Relations Board, this week certifying the American Newspaper Guild as the bargaining agent for editorial, and some other, employes of Paramount News, and conducting a poll in Hollywood, first of its kind among studio workers, resulting in designation of the Screen Writers Guild as the bargaining agency for writers.

The New York order brings, substantially at the home office of the industry, the C.I.O. face to face with A.F.L., as represented by the I.A.T.S.E., with its projectionists who tend the machines where Paramount edits the News.

On the larger stage was the scene of Saturday last when the heads of eight of the principal corporations of the organized industry, accompanied by the head of their trade association, had audience with President Roosevelt at the White House.

ALMOST probably closely related development came Tuesday afternoon with the announcement that a special committee or board to consider a program and code of revised trade practices had been designated to represent the organized industry. The membership includes Mr. Sidney Kent, Mr. Nicholas M. Schenck, Mr. Leo Spitz, Mr. Abraham Montague, Mr. Ned E. Depinet and Mr. William F. Rodgers.

It is much in the consciousness of the whole of the screen industry that there are and long have been many pending and impending legislations and litigations addressed at the structure and conduct of the business. Conspicuously impending is that ponderoso promise of wide and deep inquiry into industrial monopoly as one of the President's personally planned projects. And one may not forget that for several years now official Washington has been at least knee deep, or deeper, in committee reports, complaints and findings of sorts about the motion picture industry and its operations.

There may or may not have been something beyond coincidence in that Mr. Nicholas M. Schenck was up to Hyde Park to see the President, on an unrelated errand with a delegation bearing a charities check, on the Wednesday before the gathering at the White House on Saturday. Anyway that was twice in one week.

ALL that officially emanates from the White House session, issuing from the hand of Mr. Will Hays, says that "we were called to discuss the general conditions," and remarking that "these are times that call for cooperative endeavour."

Regardless of what the details of that conference may have been, in a broad sense every student of the industry must know what was in the minds of both sides of the table and the approximations with which it was discussed.

Meanwhile distinct progress is had when leaders of the industry get audience and hearing at the White House. Understandings can clarify. The situation is at least more promising than that day some years ago when the motion picture industry got called to the Blue Eagle's cage down in Washington without even a letter of introduction to the White House.

△ △ △

FAMILIAR story. Out at Herrin in Illinois Mr. John Marlowe had been trying to build a new theatre. He had been paying the scale for labor, to A. F. of L. unions. CIO demanded recognition. The job stopped. Business is like that, nowadays.

△ △ △

DICTATORSHIPS do have their points. A cable to Film Daily from Berlin announces that "new German film laws provide for the shortening of credits on film titles . . ." It seems that only those who really contribute importantly to the production are to be named. For some pictures that would let in no one except the stockholders.

△ △ △

WHEN the first Atlantic cable united the New World and the Old its first message, from the hand of Samuel Morse, was: "What God hath wrought." The other night all that the science of applied electronics could bring to bear, armies of technicians, millions of dollars worth of intricate equipment, were brought to focus on the job of telling the world about a brace of sluggers socking at each other in a ball park. Time, they say, marches on—if so, time is on the loose.

△ △ △

IF you should want to know which is the editor's desk in any motion picture journal's office, look for the one which has on it cocoanuts, pineapples, painted turtles, chameleons or other miscellany supposed to suggest a title tie-up. Our janitor says this business is literal minded. So are the customers.

△ △ △

THE Associated Press reports that the physicians to Mr. Bernard Shaw have issued instructions to him including: "Do not talk to any one about anything. Do not write articles. Do not read controversial articles." That fixes him up to one reader's liking. All that could now be asked is that he be ordered to shave.

△ △ △

IT was just possibly with a consciousness that he might be discussed in print that Mr. Heywood Broun suggested the other day that the government might well launch daily newspapers in certain centers not now enjoying the service of competing papers. Uncle Sam's highest attainment in journalism so far is the Congressional Record. The greatest distinction of that publication is that it has no over-set.

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This Week

Self-Regulation

First official step was taken Tuesday by distributors for effecting self-regulation in distribution-exhibition when they formally announced the appointment of S. R. Kent, president of Twentieth Century-Fox Film as chairman of a committee "charged with developing a program for the solution of such trade problems in the industry as are still matters of contention."

Alternates to Mr. Kent as chairman are Nicholas M. Schenck, president of Loew's, and Leo Spitz, president of RKO Radio Pictures. The committee itself is composed of William F. Rodgers, general sales manager of Loew's; Ned E. Depinet, vice-president of RKO Radio, and Abe Montague, general sales manager of Columbia.

On completion of the program, the distributors will "renew cooperative efforts with representatives of all exhibitor interests for new steps in the self-regulation required for the further progress of the industry."

The distributors' announcement appears on page 12, *together with an analysis of possible forms of action and details of events leading up to the move.*

Treaties

Germany, Italy and Japan, already allied in an economic partnership which includes the motion picture industry, have entered, at the instigation of Japan, upon a tripartite agreement under which "cultural" films will be exchanged and distributed in each country free of charge except for transportation. The Italo-Japanese treaty is already in operation and the Nazi-Japanese pact is nearing completion.

A motion picture trade agreement between France and Germany has been renewed in spite of protests in the French trade press that the treaty in the past has worked almost wholly to the advantage of the Reich.

The treaties are reported on page 39.

Rainbow in the South

RKO Radio's business is on the upgrade in South America and the future for American companies generally looks bright, Phil Reisman, foreign head, said this week on his return from an extended survey in that territory. Ben Y. Cammack, Latin American manager, accompanied him.

The trip was Mr. Reisman's first to South America. He visited 12 countries, including Brazil, Argentina, Uruguay, Chile, Peru, Ecuador, Panama, Cuba, Colombia and others. Mr. Cammack installed Max Gomez as Mexico manager, the latter being succeeded by George Kallman as manager in Chile. No changes in the distribution personnel were made.

Armed Truce

Observers detected the glint of cold steel beneath the present friendly negotiations between the Cinematograph Renters' Association and the Kinematograph Renters Society on rental concessions under the proposed "Small Exhibitors' Terms" plan. The CEA, strong with the memory of the determined stand they made on grading, will not take no for an answer in spite of disinterest and the claim of the renters that the terms are or should be a matter of negotiation between the exhibitor and the individual distributor.

Aubrey Flanagan's London letter is on page 45.

Reissues in Court

Clinton E. Miller, trustee for Ambassador Pictures, Inc., and Conn Pictures, Inc., undergoing reorganization, will seek permission of the Federal Court, Los Angeles, to reissue 32 pictures which the corporations, headed by Maurice Conn, produced during their lifetime as active organizations. Mr. Miller will present his proposal to the court August 29th. He will suggest that the films be resold and the accumulated revenue from the bookings be used to liquidate debts as far as possible, following which the companies would be disbanded.

Editorial	Page 7
The Hollywood Scene	Page 25
This Week in Pictures	Page 10
Release Chart	Page 61
Managers' Round Table	Page 53
In the Cutting Room	Page 29
Showmen's Reviews	Page 40
Asides and Interludes	Page 37
In the Courts	Page 52
In the Newsreels	Page 71
Short Subjects on Broadway	Page 32
What the Picture Did for Me	Page 47
British Studios	Page 44
Jenkins' Colyum	Page 71
Deaths of the Week	Page 52
From Readers	Page 52

French Decree

An effort on the part of the French Government to relieve a situation under which American distributors in the last year have found their quotas for dubbed pictures too quickly exhausted because of a flood of old pictures has been made in the regulations for the year beginning July 1, 1938. Chief among the new provisions is one which prohibits the dubbing of films more than two years' old. Exceptions will be made in the case of pictures of outstanding artistic merit or technical interest. Other provisions are that registration for dubbing films may be had only after the dubbing work has been completed, that the distribution of visas among importing countries may be decided by ministerial decree, that films not fulfilling the terms of the decree and already registered for the second half of 1938 will not be given visas, and that French language films made in other countries must carry the name of the country of origin.

Anti-Trust Case

George Wright, attorney of Interstate Circuit, filed motions in Dallas Wednesday with W. H. Atwell, federal judge, asking additional findings of fact and conclusions at law in the anti-trust suit recently sent back from the United States supreme court for proper findings and conclusions. Arguments on the motions will be heard next Tuesday. This is the Dallas case concerning the right of distributors to govern admissions charged by theatres showing their pictures. The additions asked by Mr. Wright include the exclusion of dealings in the Rio Grande Valley and the city of Austin and a conclusion which finds agreements entered into between Interstate and individual distributors did not constitute a conspiracy or violation.

Radio "Shocks"

The Federal Communications Commission, target of numerous debates during the last Congress, received two additional shocks this week. The first came when George Henry Payne, FCC commissioner, and E. E. Cox, representative of Georgia, traded insults and the second resulted from John Shepard III, president of the Yankee Network, declaring that approval of general super-power use would probably lead to the formation of a new network which would ruin broadcasting. Then, as a climax to the FCC's troubles, Station WTAR. Norfolk, Va., demanded that the commission carry out the duty imposed upon it by the communications act and issue regulations governing the use of stations by political candidates.

The FCC's troubles are fully detailed on page 18.

Communists Attack

Hollywood producers were charged this week with "sabotage" by the Communist Party, in a three-article attack appearing in the *Daily Worker*—"Central Organ" of the Communists in the U. S.

Apparently pointed to gain the sympathy and support of studio workers, particularly the Guilds, the Communists alleged studio employers were "wrecking" Hollywood unions, in order to "beat down" workers.

The Guilds and other production workers were urged to "fight the producers and bankers," and in this they "will find immediate support in the dynamic progressive movement that has developed on the West Coast," said the Reds.

The Communists further called for the production of "another kind of film" other than those now being produced—"the kind that carries the message of international security and peace."

See page 15.

Clearing the Decks

Murray Silverstone, executive head of the United Artists Corporation, resigned this week as managing director of the United Artists British company, a post he has held for some years.

The resignation was not unexpected. Mr. Silverstone arrived in London last week to clear up personal and business affairs connected with his tenure of office as managing director of United Artists there, before returning to the United States July 11th. On Tuesday Mr. Silverstone will be tendered a joint complimentary luncheon in London by the KRS and CEA.

E. T. Carr and George Archibald have been appointed joint managing directors of the United Artists British company. Mr. Carr will head the sales organization, and Mr. Archibald will be in charge of administration and finance.

Disney Features

Negotiations for the release of future feature length cartoons are being carried on by Walt Disney and RKO-Radio Pictures, Mr. Disney revealed in New York this week. He also said that "Pinocchio" will be his second feature length film and that it probably will be released next Spring. The growth of the Disney company, from employing about 250 employees five years ago to the employing of 800 now, will result in the erecting within the near future of a new Hollywood studio at a cost of from $1,500,000 to $2,000,000. In addition to producing "Pinocchio," Mr. Disney plans to make feature length cartoons based on "Bambi," "Alice in Wonderland" and "Cinderella."

Details are on page 22.

Optimistic Note

Earnings of Loew's, Inc., for the first six months of the year will be comparable to the 1937 period, allowing for present business conditions, David Bernstein, vice-president and treasurer, said before sailing with Mrs. Bernstein on the *Normandie* Wednesday.

Bernard Hyman, production executive at Metro-Goldwyn-Mayer, has been named to the administrative executive group. In addition to announcing Mr. Hyman's promotion, the studio this week stated that Al Lichtman in the future will spend most of his time at the studio, acting in a general advisory capacity.

Hunt Stromberg will continue as an independent producer, the studio said.

Aid for Musicians

Members of the executive board of the American Federation of Musicians will go to Hollywood in August to discuss the question of reemployment of musicians in theatres, particularly those controlled by producer-distributor companies, officials of the Federation said this week. It was indicated that the Federation is not especially concerned with the music problem at present in Hollywood itself but the full attention of the organization's leaders will be devoted to the question of employment in theatres as soon as present widespread negotiations with broadcasters and recording companies are completed.

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Films in Education

All sections of the United States were represented this week when 20,000 educators gathered in New York City for the 75th annual convention of the National Education Association. Films and the part they are playing in education were among the important topics discussed. Coincident with the convention, the New York World's Fair, Inc., announced that its department of education is cooperating with the Federal Government and the motion picture industry in the preparation of a feature film on the history of the United States.

Both matters are discussed in stories on page 31.

Joins Selznick

B. P. Schulberg, lately an independent contributor to the Paramount release schedule, this week joined the producing staff of David O. Selznick. The exact nature of his first assignment was not disclosed but it is generally understood that he will have a responsible post with relation to the future operations of the studio.

Mr. Schulberg, a graduate of the College of the City of New York, started his career as a reporter for the old *New York Evening Mail.* Two years later he left the newspaper to become associate editor of a magazine known as Film Reports. A year later he accepted a dual post of publicity director and scenario writer with Rex Pictures Corporation, and a year later went with Adolph Zukor when Mr. Zukor launched his Famous Players Company. He exploited the first feature length motion picture sold in America, "Queen Elizabeth."

Reelections

All the present officers of Paramount were reelected for the coming year at the monthly meeting of the board of directors held at the home office this week.

The officers are: Barney Balaban, president; Adolph Zukor, chairman of the board; Neil F. Agnew, Y. Frank Freeman, George Bagnall, John W. Hicks, Jr., and Austin C. Keough, vice-presidents; Walter B. Cokell, treasurer; Mr. Bagnall, assistant treasurer; Mr. Keough, secretary; Norman Collyer, Jacob H. Karp and Frank Meyer, assistant secretaries; Fred Mohrhart, comptroller.

Elected to the executive committee of the company were: Stanton Griffis, chairman; Mr. Agnew, Mr. Balaban, Stephen Callaghan, Mr. Freeman, Harvey D. Gibson, John D. Hertz, Maurice Newton and Mr. Zukor. Alternates are Mr. Hicks and Mr. Keough.

William H. Wright this week was appointed an associate producer at the Paramount studio.

"THE MAJORS" *go to* WASHINGTON



Nicholas M. Schenck



Barney Balaban



Leo Spitz



Sidney R. Kent



N. J. Blumberg



R. B. Wilby, southland circuit operator, in the gardens of his Atlanta home.

Joe Gibson, below, RKO Pathe News cameraman, received the Cuban national medal of honor for his photography.

EXECUTIVES of eight motion picture companies and Will H. Hays, president of the Motion Picture Producers and Distributors of America, were received by President Roosevelt in the White House on Saturday, June 25th, for a half hour audience. The group included, besides Mr. Hays, Barney Balaban, president of Paramount; N. J. Blumberg, president of Universal; Harry Cohn, president of Columbia; Sidney R. Kent, president of Twentieth Century-Fox; George J. Schaefer, general sales manager of United Artists; Nicholas M. Schenck, president of Loew's, Inc.; Leo Spitz, president of RKO, and Albert Warner, vice-president and treasurer of Warner Brothers.

It was understood the discussions touched the Government's anti-monopoly campaign plans for which were announced this week by the Department of Justice and by the joint legislative committee appointed to investigate big business. Also mentioned, it was said, were the aid given American pictures abroad under the reciprocal trade agreement policy and industry cooperation with the Administration in its drive for recovery.

Speaking for the group following the conference Mr. Hays said:

"The motion picture industry, with its world distribution, is a peculiarly sensitive barometer of business conditions everywhere. We were glad to discuss with the President the general conditions and the steps of industrial activity by producers and distributors. We were particularly struck with the President's close knowledge of our industry's problems, and I believe the President in turn received an encouraging picture of production activities and of the continued progress in self-regulation by the motion picture industry. These are times that call for increased cooperative endeavor not only within the industry but between industry and government."

On Tuesday it was announced that distributors had appointed a committee, headed by Mr. Kent, to study and develop a trade practice program.



Nicholas M. Schenck, as a member of the committee which supervised the balls in honor of President Roosevelt's birthday, joins in presenting, right, a check for $1,010,000 to the President at Hyde Park for the Foundation for Infantile Paralysis. Left to right: George E. Allen, Mr. Schenck, Basil O'Connor, Averill Harriman, Dr. Leroy Hubbard, Clay Williams and Keith Morgan.



Pictures, Inc.

"We were particularly struck with the President's close knowledge of our industry's problems."

—WILL H. HAYS



George J. Schaefer



Harry Cohn



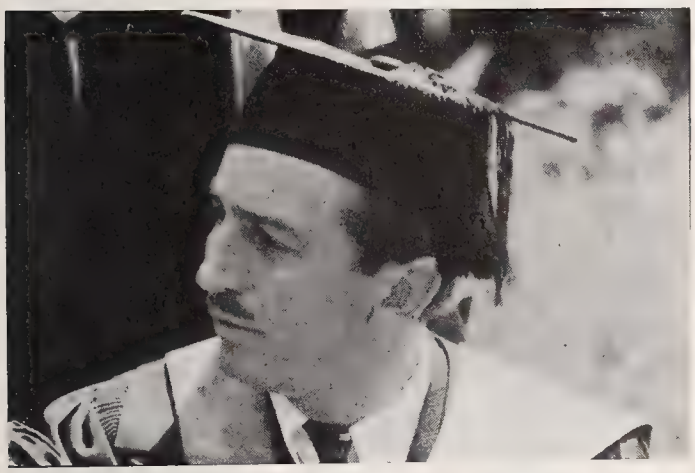
Albert Warner



Will H. Hays



Franklin D. Roosevelt

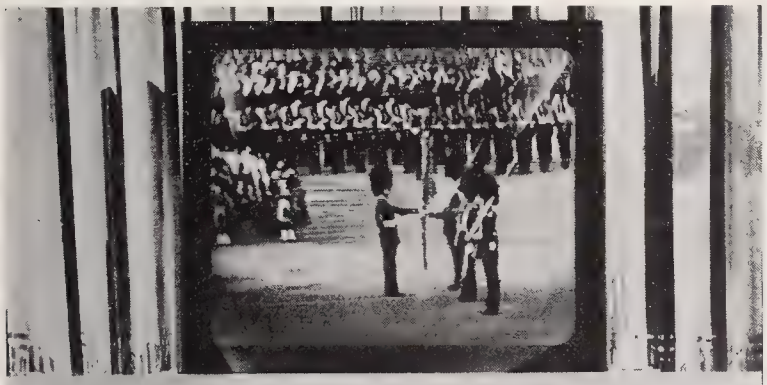


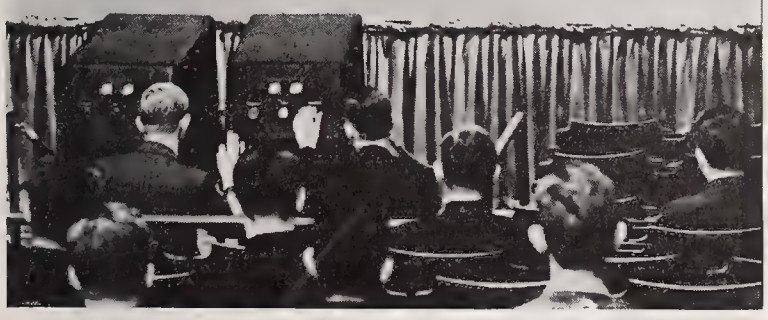
Honored by the Crimson and the Blue for his color cartoons, Walt Disney is shown above at Harvard whose class of 1928 went one step further than Yale and dedicated its Class Day to "Snow White."



Cosmo Sileo Photo

Sonja Henie, on her way to a vacation in Norway, and Spyros Skouras arrive in New York by plane from the coast. The National Theatres head was accompanied by his sons, Plato, shown with him, and Spyros, Jr.





Theate television as it has come to pass in England, showing one of the first screenings in the Tatler theatre, London, conducted by GB Equipments. The transmission depicts the trooping of the colors in honor of the King's birthday.

At the Warner Brothers studio golf tournament in Hollywood. Harry M. Warner, below left, fresh from his attack on his fellow producers for what he called "hoarding," and Charles Einfeld, Warner director of advertising and publicity.





DISTRIBUTORS ANNOUNCE COMMITTEE TO EFFECT SELF-REGULATION

by JAMES P. CUNNINGHAM

First official admission by distributors that a trade practice program will be devised for self-regulating distributor-exhibitor relations came on Tuesday afternoon in a formal statement from the distributors announcing that Sidney R. Kent, president of Twentieth Century-Fox Film, has agreed to act as chairman of a committee "charged with developing a program for the solution of such trade problems in the industry as are still matters of contention."

Serving with Mr. Kent as alternates are Nicholas M. Schenck, president of Loew's, Inc., and Leo Spitz, president of RKO Radio Pictures, Inc.

The negotiating committee will consist of William F. Rodgers, general sales manager of Loew's; Ned E. Depinet, vice-president of RKO Radio, and Abe Montague, general sales manager of Columbia Pictures—all of them considered friendly toward self-regulation, thus strengthening the possibility of its enactment.

The program which they will devise, when completed, will be the basis of "renewed cooperative efforts with representatives both of all organized and individual exhibitor interests throughout the country for new steps in the self-regulation required for the further progress of the industry."

Completing Program First

Not until the program has been completed will the distributors have any open or direct negotiations with exhibitors or their representatives, the distributors on this occasion preferring to avoid the stalemates met in the numerous "round table" trade practice conversations with exhibitors which preceded the present action.

Statement of the distributors' intention was issued through Mr. Kent's Twentieth Century-Fox offices in New York. It follows exclusive publication in MOTION PICTURE HERALD, on May 7th, that "machinery for adjusting local disputes and a program of 'fair practices' will be presented to exhibitors by distributors by midsummer." It also follows exclusive HERALD publication, on June 18th, of the fact that "distributing companies are now at work, secretly, on the formulation of a program."

Designation of Mr. Kent as chairman of the committee is further recognition of his position as the leading spirit for years for a program pointing to amicable adjustment of distributor-exhibitor problems.

The announcement by the distributors came three days after Mr. Kent and Mr. Schenck, accompanied by Will H. Hays and six other leaders of the organized industry had discussed trade problems with President Roosevelt at the White House (see page 10). At the conclusion of the conference Mr. Hays, speaking for the film group, said: ". . . I believe the President . . . received an encouraging picture . . . of the continued progress in self-regulation by the motion picture industry."

Presumably the "self-regulation" mentioned by Mr. Hays as the subject of discussion between Mr. Roosevelt and the industry leaders had to do with the present action pointing toward regulation of distribution-exhibition practices, since the only other forms of industry self-regulation concern production (Production Code) and advertising (Advertising Code), both of which forms have been operating for years, and, so far as is known, require no discussion with Mr. Roosevelt.

As pointed out, it has been definitely known since May 7th that the distributors intended to effect a program of self-regulation, but following last Saturday's visit of leaders to the White House, Broadway wondered whether the leaders' explanation of "self-regulation progress" to the President, plus Tuesday's announcement of appointment of a committee to effect that regulation, might not have had something to do with the proximity of the Administration's long-promised anti-trust probings of all "big business." Motion pictures frequently have been mentioned in this connection as one of the industries to receive early Department of Justice attention. (See box on opposite page). In any event, Mr. Hays, following the Roosevelt conference, said: "These are times that call for increased cooperative endeavor not only within industry but between industry and government," which might mean that the film conferees "suggested" cooperation of the Administration during the period at hand out of which self-regulation is expected to emerge.

Explaining his own position and that of the new committee entrusted with the responsibility of preparing a program for the distributors, Mr. Kent said:

"I have agreed to head the committee for the purposes outlined . . . with the understanding that I will give to it as much time as I can, but without undertaking a load that I cannot physically carry. The gentlemen who have been appointed with me know the problems as well as I do and are as determined as myself to make an honest effort to seek a solution of our trade problems. All branches of the industry recognize the necessity of an industry program, but finding a method to work it out is not easy. The committee has no arbitrary method or plan in mind. Whatever we do will be done in cooperation with all exhibitor groups. Our first task, naturally, is to canvass the situation and then determine with the exhibitors which steps can be taken best.

Cooperating with Exhibitor Units

"The work ahead will require patience and moderation. There are tremendous obstacles to be met and these cannot be adjusted overnight. The committee will ask the help and consideration of all. We are determined to do everything possible once and for all to find a solution for our trade problems. If we fail it will not be because we have not tried.

"I am conscious of the fact that many exhibitor organizations have been urging for some time that such a program be undertaken, but there have been many difficulties in the way. However, we wish to assure the various exhibitor groups that the moment we are organized for action we will get in touch with them and arrange our program jointly with them from that point on."

Not mentioned by Mr. Kent but understood to be the basis of administering self-regulation will be industry conciliation boards in the field.

At the national Allied convention, in Pittsburgh last May, members of that organization sounded a keynote of continued regulation-by-legislation. They left the door at least partly open, however, when their leaders indicated that they might abandon their campaign for government intervention or legislation, and lis-

(*Continued on opposite page*)

THEATRE LICENSE BAN REVERSED ON APPEAL

The New York appellate division ruled this week that License Commissioner Paul Moss is without authority to deny a license for the erection of a theatre on the ground that it would cause adverse traffic conditions. The court directed the Commissioner to issue a license to Frederick Small to build a theatre at 3500 Riverdale Avenue, the Bronx.

Associate Justice Joseph M. Callahan declared that if the License Commissioner could apply the traffic test in issuing an original license he likewise might apply it with respect to the renewal of licenses for existing theatres.

"To permit a License Commissioner to say that existing theatres might be denied a license because of congested traffic conditions that arose in the neighborhood in which they were located, caused perhaps by the very good-will of the theatre patrons is, we think, a power that would not have been conferred upon a License Commissioner without clear statuatory provisions," Justice Callahan said.

"TEN POINT" PROGRAM WILL BE BASIS

(Continued from preceding page)

ten to talks for self-regulation on condition that distributors invite Allied to participate in negotiations for "a solution of all major as well as minor problems," and give assurances of participation by every member of the "Big Eight." Whether the continued absence of Warner Brothers in distributor activities pointing toward a program will be sufficient reason for Allied to refuse to participate remains to be seen. In any event it is a foregone conclusion that the distributor leaders will invite Allied's chieftains to talk about the program at the proper time.

Board Meeting Indicated

At the same time Allied inferred this week that its board probably will meet shortly to discuss the distributors' new move.

Meanwhile the distributors' principal guide to Allied demands is in the trade "problems needing correction" which were cited by Abram F. Myers, Allied's general counsel, at the fifth annual convention of the Independent Theatre Owners of Ohio, at Columbus, last December. The "problems" follow:

(a) Compulsory block booking.
(b) Unreasonable protection.
(c) Undue theatre expansion.
(d) The "right to buy."
(e) Contract revision.
(f) Designated playdates.
(g) Unfair allocations.
(h) Non-delivery of pictures.
(i) Radio competition by stars.

Allied has been attempting to correct "compulsory block booking" and "undue theatre expansion" by large circuits through the Neely anti-block selling bill in Congress and "theatre divorcement" bills in the states.

Expected to Arise in Congress

Enactment of the industry program is almost certain to come before the next session of Congress, and is expected by the organized industry to cancel any arguments advanced by critics of the industry or by minorities within the industry in behalf of federal legislation or intervention. It will be remembered that Neely block booking bill advocates in Congress announced at adjournment, three weeks ago, that the fight for elimination of the practice would be resumed at the next session. This was after the Senate, at the last session, passed the bill, without a record vote, and the House Interstate Commerce Committee refused to allow the bill to reach the floor for a vote. That the industry was concerned over the position of the bill in Congress was no secret.

10 Point Program Starting Point

The death of the Neely bill was the signal for the distributors to go ahead with formulation of their self-regulation plan. They previously had said that as long as the bill was apt to regulate wholesale distribution by an inflexible criminal statute, no distributor was willing to undertake voluntary regulation of trade practices. They have long been convinced that statutory regulation prevents self-regulation.

Distributor spokesmen repeated this week the announcement in MOTION PICTURE HERALD of May 7th that "The Motion Picture Theatre Owners' 'ten-point' program, originally proposed in April, 1936, will be the basis of the distributors' presentation" of a system of self-regulation for distribution-exhibition.

As originally presented, the ten points of the MPTOA program follow:

1. Local conciliation boards.
2. More liberal cancellation with the right to cancel unconditionally.
3. Clearance adjustment.
4. Mediation of overbuying.
5. Mediation of unfair competition between theatres.
6. Adjustment of non-theatrical competition.
7. Short form of contract.
8. Score charge elimination.
9. Adjustment of preferred playing time.
10. Elimination of forced short subject sales.

It is because the MPTOA's ten points represent, in the opinion of distributors, a tangible and comprehensive proposition that meets with widespread exhibitor approval, that they are disposed toward its selection as basis of discussions for a system of conduct for the industry.

The MPTOA program does not provide for Allied's demands for elimination of "undue theatre expansion" by distributor-circuits, nor is any such demand expected to be recognized by the distributors in their present program formulations.

On the subject of block booking, the distributors always have contended that such buying is not compulsory, adding that a more liberalized cancellation clause, which is certain to be granted, will give relief from any "burdens" which block buying might entail.

Distributors feel that the block booking and blind selling regulation by criminal statute proposed in the Neely bill would be effectively accomplished by a liberalized unconditional cancellation clause in the exhibition contracts for groups of pictures, enabling exhibitors to cancel out at their own option undesirable pictures even after they are licensed and are ready for booking.

Adjustment of clearance and "protection," the distributors hold, is a matter for adjustment by the contemplated conciliation boards, distributors feeling that inasmuch as clearance and protection are purchased by exhibitors, it is a matter for adjustment between exhibitors.

Both Allied and MPTOA "demands" provide for contract revision, which is expected to be forthcoming.

When the MPTOA presented its "ten-point" program to the distributors, in 1936, replies from the companies were reported to be 66 per

(Continued on following page)

Government Oiling Machinery for Probing Monopolies in "Big Business"

by FRANCIS L. BURT
in Washington

United States Department of Justice forces at Washington this week are being augmented by the appointment of nearly a score of experienced trial attorneys, employed as the initial step in the Administration's long-promised anti-trust drive and monopoly investigation against all "big business."

Indications are that the Administration's campaign will be conducted simultaneously on two fronts—the Justice Department to initiate a number of prosecutions, and the joint legislative-executive committee conducting investigations out of which it is expected eventually will come a stiffening of the federal anti-trust statutes.

Members of the committee already have entered upon informal conferences, to which a number of industrialists have been invited, while Assistant Attorney General Thurman Arnold, in charge of anti-trust enforcement and a member of the committee, also has invited businessmen to confer on matters now under review.

This new development of discussing matters with businessmen is seen as a step on the part of the Administration to relieve fears of industry that the projected monopoly investigation is to be a political "witch hunt."

With its new appropriation, including a $200,000 increase over that for the fiscal year 1938, available July 1st, the Department of Justice is understood to be preparing to launch prosecutions against a number of industries. "Beating the gun" by a week, the Government on June 23rd secured an indictment in its case against the milk "trust," one of the proceedings long in the public eye.

Reputedly bulking large among subjects which are being studied is that involving motion pictures. A voluminous report on field agents' studies of the industry has long been on the desk of U. S. Attorney General Homer Cummings, but that official—deliberately, it is believed—has so far refrained from announcing a decision as to the action to be taken.

Definite information as to the issues involved, however, will not be made available by the department until it initiates its proceeding and issues its "explanatory" statement, outlining the situation it is charged exists, the steps to be taken to correct it and the reforms which are sought to be accomplished.

KENT HEADS DISTRIBUTORS' COMMITTEE

(Continued from preceding page)

cent favorable, with Warner Brothers the only company not committing itself.

The conciliation boards would be the heart of the program. Industry spokesmen made clear that these boards would be just what their name implies, as intended for the conciliation of disputes between distributor and exhibitor and among exhibitors themselves. They would not be arbitration boards (except, possibly, where specifically authorized to sit as such by both parties to the dispute), nor would they have the power to either render a formal decision or effect any order, as did the old Arbitration Boards and the NRA code boards.

The boards would be instructed to handle each dispute without any set formula or under any formal system. "Resourceful persuasiveness" would be their watchword. The theory of their operation was patterned after Secretary Frances Perkins' United States Department of Labor conciliation boards, which, although having no police or other powers, are credited with settling more than 1,000 labor disputes through "resourceful conciliation."

On Voluntary Basis

The proposed system of organized mediation and adjustment of local trade disputes and grievances by local conciliation boards is necessarily on a completely voluntary basis. Compulsory submission of disputes and effective enforcement of any arbitrary decisions are not legally possible or contemplated. In these two important respects the system will be entirely unlike either the old Arbitration Boards or the NRA Blue Eagle Local Grievance and Zoning Boards.

The distributors are convinced that there is nothing fundamentally wrong with the basic methods of distribution. At the same time they are well aware of the abuses and injustices that creep in and the need for machinery for adjusting complaints and grievances of merit, of settling local disputes and controversies, of preventing unfair competitive advantages, and of generally overhauling the system of distribution by modification of certain sales polices.

One new approach to the membership of the boards may be the manner of selecting their personnel. Unlike all previous industry boards, where each side selected their own membership, it is suggested the exchange members of the board be picked by exhibitors and exhibitor members by exchangemen. In this way it is hoped past criticisms would be eliminated. It is pointed out that, while exhibitors have few dealings with other theatre owners, they become well acquainted with all exchange managers by constant dealings with them. Conversely, the exchange manager deals much more with exhibitors than with the other exchange managers.

Without power to render final decisions or enforce rulings, it is not felt that an exact balance of interests in the personnel of the local boards is so important as it was in the industry's arbitration or NRA boards.

Size of the boards will range in accordance with the needs and desires of the territory. A board will be located in each of the 30-odd exchange centers, in its own office, where complaints can be filed, investigations assigned, hearings held, and such.

Cost of the system would be maintained by distributors at an approximate cost of about one-tenth of one per cent of the gross of each exchange. Distributors feel that they should not be saddled with this entire expense, small as they hope it will be, but see no alternative, in view of the fact that no agency now exists for the uniform collection of part of the costs from exhibitors.

The distributors point out that the costs will be more than justified if in the conciliation activities even one anti-trust suit is averted each year, citing an average outlay of $75,000 in counsel fees for defense of trust suits where four or more companies are involved.

Adjustment of Disputes

Upon announcement of the actual program, industry spokesmen will urge the trade not to expect too much from the boards at the outset. They will not be set up as "miracle workers," it will be said, but, in due time, through a mutual trust placed in them, the companies hope that impartial viewing of trade arguments and persuasive approach to their settlement will become general industry practice.

Adjustment of disputes over clearance and overbuying will rest in the hands of the boards, as will the general subject of unfair competition between theatres and unfair non-theatrical competition.

Probably no outward elimination of score charges will be announced, but those who participate in motion picture buying and selling are aware that the practice is quietly being abandoned in the course of trading.

On the subject of a short form of contract, the distributors' spokesmen say there is a willingness to effect a simplification of the present involved document, but that various elaborated clauses, riders and whatnot inserted to meet each different contingency that may arise during the term of any particular contract probably prevent any material shortening of the form.

Adjustment of preferred playing time and elimination of the forced selling of shorts with features are matters to be settled by the distributors.

Nazi Domination of Polish Industry Seen Following That of Austria

by SPECIAL CORRESPONDENT
in Warsaw

Poland is the latest of the central European countries within Nazi influence to feel the hand of Hitlerism on its motion pictures. After Germany and Austria comes Poland, each to have its screen turned into a machine for purveying the political propaganda demanded by the Nazis.

Already the Government party in Poland, "OZN," has formed a special society for development of the "Polish film," headed by Colonel Koc, the well-known politician. The results are seen as valueless vehicles of German propaganda.

The state film bureaucracy is not working efficiently. Yet, the Polish film "Duce," Director Gantkowski, wishes further to introduce the Aryan paragraph into the Polish film business. Gantkowski seeks financial support of his film propaganda producing activities from monies to be obtained through the so-called "Film Fund," (*) original source of which would be additional taxes on all foreign films, especially American.

Officials close to the foreign situation, as representing the organized motion picture industry of this country, are speculating over the extent to which the Nazi influence will spread over Poland's film business, if at all. They feel that the Polish industry is in the position where it must occasionally give ground to Nazi propaganda in films, in order to mtaintain "peace," politically. "The Polish situation is always a nervous one," said a U. S. industry spokesman.

Hollywood films represent about 58 per cent of the total exhibited in Poland, with Germany and Austria showing about 22 per cent.

(*) *The "Film Fund" project, under consideration since 1936, would tax all imports one zloty (19 cents) per meter, all income therefrom to be "pegged" for "assisting the local industry."*

Universal Is Not Moving Home Office to Coast, Says Blumberg

Nate Blumberg, president of Universal, this week completely refuted a report that the company will move its entire home office organization to the west coast in October.

A home office statement said: "Recently the company undertook to suspend the major portion of its publicity and advertising activities in the east in favor of the west coast offices, where it was felt that these particular phases of work could be handled more efficiently. With this setup in operation no further changes are planned."

Loew's Buys Columbia Product for Two Years

Columbia Pictures has consummated a two-year franchise deal with Loew's, Inc. A. Montague, general sales manager of Columbia, said the contracts involve features, shorts and serials, and offer Columbia product representation in 80 situations in the New York Metropolitan area as well as in the following territories: Kansas City, Boston, Atlanta, Buffalo, Indianapolis and New Haven.

The Loew contract is in line with Columbia's policy to take on term franchise agreements instead of one-year product deals with large circuits and independent theatres.

CIO GAINS FOOTHOLD IN FILMS BY NEWSREEL COUP

Labor Relations Board Certifies Exclusive Bargaining Agency for Paramount News Editorial and Traffic Workers

John L. Lewis' Committee for Industrial Organization, through its affiliate, the American Newspaper Guild, gained its first foothold in the motion picture business this week when it won a National Labor Relations Board certification as the exclusive bargaining representative for the workers in the editorial and traffic departments of Paramount News, and, at the same time, proceeded to organize the same workers in the four other newsreels—Metro's News of the Day, Universal News, Twentieth Century-Fox's Movietonews and Pathe News.

Thus, for purposes of worker unionization, the motion picture newsreel was placed in the same status as newspapers, in which field the CIO's Guild already represents some 16,500.

CIO's invasion of motion pictures came abruptly, and followed the recent declaration from American Federation of Labor sectors that "anything connected with the making or showing of motion pictures belongs to the IATSE," a pronouncement made by George E. Browne, national president of the International Alliance of Theatrical Stage Employes, AFL affiliate, at its convention in Cleveland (Motion Picture Herald, June 11th).

The IATSE is understood to have planned on organizing newsreel editorial workers.

The certification of the Guild does not affect cameramen or newsreel projectionists or any others who are members of or are qualified to become members in the IATSE.

CIO was routed last year in its many attempts to invade Hollywood studio unionization, and it likewise suffered a complete defeat at the hands of the IATSE when it attempted to organize film exchange employees and front-of-the-house workers in exhibition.

Any changes in wages and hours of editorial workers of the newsreels and other demands contemplated would come up in negotiation of individual contracts between the workers and their newsreel employers.

Expanded Campaign Seen

The NLRB order, while affecting only 23 Paramount Newsreel employees, was generally conceded to be the forerunner of a Guild campaign to organize editorial employees in the four other newsreel companies.

March of Time, as part of Time, Inc., already has recognized the Newspaper Guild as the bargaining representative of a majority of its employees without any intervention by the NLRB. Time, Inc., and Guild representatives have been negotiating for several months and expect, within the next few days, to sign a contract providing for minimum basic salaries and for a 40-hour five day week. The contract, however, will not provide for a Guild or a preferential shop.

Newsreel officials declined to be identified openly with any discussions about the movement,—they are excluded from the unionization —but some officials conceded that the move has made progress in the ranks of all of the companies. It also was freely predicted that the eligible members of the other four companies eventually will be signed by the Guild. The matter, however, has not come to a showdown in any newsreel other than Paramount.

"Organized for Year"

In explanation of this point, Milton Kaufman, executive secretary of the New York Guild, declared that the Paramount workers actually have been organized for "more than a year."

"But," he continued, "when we wanted to negotiate, Paramount wouldn't, so we had to go to the NLRB for certification."

Negotiations for improved working conditions will be undertaken immediately, Mr. Kaufman said, though he added that no program of demands has been drafted as yet.

"That part of it," he said, "is up to the members of the Paramount unit."

As for the Others—

As for the other newsreels, Mr. Kaufman sought to be non-committal.

"We're going to seek to organize them," Mr. Kaufman said at first but later amended the remark by pointing out: "Of course we don't send out organizing parties. If the newsreel employees want to organize themselves that's up to them."

Mr. Kaufman declined to say whether, in the impending negotiations with Paramount News, the Guild would strive to obtain a closed or a preferential shop.

Through Editorial Workers

The Guild's claim is basically through the editorial workers of the newsreels most of whom are former newspaper workers. The organization claims a total membership of 16,500 in its 100 chapters throughout the country. While not having contracts with all New York City newspapers, the Guild has members on virtually all of the metropolitan papers.

Heywood Broun, columnist, who the other day spoke publicly for Government operation of newspapers in non-competitive situations, is president of the American Newspaper Guild which, until two years ago, was an affiliate of the American Federation of Labor.

The Guild first entered its claim to jurisdiction over March of Time employees not affiliated with the IATSE about a year ago. At that time, according to Time officials, a delegation of employees informed the management that it represented a majority of the workers under the banner of the Guild.

"As yet there is no Guild contract," Louis de Rochemont, March of Time producer, said, "but we are in complete agreement on wages and working schedules. The contract is about to be signed."

Few Changes

The signing of the contract, however, will not bring about any material changes in working hours or salaries, according to Mr. de Rochemont. With the exception of one or two cases, he said, the pay rates were all above the minimum rates asked by the Guild.

Neither Mr. de Rochemont nor other Time officials would estimate the number of their employees who are Guild members. All pointed out that the number was unimportant and that they never had sought to determine it because any provisions in the Guild contract also will apply to non-members of the Guild. The Guild declined to reveal the number of Time employees holding Guild cards.

Under the Guild's supervision, classifications of film editors, film handlers, apprentices and script writers have been set up at March of Time.

The Representation

In its announcement of the certification at Paramount, the NLRB said that the Guild now represents all employees in the editorial and traffic departments of the News Division, New York, N. Y., excluding executives and employees who are members of or eligible to membership in Locals 52, 644 and 702 of International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada (AFL), and including the secretaries to the executives in charge of the laboratory and technical departments of the news division.

The board also pointed out that a check of Guild petition and application cards with a list of names of the employees in the company disclosed that of 23 eligible employees, 21 desired representation by the Guild. It was also explained that the Guild was not seeking to challenge any IATSE jurisdiction.

"Exclusion from the appropriate unit of employees who are members of or eligible to membership in IATSE locals was in accordance with a Guild request, based on the fact that the company has recognized IATSE as the bargaining representative of such employees."

The Board's Announcement

The NLRB announcement continued with this explanation:

"Both the company and the American Federation of Bookkeepers, Stenographers and Accountants, Federal Local No. 20940 (AFL), contended that clerical and office workers should not be excluded from the unit proposed by the Guild. The argument of the intervening federal local was that a unit composed of the clerical and office workers in all three divisions of the company was appropriate. In support of this argument the federal union asserted that it had a substantial membership among the employees of the other two divisions of the company, and intended to organize the news division at a future date. No proof of the claims of substantial membership was offered, however."

URGE RECORDS FOR NEW EMPLOYEES

Employers, including those in motion pictures, hiring workers now because of seasonal business were urged this week by the Social Security Board to obtain the account number of each new employee and enter it in their permanent records. New workers without account numbers should be referred by employers to the nearest Social Security Board office, where numbers will be assigned them, the board said.

The board has offices in 318 cities. Local post offices can give employers the address of the nearest board office.

REDS CRY 'SABOTAGE' BY PRODUCERS, CALL STUDIO STAFFS TO 'MOVEMENT'

Communist Party, Through "Daily Worker," Accuses Producers of Exaggerating Conditions to "Beat Down Salaries"

The Communist Party in this country, affiliated with and backed by Communist International, launched an attack this week against motion picture producers in Hollywood and the large companies, apparently to gain the sympathy and support of studio workers, especially the studio Guilds, for "the dynamic progressive movement that has developed on the West Coast, where great numbers of progressives are currently rousing mass sentiment for aid to Spain and China and organizing all liberals into a solid front against Fascism at home and abroad." They accuse producers of "sabotage" to "beat down" workers.

The attack was made in the *Daily Worker*, "Central Organ" newspaper of the "Communist Party, U.S.A.," published in New York,, in a series of three articles, appearing last Thursday, Friday and Monday, under the nom de plume, "Manngreen." The city editor at the newspaper, with headquarters at New York's so-called "Red" Union Square, refused to further identify its agent.

"Scare-head" throwaways, captioned: *"Who Owns the Movies?—Who Owns You?"* were distributed by *Daily Worker* agents to motion picture employees and others as they left the various film buildings in New York, calling attention to the newspaper's articles.

Accused of "Sit-down Strike"

"There should be a market for another kind of film," other than the kind now produced in Hollywood, the Communists stated, presumably referring to the Communist kind—"the kind that carries the message of international security and peace."

Producers are charged with exaggerating conditions in order to "beat down salaries," and with engaging in a "sit-down strike," along with "big business," in order to "smear Roosevelt and destroy the country's trade unions."

Samuel Goldwyn's recent charges that writers, directors and studio technicians are to blame for "mediocrity" in pictures, and the so-called "knifing" of stars by Harry Brandt and his New York Independent Theater Owners Association—labeling some stars as "box office poison"—"have proved to be vicious attacks on the workers in the film industry in an effort to beat down salaries," the Reds declared.

"The noisy publicity campaign touched off by Goldwyn represented a definite stage in the concerted drive of producers to lower wage scales, destroy Guild agreements, create an atmosphere of fear over Hollywood and generally to demoralize workers."

Called "Scandalous Example"

"For the past seven months," the Communists continued, "Hollywood has been a scandalous example of finance capital's 'sit-down' tactics designed to sabotage a complete industry, thus helping to hasten the natural capitalist cycle of business depression.

"Company by company, Hollywood is dominated by the same vicious banking circles that have collaborated on capital's 'sit-down' strike and sabotage in Steel, Public Utilities, Automobiles, Railroads and in the light and heavy industries."

"Furthermore, the story of the sad financial plight of the studios is an exaggerated tale to forestall a pending Federal investigation into the monopoly practices of the Hollywood magnates," the newspaper continued, citing "announcements" in the nation's press that Hollywood "is in a critical state," that "Hollywood is in a strained financial condition owing to excessive production costs," and so on.

Harry Brandt's "blasts" against stars, inserted as an advertisement in a Hollywood trade publication, have "aided considerably in accenting the atmosphere of fear over Hollywood," it was said by the *Daily Worker,* which labelled Mr. Brandt "an ambitious maneuverer," who is not "a typical independent little business man," because it was said, "he controls a chain of approximately 70 theatres in Greater New York," and "controls the ITOA" (of which he is president).

"The evil days in Hollywood can in no way be blamed on the stars' 'box-office poison,' nor on the 'mediocrity' of the writers and directors. The fault lies squarely at the door of banker-owner 'mediocrities' who dictate the policies of the industry," it was charged.

"The producers' attack upon the film workers started last December (1937), when efficiency men were shipped into Hollywood to 'plug up the loose holes," the Communists asserted, continuing, "Immediately payrolls were cut and 'fear and worry' stories released to the press—bad box office, too much 'waste,' industry is going to hell."

Points to Earnings

Citing earnings of the large companies, the *Daily Worker* said: "The total profits for the Hollywood producers for 1937 totaled approximately $40,000,000. It is apparent," they continued, "on the basis of the financial reports of the companies, that there was no reason for the wholesale dismissal of hundreds upon hundreds of film workers from the ranks; or for the disgraceful wage cutting; or for the amazing lull in studio production which was one of the most important phenomenon in Hollywood during the past winter season.

"That phenomenon, which amounts to Hollywood's version of finance capital's acknowledged 'sit-down' strike, caused almost a 40 per cent cessation of picture production on the studio lots, and was one of the major factors in the producer-made panic that is now afflicting the film capital."

Citing "scare-heads" of *Hollywood Reporter* and *Variety* about "Famine in pictures," "Major companies behind releases," etc., the Communists again cried "sabotage" by the producers, who were called "economic royalists," a term frequently used by the *Daily Worker.*

"Holding an Axe"

Producers were said to be "holding an axe" over the heads of studio employees "to demoralize the worker in films and destroy his ability to resist wage cuts," in a "deliberate effort to sabotage the unions in Hollywood."

Apparently extending a friendly hand to studio workers, the Communists added: "The creative men and women on the West Coast are as gifted as any group of people in the world. It is an insult to them and to their audiences to place them in the position of being forced to make stupid, rambling trash, as unreal and sickeningly romantic as the lead story in a five-cent pulp magazine.

"Another Kind of Film"

"Certainly when the course of world events makes the theatre of war and devastation the personal concern of every inhabitant of the civilized world there should be a market for another kind of film—the kind that carries the message of international security and peace. Are the worthwhile film subjects summarily discarded simply because they have something to say and their authors junked because they dared to use their typewriters for something more than trash-vendors?"

Citing the "attempts" of Darryl Zanuck, Twentieth Century-Fox executive, to produce "Siege of Alcazar," called "a definite pro-Fascist film attempting to glorify the Franco forces who are raping and defiling Spanish soil," the Communists said: "Only the violent protests of . . . Associated Film Audiences were able to balk the completion of the vicious film."

Calls upon Guilds

"It is up to the West Coast Guilds," therefore, continues the *Daily Worker,* "to maintain the fight against the producers and bankers. They must assert the rights of democratic men and women fighting to defend their jobs and to earn a modicum of security. They will find immediate support in the dynamic progressive movement that has developed on the West Coast, where great numbers of progressives are currently rousing mass sentiment for aid to Spain (presumably to Red Spain) and China for organizing all liberals into a solid front against Fascism at home and abroad. The Hollywood Anti-Nazi League, for example, has stirred the imagination of the West Coast progressive," it was said.

In the East, the Communists cite Associated Film Audiences as leading the drive to "organize the move-going public to assert the rights of the consumer."

AFA, the Communists continued, "proposes that mass pressure be brought to bear on all film producers leading to the immediate production of films that honestly deal with the contemporary scene," and "proposes now to organize national showings of all progressive films and to remove any financial misgivings of the producers practicability of releasing films on current topics." In this connection, the Communists said, "At present AFA is organizing mass support for the fine Walter Wanger (United Artists) production of 'Blockade.'"

Associated Film Audiences, considered to represent an "extremely liberal point of view," is a comparatively new organization of individuals and groups intent upon audience classification of films with a view to giving their opinions on such subjects as labor, politics, war and the social and economic schemes in their relation to motion picture subjects and contents.

AMERICAN FILMS WIN IN SWEDEN

American motion pictures won the first five places out of all the foreign pictures shown in Sweden during the past season, The Department of Commerce, Washington, reported this week. The pictures were judged by a committee of Swedish film reviewers, which inspected 16 films.

WRITERS' GUILD SWEEPS STUDIOS IN COLLECTIVE BARGAINING VOTING

Hollywood Election Gives Picture Playwrights 57 Votes to 267 for Guild; Result at Paramount Hinges on Challenges

By vote of approximately 350 writers the Screen Writers' Guild was overwhelmingly favored as the designated collective bargaining agency for screen authors in an election ordered by the National Labor Relations Board, the first such ballot to be ordered by the National Board for studio employees.

The results of the election, tallied late Tuesday night after the balloting had continued all day, showed 267 for the Screen Writers' Guild, 57 for Screen Playwrights and 14 for no affiliation. A total of 12 votes were challenged in three different studios, but only at Paramount, where three of the challenges were entered, was the result close enough to be in doubt. Four absentee ballots were not included until later in the week, but they were in studios where they would not affect the results.

Under the NLRB rules the Guild had to obtain a clear majority in each studio to obtain the collective bargaining agency designation and the right to petition for dissolution of the present operating agreement between producers and Screen Playwrights which would not have expired until 1942. At Paramount where the three challenges threw the 17 to 14 decision in doubt the question may be settled by a runoff election or by decision of Dr. Towne Nylander, Los Angeles Regional Labor Board director.

The vote by studios was as follows:

Studio	For Guild	For Playwrights	No Affiliation
Republic	42	1	0
Universal	11	2	1
Warner	38	2	3
MGM*	63	33	6
20th-Fox	38	5	1
Selznick**	3	0	0
Hal Roach	5	0	0
Goldwyn	1	0	0
Columbia	17	1	1
Paramount***	17	14	2
RKO**	30	0	0
Monogram	4	0	0
Darmour	3	0	0
Wanger	3	0	0
Totals	267	57	14

*8 votes challenged.
**1 vote challenged.
***3 votes challenged.

Although 18 studios were named in the NLRB order Trem Carr, Major, B. P. Schulberg and Grand National were not represented in the voting because of inactivity. Balloting on Tuesday was conducted in three places and the votes were counted in the Roosevelt Hotel, Hollywood, after the polls closed at 11 P.M.

In spite of the election results it is expected that the producers will refuse to negotiate with the Guild, that course having been indicated when the studios refused to supply the Labor Board with copies of their writer payrolls as of June 4th and announced they would fight the Board decision in the courts. Their refusal to supply the payroll lists and the refusal of Screen Playwrights to furnish membership lists necessitated registration of authors for the election.

If the producers refuse to negotiate with the Guild they will be cited in federal court and the court will then decide on the legality of the NLRB ruling that writers are employees in interstate commerce under the terms of the Wagner Act. The producers have indicated they will carry the fight to the supreme court if necessary.

John Lee Mahin, president of the Playwrights. said on Wednesday, "We have just begun to fight." William Walsh, attorney for the Regional Board, said he anticipated the producers would make no moves to treat with the Guild.

The NLRB decision on the Guild-Playwright dispute and the election cleared the way for hearings on almost 100 other labor cases involving the motion picture industry which have been held in abeyance in the Los Angeles Regional Labor Board office pending a decision by the National Board on the status of the industry in interstate commerce.

IATSE and TMAT Jurisdictional Fight Breaks Out on Coast

The jurisdictional dispute long smoldering between the International Alliance of Theatrical Stage Employes and the Theatrical Managers, Assistant and Treasurers, both AFL affiliates, over motion picture theatre front-of-the-house organization, broke out this week in Los Angeles, after Charles P. Skouras, operating head of National Theatres-Fox West Coast Circuit, in addressing his managers, read a letter from Harland Holmden, IATSE vice-president, in which Mr. Holmden declared that entire jurisdiction for the workers involved had been granted his IATSE.

Ludvig Vroom, president of the TMAT, in Los Angeles, directing an organization drive of his group among managers and assistant managers of FWC, defied the IATSE in its claim and declared that the AFL executive council had granted jurisdiction to the IATSE in 1935 only over doormen, ticket takers, ticket sellers and ushers and that his group was organizing managers and assistants.

When the AFL executive council meets in August, Mr. Vroom said he would ask it to grant TMAT the entire theatre field.

William Green, he declared, already has assured him that no infringement on IATSE boundaries is being made as long as TMAT organizes managers and assistants.

Mr. Skouras, in his regular weekly conference of FWC managers, declared the purpose of his talk was to clear up "statements and misrepresentations" being made, and said asserted statements that he or his aide, Harold Buckley, were urging FWC men to join a union were false. Then Skouras cited TMAT claims of "sole jurisdiction" over managers and to dispute this read the letter from Mr. Holmden in which the IATSE official quoted a telegram from Mr. Green to Hal Oliver, of TMAT, declaring the IATSE was given jurisdiction over theatre employes and in which Mr. Green said, "I direct you to refrain from organizing those employed in motion picture theatres in Hollywood."

Mr. Holmden ended his letter to Skouras with the statement that "IATSE will not countenance interference by Oliver or any other one in organization of this class of employes."

Mr. Skouras finished his talk by declaring, "We are advised that some of our managers and assistants have been told by persons purporting to be labor organizers that unless they join a union their positions with this company will be jeopardized. This is not so and no member of our organization need have any fears along this line."

The TMAT president has a complaint filed before the NLRB in Los Angeles charging FWC with failing to bargain collectively and alleging that one manager was discharged for union activity.

Sam Shirley Honored

Sam Shirley, retiring Metro-Goldwyn-Mayer district manager, was guest of honor Thursday at a luncheon in the Blackstone hotel, Chicago. Two hundred attended.

Paramount to Cooperate With British Producers

Instead of having a production unit in England, Paramount will cooperate with leading British producers under a budget of £500,000 ($2,500,000), J. C. Graham, managing director of the company in England, said in London this week.

Three films, he said, already are available or are in preparation. They include "Stolen Life," starring Elisabeth Bergner; "Royal Divorce," produced by Herbert Wilcox, and "This Man Is News," produced at Pinebrook. Mr. Graham emphasized that the Paramount British program is essentially elastic in character.

Kent Going to Maine

Sidney R. Kent, president of Twentieth Century-Fox, planned to leave Friday for the Rangely Lakes region, in Maine, for his annual summer vacation, Mrs. Kent will accompany him.

FCC AGAIN EMBROILED IN BROADCASTING ISSUE

Payne and Representative Cox Fling Words While Shepard Warns Against Super-Power

The much-battered Federal Communications Commission in Washington this week was attempting to recover from two new shocks.

While Commissioner George Henry Payne and Representative E. E. Cox (Dem., Ga.), were arguing, John Shepard, 3rd, president of the Yankee Network, told Commissioners Norman S. Case and T. A. M. Craven that approval of general super-power use probably would lead to the formation of a new network which would ruin broadcasting, and Station WTAR, Norfolk, Va., demanded that the commission carry out the duty imposed upon it by the communications act and issue regulations governing the use of stations by political candidates.

The Cox-Payne interchange came when Mr. Fox delivered a parting shot in the Congressional Record, calling for Mr. Payne's separation from the commission and a free hand for Chairman Frank R. McNinch.

Commissioner Payne, Mr. Cox said, is a trouble-maker, with no regard to the reputation of the commission or his duties thereon. A member of the House Rules Committee, the Congressman declared Mr. Payne had failed to substantiate his charges that the commission had been over-reached by radio lobbyists, but still refused to retract those allegations; that he had made numerous speeches attacking his colleagues, and that he had never asked for commission action on the "hundreds" of complaints against programs which he has declared he has received.

Representative Cox, Mr. Payne replied, is trying to befog the issue and is building up a case for radio monopoly.

Presentation of views on proposed new regulations ended Tuesday with a plea by the National Independent Broadcasters Association for retention of the present power maxima. E. C. Page, radio consultant, said far better services could be had with present power limits by reallocation to reduce cross-talk.

Representatives of the National Association of Regional Broadcast stations, opposing super-power, also testified.

The "menace" of a super-power network was raised when Paul D. Spearman, counsel for the association, put Mr. Shepard on the stand to give his views as an experienced broadcaster as to what would happen if the commission provided the 25 500-kilowatt stations contemplated.

Witnesses favoring super-power had contended that the top-power stations would not be able to devote as much time to network programs. Taking that testimony as his text, Mr. Shepard told the commission that the National Broadcasting Company and Columbia might not be willing to use the super-power stations under such limitations.

Cast off by the existing networks, he said, it would be only natural for the super-power broadcasters to form a chain of their own, which, despite the heavier time charges they would have to impose, would attract the most important advertising accounts.

With ten of the best-liked programs taken away, he contended, the regional stations would be seriously affected, while at the same time the super-power chain would be without competition, since it would be impracticable to develop two such networks. This would not be in the public interest, he alleged, since to maintain the present competitive situation it is necessary that no one station in any particular locality should carry all the highest ranking programs.

The situation would be aggravated, he held, by the general disinclination that might be expected from other advertisers to take "second choice" on the air and their abandonment of radio advertising in favor of other media.

Further, Mr. Shepard asserted, there is no national necessity for super-power stations but "it is a national necessity that the present structure of broadcasting be not seriously interfered with."

Denies Unsatisfactory Service

Denying the charge that millions of listeners do not now have good service, the Yankee broadcaster asserted the proposed 25 500-kilowatt stations would not be able to give good country-wide daytime service and there would still be a need for regional and local stations which, however, would have been deprived of their means of existence. "The result," he said, "would be a curtailment of service to millions as an offset to improvement in service to a few thousands."

Their hand forced when Station WTAR made public its petition for the issuance of political rules, members of the commission this week were considering the subject, with indications that the regulation probably will be promulgated before the Congressional campaigns get well underway.

Numerous broadcasters, it was learned, suggested to the commission in the past that it issue such regulations, as required under the Communications Act of 1934, their recommendations being cordially received and carefully laid away in camphor.

Commission Responds

When WTAR went to press with the matter, however, the commission was quick to respond.

The station pointed out that, with no official guide available, it has been necessary for each broadcaster to make his own interpretation of the "equal treatment" requirements of the communications act, fully knowing his liability to severe penalty if his interpretation was wrong. While no broadcaster is "required" to furnish facilities to political candidates, he is required, if he allows time to one, to grant similar treatment to all others.

On the face of it, the rule is easy of application, yet numerous difficulties have arisen as, for instance, where one candidate, offered time, says he does not need it, and then demands it after an opposing candidate has gone on the air, at a time when the station may have no opening available.

With formal rules before them, broadcasters will be relieved of the responsibility of making decisions which usually result in more enemies than friends.

Sustaining Programs Lead

Sustaining programs account for 65.5 per cent of the playing time of the average broadcasting station and only slightly more than one-third of the time is devoted to commercial features, it was disclosed this week in charges prepared by FCC accountants.

Introduced at the hearings on proposed new rules, the charts showed that while unlimited time 50-kilowatt stations (including WLW) devoted a fraction over 53 per cent of their time to commercial programs, the proportion dropped rapidly as power diminished, with local day stations reporting only 24.9 per cent of their time so used.

An analysis of all programs of 633 stations, by types, showed that 52.45 per cent of all time is devoted to music, followed by 11.4 per cent for talks and dialogues and 9.1 per cent for dramatics.

Pact Set for Signing

The American Federation of Radio Artists has virtually closed months of negotiations with the networks and NBC and CBS are expected to sign an agreement with the organization by next week. The agreement will cover wages, hours and other conditions of artist employment.

The pact will cover the key stations of both networks in New York, Chicago and Los Angeles and will afford substantial benefits to the radio performers, according to the provisions contained in the pact.

Nominees Approved

Nominees for national offices in the American Communications' Association have been qualified for the election which will start this Friday. Mervyn Rathbone, incumbent president of the union, was renominated and will be the only candidate for that office on the official ballot.

The nominees for the vice-presidencies are: broadcast division, Louis Goyette and Ernest V. Roberts; marine division, C. H. Jordan and Roy A. Pyle; cable division, Michael Mignon and Harold Taylor; telegraph division, Willard Bliss, Joseph Kehoe, Edward H. Plitt, Joseph P. Selly and Douglas Ward.

Public Hearings Opened

Public hearings opened this week in the New York senate chamber, Albany, on Senator John T. McCall's proposal to put radio and other industries coming within the "furnishing of facilities" purview under jurisdiction of the Public Service Commission.

In effect, adoption of the McCall amendment would mean from $8,000,000 to $9,000,000 annually in franchise taxes, according to the sponsor.

Broad powers of supervision are carried in the McCall amendment which give to the Public Service Commission power to supervise and control services of any kind.

The committee on public utilities is expected to announce its decision on whether the bill will be reported out within the next ten days.

DRIVE-IN THEATRE OPENS IN CLEVELAND

While virtually all independent exhibitors in Cleveland were threatening to curtail exhibition, a new theatre opened a short distance out of the city and is enjoying a "land office" business.

After paying admission to the drive-in theatre, patrons are directed to a space by a uniformed attendant with a flashlight. The front wheels are tilted upward on a ridge, giving a clear view of the screen from either the front or the back seat. The screen is large enough for the scenes and figures to appear in proportion, despite the large spectator area.

Rodgers Joins MPA

William F. Rodgers, general sales manager for Metro-Goldwyn-Mayer, at the weekly luncheon in New York this week of Motion Picture Associates, where he was the guest of honor, submitted his application for membership and was officially added to the roster. Mr. Rodgers paid tribute to the charitable work of the organization.

GB LOOKS TO WHOLESALE INVASION OF SCHOOL FILMS FIELD IN U. S.

250 Films for Educative Uses Available, Says Victor Cockle; Television Move Would Not Include Projection Equipment

With an educational films library of 250 subjects already in hand, and production geared to the filming of 50 subjects a year, Gaumont British Pictures, largest film company in England, is ready to engage in a wholesale invasion of the school films field in America, a field which the organized U. S. industry has been eyeing for two years without taking any operating action.

Encouraged by the "enthusiasm" voiced by educators who have seen several Gaumont British instructional films, Victor Cockle, GB export manager, arrived in New York this week to plan GB's entrance into the visual education market in the United States.

Mr. Cockle, although primarily surveying the educational field, is also interested in development of television in America. Gaumont British controls the Baird Television Company and has extensive plans for installation of television receiving equipment in its theatres in England "in the immediate future," Mr. Cockle said.

Says 40 Were Called Suitable

Identifying the American groups that have seen some of the GBI pictures as "educators," Mr. Cockle declared that he was agreeably surprised by their reactions. Out of a total of approximately 60 films, Mr. Cockle continued, the educators predicted that 40 would be suitable for educational purposes here.

"I did not think the percentage would be as high as that," Mr. Cockle pointed out.

A definite plan of distribution for the films has not been decided upon, the question being whether G B will handle the distribution itself or will turn the work over to an agency. G B entertainment features are now on the non-theatrical market but distribution is handled by Films, Inc., of New York. The feature films, in this case, are reduced to 16 mm.

GBI produces approximately 50 educational films a year, Mr. Cockle explained, and at present has about 250 on hand. He estimated that of the 250, about 200 would be judged suitable for distribution in the United States.

The films cover such subjects as zoology, physical education, general science and the most recent additions are religious films.

Two Sets of Commentary

Mr. Cockle emphasized the point that the films are made expressly for educational purposes. However, if, after they are produced, they are found to contain suitable theatrical material, the commentary used for educational purposes is dropped and commentary by the regular G B Gazette commentator is substituted.

Although GBI supplies projection equipment in England, the company does not plan to include this phase of the business in its invasion of the American educational market.

"You have companies here that are able to supply the equipment," Mr. Cockle remarked. "And if you haven't you soon will."

Reverting to the subject of television, Mr. Cockle said that G B, through the Baird company, has been planning theatrical reception for some time. The success of the recent televising and receiving of the Epsom Downs Derby and the King's birthday ceremonies created additional interest in television, he said, so that the installations will be on a much larger scale than originally contemplated.

Reports that English exhibitors are alarmed over the advent of television in theatres are unfounded or at least exaggerated, according to Mr. Cockle, who insisted that theatre operators are eagerly awaiting the installations. While the first Baird installations will be in G B theatres, the company does not plan to monopolize the medium, Mr. Cockle said.

"Television," Mr. Cockle declared, "is past the experimental stage in England."

But, he continued, while the quality is good the difficulty comes in quantity. At present the British Broadcasting Company, which operates the only television station in London, broadcasts only three hours a day. Baird, which operates an experimental television station, plans to seek permission to operate a licensed station, and in this way hopes to increase the number of programs sent daily.

A screen measuring eight by six feet is now used and the research department continually is working toward obtaining quality pictures on a larger screen. The pictures are clear, Mr. Cockle said, except on distant shots when reception depends a great deal on weather conditions.

Would Rent Sets

Under the plan to install receiving equipment in theatres, G B would rent the sets rather than sell them. The reason for this, Mr. Cockle said, is that "we do not believe an exhibitor should be forced to pay for equipment that might have to be replaced in a short time for more modern equipment."

Mr. Cockle expressed the opinion that the transmission of news would prove to be one of the chief functions of television in theatres. He pointed out that in newsreel work, no matter how fast the film is produced and exhibited in theatres, the majority of persons seeing the pictures already know the final outcome of the event.

He explained that when the Derby was received in the Tatler Theatre, London, none in the audience know which horse was going to win and for that reason manifested considerably more interest than they would have in a newsreel presentation of the race.

Mr. Cockle said the Baird sets easily could be adapted for use in the United States, but declared that the company has no immediate plans for placing sets on the market here. The cost of television home receiving sets in England ranges from $250 to $500, he said.

Channel Spanned by Television

The advancement being made by television in Europe was illustrated this week when, according to International News Service, the English Channel was spanned by the first international television broadcast. Newell Rogers, INS correspondent, who participated in the experiment, reported:

"In the cellar of a hotel atop a cliff on the south coast of England, near Brighton, a televised program, broadcast from the Eiffel Tower in Paris, was successfully seen and heard. . . .

"With officials of Marconiphone making the first accredited test, this correspondent (Mr. Rogers) and another newspaperman distinctly heard and saw artists of the Folies Bergeres and other concert halls dance, sing and act before a camera 200 miles away.

"The event marked what engineers called the beginning of international television."

The latest development in the United States was the offering to the public this week of 99,500 shares of stock in the American Television Corporation of New York at the par value of $1 a share. The company has a capitalization of 1,000,000 shares.

American Television has acquired all the outstanding common stock of the CSI Development Corporation, which owns all the stock of Communicating Systems, Inc., engaged in the manufacture of various aural appliances and installations and more particularly the development of a television receiving set for home reception.

TELEVISION CAMERA VIEWS FATAL PLUNGE

A National Broadcasting Company television camera, making experimental shots in Rockefeller Plaza, Radio City, last Thursday recorded the death plunge of a young woman who leaped from the 11th story of the Time and Life Building. The television unit was not set for broadcasting and the picture was not transmitted beyond the control rooms on the fifth floor of the RCA Building.

The new mobile unit was being tested in the Plaza. The camera, atop the truck, had just swung over to catch a view of the Time and Life Building when Marion Perloff, 28, a stenographer, leaped to her death.

The studio observer heard the camera operator gasp "My God!" just before the scene was caught on the screen.

Associates of Miss Perloff told police that she had recently suffered a nervous breakdown.

UA Officials Return From Chicago Meeting

United Artists home officials returned to New York from Chicago last Friday after attending the organization's regional sales convention at Drake Hotel.

The Chicago meeting was attended by 80 branch managers, sales managers and salesmen from 11 exchanges besides Chicago.

Among the home office executives at the session were George J. Schaefer, vice-president and general manager of distribution; A. W. Smith, Jr., general sales manager; Harry D. Buckley, vice-president in charge of exchanges; Arthur W. Kelly, vice-president in charge of foreign distribution; Monroe Greenthal, director of advertising and publicity; Jack Schlaifer, western division manager; Lowell Calvert, eastern representative for Selznick International; J. A. Mulvey, eastern representative for Samuel Goldwyn; Emanuel Silverstone, American representative for Alexander Korda; C. M. Steele, N. A. Thompson, Seymour Poe, Paul Lazarus, Ben Washer, Harry Kosiner and Carl Krueger.

THE HEART PIC

20TH GAVE IT ALL THIS TO INSURE YOUR BIG JULY 4th DATE!

(From BOXOFFICE Flashes)

"THOROUGHLY ENGROSSING . . . HIGHLY ENTERTAINING . . . MAGNIFICENTLY PRODUCED . . . MASTERFULLY DIRECTED . . . SUPERBLY ENACTED . . . WIDE APPEAL FOR WOMEN!"

WHAT ARE YOU GOING TO DO TO GET WHAT IT DESERVES AT YOUR THEATRE?



"Will definitely prove a big money-maker! A push-over for the feminine trade!" —Hollywood Reporter

"Chalk up another success for 20th Century-Fox! We heartily recommend it!" —Los Angeles Examiner

"Will delight a wide audience range! Absorbing drama! Packs a wallop for women!" —Daily Variety

TURE OF 1938



Barbara
STANWYCK

The star of "Stella Dallas" at her greatest!

Herbert
MARSHALL

The most stirring performance of his brilliant career!

in

Always Goodbye

with

IAN HUNTER

CESAR ROMERO • LYNN BARI
BINNIE BARNES • JOHN RUSSELL

Directed by Sidney Lanfield

Associate Producer Raymond Griffith. Screen play by Kathryn Scola and Edith Skouras. Based on a story by Gilbert Emery and Douglas Doty.

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

DISNEY AND RKO DISCUSS NEW FEATURE CARTOON

Producer Says Work on $3,000,000 "Pinocchio" Has Reached the Animation Stage

Releasing arrangements for Walt Disney's feature length cartoons hinge upon negotiations now underway with RKO-Radio Pictures. Mr. Disney, who has just received honorary degrees at Yale and Harvard, was in New York this week and announced that production activities on his next, "Pinocchio," have now reached the animation stage. He expects to have the picture ready for release next spring.

Production costs for the Disney activities during the next year will run about $3,000,000, Mr. Disney said. He pointed out that the figure would include from $50,000 to $80,000 each for 18 one-reel cartoons that will be released through RKO in the 1938-39 season, and the studio work on all features now under consideration.

"Bambi," Mr. Disney said, is now in production along with "Pinocchio," and two other stories are being prepared, "Alice in Wonderland" and "Cinderella."

Although Mr. Disney declined to estimate any ultimate gross for "Snow White and the Seven Dwarfs," he said there is a field for both cartoon shorts and features.

New Studio To Be Built

Work on features at the Disney studios, however, has taxed facilities to such an extent, Mr. Disney said, that a new studio, costing between $1,500,000 and $2,000,000, will be built. A site in Hollywood already has been chosen, he said, but he refused to reveal its location, pointing out that "the deal is now being cleared."

Under his three-year contract with RKO, Mr. Disney will release his short subjects through that company for the next two seasons, at least. The contract called for the delivery of only one feature, "Snow White and the Seven Dwarfs."

Although Mr. Disney hopes eventually to reach the point where he can produce one feature cartoon a year, at present, he said, each film requires at least a year and a half of work.

"We never work on a schedule," Mr. Disney explained. "In that way if we don't like something we can keep working on it until we do like it."

He illustrated the point further by explaining that this year, for the first time since he has been producing, advance release dates have been set and will be fulfilled for the 18 short subjects.

Cites Paucity of Artists

As for speeding up production immediately, Mr. Disney was emphatic in his assertion that it can not be done. The chief difficulty, he pointed out, lies in the fact that artists capable of doing the work are not available.

"I don't know where these other studios are getting them," Mr. Disney commented. "I know I'm having an awful time getting them."

In connection with this, Mr. Disney recalled that three years ago he conducted a talent contest, seeking artists. Six thousand applications were received, 1,500 of the applicants were interviewed, 30 of them were given jobs and, he concluded, 10 of them are now working at the Disney studios.

"We don't worry about technical development," he explained, "because the only thing needed there is money to experiment. But when it comes to developing something up here (pointing to his head) that's a different story."

All of the employees who worked on "Snow White" will share in the profits of the film. A total of 20 per cent of the profits will be distributed among the workers. Officials of the company said they were unable to estimate the amount due workers because the final gross on the feature is still undetermined.

Mr. Disney said he now employs 800 persons, 750 of whom work at the studio. This compares, he said, with about 250 employees five years ago.

The new studio will be completely modern, Mr. Disney said, hastening to add that he did not mean by that that it would be "streamlined and such."

While saying that in the ordinary course of events, "Bambi" would be his third feature released, Mr. Disney declined to be definite on the point. "You know it takes months to develop a character; it's not like giving a part to a human being and letting him interpret it. You've got to do all the developing yourself."

From the success of the first cartoon feature, "Snow White," Mr. Disney has learned "countless" things about production. "They're hard to put your finger on but we come across them as we work on new pictures."

Solving Human Equation

It was while working on "Snow White" that Mr. Disney's artists ran into difficulty in drawing the human figures. Seeking to overcome what Mr. Disney termed the "jittering" of the figures, a complicated process was worked out.

The production of cartoons differs from the production of regular motion pictures, Mr. Disney said, in one outstanding way—"we do our cutting before we start filming." Approximately 1,000,000 drawings were made for "Snow White" but only 250,000 of them were used, so that only about 500 feet of film were cut when the picture was completed.

The 250,000 drawings used for "Snow White" compare with an average of from 15,000 to 18,000 for short subjects.

Mr. Disney said he has learned that there are some stories that just fit into production as one-reel subjects.

His Short Subjects Releases

Mr. Disney's short subject release schedule for the coming season is as follows: "Brave Little Tailor," September 23; "Farmyard Symphony," October 14; "Donald's Golf Game," November 4; "Ferdinand the Bull," November 23; "Little Mermaids," December 9; "Mother Goose Goes Hollywood," December 23; "Donald's Lucky Day," Jan. 13, 1939; "Society Dog Show," February 3; "The Practical Pig," February 24; "The Hockey Champ," March 17; "The Ugly Duckling," April 7; "Goofy and Wilbur," April 28; "Donald's Cousin Gus," May 19; "The Beach Picnic," June 9; "Sea Scouts," June 30; "The Autograph Hound," July 21; "Donald's Penguin," August 11, and "The Pointer," September 1.

The producer planned to leave New York Friday for the coast, having made the trip east for the presentations of the honorary degrees awarded him last week at Yale and Harvard. Previously he had received an honorary degree from the University of Southern California.

"I feel happy to know that educated people like our pictures too," said Mr. Disney.

Canadian Contract Revision Languishes

The move to revise the Canadian license agreement for booking contracts has made little progress, according to officers of the Independent Theatres Association of Ontario, who claim that changes in the standard exhibition contract proposed by the Motion Picture Distributors' Association are either not sufficient in scope or work to the disadvantage of independent exhibitors.

One point has been offered as an example. This is in reference to the clause requiring efficient sound reproducing systems in theatres signing a contract for a season's product. The distributors have proposed an additional phrase to provide that a theatre must have a complete sound system of permanent nature to "reproduce recorded sound with adequate volume and high quality." In this instance the exhibitors demand the addition of a clause which provides that the distributors undertake "to furnish prints of an adequate quality to insure proper exhibition." Various other angles are also under dispute.

Fuel has been added to the fire by a resolution which has been received at the Toronto office of the distributor organization from the Quebec Allied Theatrical Industries, representing the independents of the Province of Quebec, in which strong disapproval of the present standard contract is expressed, including a protest against compulsory arbitration "unless the arbitrators are given more discretionary powers."

Theatre Building Drops in Month

The progress of theatre building in the 37 states east of the Rockies was retarded in May. Contract values slid more than $500,000 from the April level.

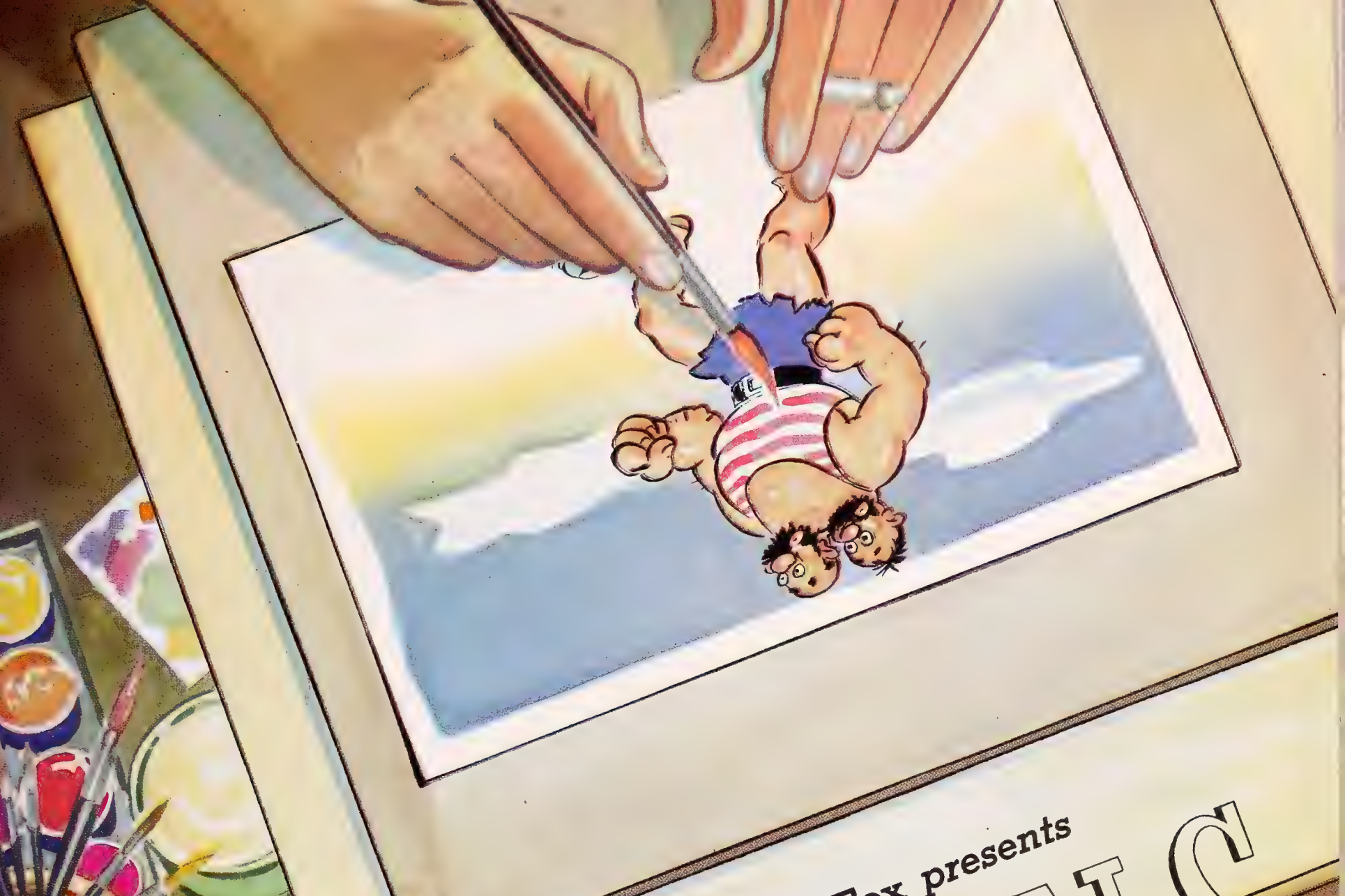
This is revealed by the Dodge Reports Division of F. W. Dodge Corporation, in its monthly summary, with the comment that "theatre building followed the May trend of non-residential work." An average drop of three per cent was recorded for non-residential construction in May.

Seventy-one theatre projects involving 164,000 square feet were reported by the Dodge news staff of 75 reporters during last month. Contract value totaled $1,514,000. The April report covered 82 projects with 256,000 square feet and contracts amounted to $2,071,000.

To this point, theatre building contracts, as reported by Dodge, are approximately $1,750,000 behind the five month period of 1937. The 1938 figure is $9,205,000, compared with $10,974,000 for the same period in 1937.

Samuels Assumes New Duties

Leo Samuels arrived in New York from the coast this week to take up his duties as assistant to Hal Horne, eastern representative for Walt Disney. Mr. Samuels will be in charge of foreign deals. He was executive assistant to Dr. A. H. Giannini until the latter's resignation as United Artists president.



20th Century-Fox presents

TERRYTOONS

Produced by Paul Terry

In 1938-39 Terrytoons will be satisfied with nothing less than top spot in its field . . . in keeping with the 20th Century-Fox tradition. To attain that end, Producer Paul Terry will spare neither effort nor expense. Already the studio has been enlarged and equipped with every latest technical device. Extensive additions to the staff assure the very finest in creative talent. And, among many other innovations, *AT LEAST SIX OF THE SUBJECTS WILL BE IN TECHNICOLOR!*



These are the
20th CENTURY-FOX SHORTS

With that zip and "something different"
that makes for marquee values:

6 Lowell Thomas'
MAGIC CARPET
OF MOVIETONE*
Narrated by Lowell Thomas
Edited by Lew Lehr

•

4 Vyvyan Donner's
FASHION FORECAST*
In TECHNICOLOR
Edited by Vyvyan Donner

•

6 Ed Thorgersen's
SPORTS PREVIEW*
Narrated by Ed Thorgersen

6 Lew Lehr's
KINDERGARTEN
Edited and narrated by Lew Leh

•

4 ADVENTURES
A NEWSREEL
CAMERAMAN*
Narrated by Lew Lehr
Edited by Russell Shields

•

26 TERRYTOONS
At least 6 in TECHNICOLOR
Produced by Paul Terry

*Truman Talley, *Vice-President and Producer*

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

THE HOLLYWOOD SCENE

Quality Stressed

Quality, presaging potential box-office importance, rather than quantity was the main characteristic of production started during the first week of summer. Four pictures that promise to be unique in commercial and entertainment appeal went before the camera. Likewise the lesser three in the total of seven contain a topical football feature, a "Jones Family" adventure and a legal melodrama taken from front page headlines and in which a popular radio favorite, long absent from the screen, returns.

Despite the elimination of Isa Miranda, noted Italian actress from the film, Paramount went ahead with "Zaza." Claudette Colbert is now the heroine and the cast also includes Herbert Marshall, Rex O'Malley, Bert Lahr, Genevieve Tobin, Helen Westley, Constance Collier and Walter Kingsford. The studio's season sport picture, "Touchdown, Army," will feature John Howard, Mary Carlisle and Robert Cummings (the leading trio in last year's "Hold 'Em Navy") with Benny Baker, Minor Watson, Owen Davis, Jr., and squads of football notables from the local colleges. In "Arkansas Traveller," Bob Burns, Jean Parker, Fay Bainter and Dickie Moore presently are the principal personalities.

At RKO-Radio "Gunga Din," based on Rudyard Kipling's famous poem went into work. The cast includes Douglas Fairbanks, Jr., Cary Grant, Victor McLaglen, Sam Jaffee, Robert Coote, Joan Fontaine, Montague Love and Lumsden Hare.

"That Certain Age" started at Universal. Deanna Durbin is the star. The supporting company lists Melvyn Douglas, Jackie Cooper, Irene Rich, Juanita Quigley, Addison Richards and Moroni Olsen.

Work began on "Safety in Numbers," a "Jones Family," at 20th Century-Fox. It will present Jed Prouty, Spring Byington, Shirley Deane, Russell Gleason, Ken Howell, June Carlson, George Ernest, Florence Roberts, Billy Mahon and Marvin Stephens as usual and introduce Joan Valerie and Henry Kolker to the series.

Columbia started "Lady Lawyer," in which Gloria Stuart will be featured with Lanny Ross and in which Robert Paige, Arthur Loft and Phillip Smalley will also be seen.

Ten Finished

While the seven productions were being started, ten were checked off the active shooting lists. Here again there are four or five films of more than ordinary importance. Paramount was credited with two of the finished pictures. High ranking on the company's future release schedule is "Spawn of the North." George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Louise Platt, Lynne Overman, Fuzzy Knight and Vladimir Sokoloff are the principal players. Yet such names as Duncan Rinaldo, Lee Shumway, Wade Boteler, Guy Usher, Egon Brecher, Harvey Clark, Monte Blue, Irving Bacon, Robert Middlemass, Arthur Aylesworth, John Wray and Frank Puglia will also be available. The second picture, "Bulldog Drummond in Africa," will feature John Howard, Heather Angel, H. B. Warner, Reginald Denny, E. E. Clive and J. Carroll Naish.

Republic moved two films from its active list. "Western Justice," last of the present "Three Mesquiteers" series will feature Robert Livingston, Ray Corrigan and Max Terhune with Priscilla Lawson, Leroy Mason, James Eagles, Ray Barcroft, Carlton Young and James Regan. In "As You Are" Ramon Novarro, Marian Marsh, Margaret Tallichet, Erno Verebes and Eric Blore will be seen.

"I'm from the City" was finished at RKO-Radio. Joe Penner is the star. The support includes Lorraine Krueger, Richard Lane, Katherine Sheldon, Kay Sutton, Paul Guilfoyle, Lafe McKee and Ethan Laidlaw.

Warner finished "Valley of the Giants." Produced in color, it will present Wayne Morris, Claire Trevor, Frank McHugh, Jack LaRue, Donald Crisp, Charles Bickford, Alan Hale, John Litel, Cy Kendall in the principal roles.

"Little Tough Guy" was completed at Universal. The cast includes Robert Wilcox, Helen Parrish, Billie Halop, Marjorie Main, Jackie Searl, Peggy Stewart, Hunt Hall, Gabriel Dell.

For Monogram distribution, E. B. Derr finished "The Barefoot Boy," a story of rustic boyhood tinged with gangster melodrama. Names in the cast are Jackie Moran, Marcia Mae Jones, Claire Windsor, Ralph Morgan.

Jed Buell finished another of his action adventure oddities, "The Terror of Tiny Town," which will feature an all-midget cast.

Ed Finney wound up his producing contract with Grand National when he delivered "The Utah Trail." The picture will feature Tex Ritter.

SLUG NUTTY

Like a boxer who has taken too many punches, Hollywood has gone "slug nutty," according to Richard Wallace, presently the director of "The Young in Heart."

"Our heroes and heroines are slugging each other all over the sets," he says. "The idea seems to have taken firm root that unless it's dizzy and daffy, it isn't comedy, or the audiences can't enjoy a laugh."

Mr. Wallace believes, however, that a rest period is in sight which will not only restore the feverish patient to normalcy, but will provide a welcome relief to audiences and will provide more genuine amusement as well. The trend, he thinks, will swing toward comedy-romance and the humorous situations will be based on situations adapted from things that happen to average human beings.

"When you see something you know could have happened to you," the man says, "you are far more interested than if it happened to characters too crazy to be true."

The director gives himself an out, nevertheless, by admitting that there might be exceptions, but even then he maintains there are not many of them.

Signets

The two men whose names were most closely associated with the indefinable talent in screen arts and mechanics described as "touch" have passed from the scene—Irving Thalberg, whose premature death last year shocked the industry, and Ernst Lubitsch, who, it seems, is enjoying a Sabbatical year. But there is no dearth of candidates willing, eager and, in many cases, capable, of carrying the banner which that noted pair so long upheld.

Among the producers there are a half dozen, at least, whose names are synonymous with "touch," men who, although they never appear in a picture, have rarely been seen by any considerable number of theatre goers, but about whom much has been written, have a box office significance. Samuel Goldwyn always has something in his pictures that make them different from those of his contemporaries. His mania is authenticity. He never uses stock shots. He sent a crew to Italy merely to get a realistic, but minor shot, for "These Three," spending, where others might have saved, for realism. Darryl Zanuck has taken the Thalberg technique unto himself.

David O. Selznick has aimed for and attained simple human interest although he embellishes his offerings with a wealth of spectacular story and production detail. Cecil B. DeMille has long been noted for the manner in which he treats vast crowds and in his historical films achieves remarkable mass mob effects. Frank Lloyd, like DeMille, goes for crowds but always spots his pictures with one tense and suspenseful melodramatic incident after the other. Scenic production beauty, in settings, costumes and the arrangement of people in juxtaposition to music is the keynote of Hunt Stromberg's "touch."

The ranks of directors who are continually on the trail of that unusual something that differentiates their work is crowded with men who dare to do things in ways other than routine. Frank Capra has the knack of making ordinary every-day bits of business that are natural to his players and the characters they are portraying seem unusually different and otherwise more interesting. Opposite Capra and his naturalness is Fritz Lang, who when he takes charge of a production, also takes complete charge of the camera to obtain bizarre pictorial effects.

There is another pair of directors who attain "touch" by radically different methods. The simplicity of Henry Koster is contrasted by the vivid and sometimes grim spectacle with which John Ford treats his work. Two others whose names have definite box office importance, Leo McCarey and Gregory LaCava have the ability to balance an emotion stirring story with an aura of homey human humor.

"Ramona," "Lloyds of London," "Seventh Heaven," "In Old Chicago" and "Alexander's Ragtime Band" are exemplifications of Henry King's art of blending sympathetic romantic love stories against stirring picturesque backgrounds. Mitchell Leisen has impressed his name on production in another way. It's not so much the thin stories he uses, the music they contain or the physical beauty they feature as the manner in which he plays around with sumptuous settings and backgrounds that put him in the ranks of those who have "touch." Not the least of Norman Taurog's claim to directorial eminence is the manner in which he handles children.

Again it's 20th—with a show
LAUGH-RICH . . . SONG-RICH

Boisterous, vigorous drama and ringing, rollicking laughter! Make-a-million-in-a-minute McLaglen and take-it-twice-as-fast Donlevy match wits and fists in the gold fields over Gracie Fields—England's No. 1 Star who can tear your heart out or rock you with glee as she sings—*but sings!* Just what you need for right now!



WE'RE

...that rates your best dates...
...THRILL-RICH...STAR-RICH!



GRACIE FIELDS • VICTOR McLAGLEN

GOING TO BE RICH!

with

BRIAN DONLEVY

CORAL BROWNE • TED SMITH
GUS McNAUGHTON • CHARLES CARSON

Directed by Monty Banks

Associate Producer Samuel G. Engel. Screen play by Sam Hellman and Rohama Siegel. Story by James Edward Grant. Music & lyrics by Lew Pollack & Sidney D. Mitchell, Harry Parr-Davies, Will Haynes, Jim Harper, Noel Forrester, Greatrex Newman, Howard Flynn, Ralph Butler

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

800 India Houses, Says Pancholi

Rewashaker Pancholi of Calcutta, circuit theatre owner and Indian distributor for RKO Radio Pictures, who has been in New York for home office conferences, left last week for Calcutta. He was accompanied by J. Singh, chief engineer for Mr. Pancholi's company, Empire Talkie Distributors.

Mr. Pancholi said there are 800 motion picture houses throughout India serving a population of 330,000,000. One hundred of these theatres devote their programs exclusively to American and English pictures and the others exhibit Indian made product, he said. Calcutta, Mr. Pancholi added, with a population of 2,000,000, has 50 film theatres. The company recently completed the new Prahabat Cinema there.

Close Hearings On RKO Plan

Final hearings on the proposed amended RKO reorganization plan before Special Master George W. Alger were closed Wednesday by him. He contrasted it favorably with the original reorganization proposal, which he criticized for not adequately providing for fixed charges.

The Special Master adjourned the hearing to July 18th and announced that he would reach a decision on the plan within two weeks, making known that decision on the 18th.

Richard Jones, associate counsel for Atlas Corporation, proponent of the plan, said that 10 briefs had been submitted to Mr. Alger by objectors.

On Saturday Judge Bondy approved the petition of Irving Trust Company, trustee of RKO, granting it an additional six months from July 1st, in which to continue as trustee of RKO for the purpose of affirming or disaffirming leases, contracts and agreements, subject to the supervision of the court.

Judge Bondy also issued an order authorizing the Chemical Bank and Trust Company, as trustee under the collateral note indenture of RKO dated July 1, 1931, to pay to the Irving Trust Company as trustee of RKO, the sum of $127,571 to be used by Irving Trust for administrative expenses and allowances. On May 4, 1936 started to put aside a fund of $15,000 monthly to be used for this purpose.

Kent Drive Meetings Begin on July 14th

The first of a series of branch meetings in the sixth annual S. R. Kent Drive will start in Los Angeles, July 14th, with J. P. O'Loghlin, Canadian district manager and drive leader, presiding. He will leave Toronto, July 4th, for Chicago where he will meet Roger Ferri of the home office, and the two will precede to the coast.

Clearances Discussed at Toronto

The subject of clearances for the Toronto district will be discussed next week at a meeting of the newly formed conciliation committee.

Unit Art Director Found Dead on Set

The body of N. W. Timchenko, unit art director at Universal, was found June 28th, hanging from the inside of a set on the back lot at the Universal studios in Hollywood. Mr. Timchenko had been associated with Universal for two and a half years. He is survived by his widow, Elsie.

CBS, "Teatro al Dia" Broadcast to South America

A short wave radio broadcast from New York to South America was sponsored Tuesday evening by Columbia Broadcasting System and *Teatro al Dia,* Spanish language Quigley Publication, on the occasion of the forthcoming anniversary of Argentina's independence, on July 9th.

Marking a new all-time high in short wave presentation to South America, the *Teatro al Dia*-Columbia broadcast relayed over W2XE, then via Radio Belgrado, in Argentina, a program of native music and messages lasting nearly an hour, starting at 9:30 P.M. E.D.S.T. The broadcast, beamed toward Argentina's foremost radio station, was picked up throughout neighboring countries.

It was the first time that a major network conducted an international short wave broadcast from a radio theatre in New York with an audience in attendance, approximately 1,100 crowding CBS "Radio Playhouse No. 3," in the old Hammerstein theatre on Broadway.

Hon. Conrado Traverso, Consul-General of Argentina in the United States, opened the program and entertainment interspersing messages from Colonel Frederick L. Herron, chief of the foreign department of the MPPDA, representing the organized industry in the United States; Roberto Socas, New York correspondent of *La Nacion,* of Buenos Aires; Terry Ramsaye, editor of Motion Picture Herald; Horacio Alban-Mestanza, editor of *Teatro al Dia*; and a message, read by Mr. Socas, from Dr. L. S. Rowe, director of the Pan-American Union in Washington.

While newspaper cameras flashed and Paramount and MGM newsreels recorded the presentation, a cast of noted Spanish entertainers gave a specially selected program for their South American listeners. Music was provided by Eddie Le Baron and his tango and rhumba band from the Rainbow at Rockefeller Center, playing for Chela and Freddy, Argentina radio stars now in New York; Maria Bruni, operatic soprano; Migue Caceres and his Trio Pamperos; Enriqueta Castillo, soprano; Adelita Varela, coloratura soprano, and Eliseo Grenet, Cuban composer.

Congratulatory telegrams were received at the broadcast from Arthur Loew, in charge of foreign activities for Loew's, Inc., and N. Bruski, Quigley Publications correspondent in Buenos Aires.

Elizabeth Ann Tucker, Columbia executive in charge of short wave broadcasts, was in charge, with Joseph Hill directing and Gene Heit handling production.

New Haven Bans All Chance Games

New Haven, Conn., authorities have placed an unconditional ban on Bingo, Lucky, Honey, Screeno and all other money games as operated by churches, organizations and other groups as well as theatres, ruling that even card parties where cash prizes are offered to induce playing will be considered illegal gambling.

Temporary relief from a circuit court order banning Bank Night in the Tampa and Victory theatres, Tampa, Fla., was given the two theatres this week by the state supreme court. The county solicitor, however, warned the theatre managers against conducting the drawings.

Florida Marine Studio Opened to Public

The Marine Studios, new motion picture production studio in Marineland, Fla., which had its formal opening last week, was opened to the public over the weekend. Motion pictures of marine life among others will be made at the studio which is located 18 miles south of St. Augustine.

Cornelius Vanderbilt Whitney is chairman of the directorate of the studio.

Republic Pictures Signs Ten-Year RCA Sound Pact

Republic Pictures, which has been using RCA Photophone sound recording facilities on a rental basis for many years, has signed a ten-year sound recording license agreement with the same organization, which entails the installation of new "High Fidelity" sound recording, re-recording and reproduction facilities on its own production lot.

Harry L. Sommerer, RCA Photophone head, said that his engineers are installing four mobile ultra-violet light recording systems in as many new trucks. Each will be equipped to record sound for both studio and outside locations without connection to external power supply.

UA Showmanship Drive

Monroe W. Greenthal, advertising and publicity director of United Artists, said this week that all entrants in the company's National Showmanship Week must submit their exploitation campaign before July 15th in order to be eligible for the $1,000 in prizes. The competition was held in connection with the national release of Walter Wanger's "Blockade." Seven prizes will be awarded. First, $500; second, $250; third, $100; fourth and fifth, $50; sixth and eventh, $25. Judges are Mr. Wanger, George J. Schaefer, vice-president and genera manager; A. W. Smith, Jr., general sales manager; Mr. Greenthal, A-Mike Vogel of Motion Picture Herald; Charles Lewis, publisher of *Showmen's Trade Review;* Ben Shylen, publisher of *Boxffice;* Jack Harrower of *Film Daily* and Epes Sargent of *Variety.*

Mr. Wanger has received a special citation from the National Peace Conference, comprised of 40 national groups, for "Blockade."

Joseph M. Schenck, chairman of the board of directors of Twentieth Century-Fox, is due to arrive in New York from the coast late this week. He plans to sail on the Queen Mary next Wednesday.

IN THE CUTTING ROOM

The Sisters

(Warner)

Romance

Following the acclaim accorded Bette Davis for her work in "Jezebel" and that which accrued to Errol Flynn and was climaxed by public approval of his work in "The Adventures of Robin Hood," it was but logical that Warner Brothers would co-star its top flight name personalities in a picture. For this appearance the studio has chosen a story that deals with the experiences, adventures, romances, loves, disappointments, triumphs and tragedies of three sisters.

Based on Myron Brinig's novel of the same title, the screen play was completed by Milton Krims whose earlier credits include "Green Light" and collaboration on "Secrets of an Actress," "The Great O'Malley" and "Anthony Adverse." Direction was entrusted to Anatole Litvak of "Mayerling" note.

With Miss Davis and Flynn leading the name parade, the other two sisters are Anita Louise and Jane Bryan while their parents are Beulah Bondi and Henry Travers. Important in the train of events that make the lives of the sisters unusual and interesting are Alan Hale, Dick Foran, Ian Hunter, Harry Davenport, Donald Crisp, Janet Shaw, Lee Patrick and Ruth Garland.

Although there is considerable dialogue in the story there will be no lack of quality production effects with a reproduction of the San Francisco earthquake and fire and a ball celebrating the election of Theodore Roosevelt to the presidency expected to be the pictorial highlights.

Release date: *To be determined.*

The Utah Trail

(Grand National)

Action-Adventure

While all those fundamentals which are common to the outdoor action adventure picture which has a western background, the material is being given a novel and different twist. As was the case in all Tex Ritter's previous films, music will play a prominent part, but the theme's romance and melodrama, intrigue and good old fashioned down to earth dirty work is being approached from an unusual angle.

The Border States Railroad is being harassed by a mysterious gang of criminals who are ruining the line's business. In desperation, the railroad's president hires the Pecos Kid, a notorious gun fighter, to ferret out the bandits but he is killed before the Kid can go into action.

Ritter is the hero and the girl is Adele Pearce. Supporting players are Horace Murphy, Peewee Pollard, Karl Hackett, Charles King, Ed Cassidy, David O'Brien, Bud Osborne, Lynton Brent, Rudy Sooter and Tex Ritter's musical Tornadoes.

Production is based on an original story written by Lindsley Parsons and Edmund Kelso, for which Kelso did the screen play. Music and lyrics were composed by Frank Harford, Bob Palmer and Rudy Sooter. Direction is in the hands of Al Herman, long experienced in the making of action adventure pictures of character similar to this Ed Finney production.

Release date: *July* 12, 1938.

Artists and Models Abroad

(Paramount)

Musical Comedy

Comedy, music, specialties, dancing and spectacle will be the principal elements of "Artists and Models Abroad." A series picture, such as are the "Golddiggers," "Broadway Melodies" and Paramount's own musical Collegiates, it will have only a slim story structure and its bid for commercial and entertainment value will be grounded on name worth, elaborate production features, solo and chorus singing and dancing and the various bits of improvising and departures from the written script which entertainers of the caliber of Jack Benny and the Yacht Club Boys may be expected to indulge in.

While there has been but one previous "Artists and Models," the title has definite value. Yet where that may be impotent, the personalities to be featured seem to be of the caliber necessary to bear any exploitation load. Benny, because of his radio programs, is one of the best known names in the business today. His appearances in "Big Broadcast of 1937," "College Holiday" and "Artists and Models" for Paramount have made him known to picture followers. Joan Bennett, last in "I Met My Love Again" and "Vogues of 1938" is soon to be seen in "The Texans." The Yacht Club Boys have contributed to the comedy importance of many films. The other principals, Mary Boland and Charles Grapewin, are widely known. There will be a dozen featured beauties and a regiment of singing-dancing chorus girls.

Mitchell Leisen, who made the last two "Big Broadcasts," and "Swing High, Swing Low," is directing.

Release date: August 12, 1938 (*tentative*).

Ellis Island

(20th Century-Fox)

Complex Romance

Ellis Island, in New York harbor, is the door way through which millions of foreigners have come to America. The story to be told in the production will be the composite saga of hosts of immigrants and deportees; their romances and adventures, their joys and tragedies, high hopes and bitter disappointments.

While the material is believed to be that which will incite the interest of mass minds, there is little question as to the importance of screen names. The two persons who are principally involved in the panorama are Don Ameche whose recent appearances in "In Old Chicago," "Josette" and "Alexander's Ragtime Band" have added to his army of followers and Arleen Whelan who was first featured in "Kidnapped." Other important featured roles have been entrusted to an unusually capable aggregation of artists which includes Lyle Talbot, Gregory Ratoff, Binnie Barnes, currently creating a new vogue for herself in "Tropic Holiday" and "Always Goodbye"; Gilbert Roland, Raymond Walburn, Marjorie Gateson, George Barbier, Sidney Blackmer, Maurice Moskovitch, Harry Carey and E. E. Clive.

The picture is being directed by Alfred T. Werker whose last production was "Kidnapped."

Release date: *August* 20, 1938 (*tentative*).

Breaking The Ice

(RKO Radio)

An Entertainment Olio

Comedy, melodrama, heart interest and adventure that assumes a Tom Sawyer character, interpersed with a spectacular ice skating ballet and musical numbers composed by Frank Churchill who was responsible for the "Snow White and Seven Dwarfs" melodies, are the elements being combined in this new Bobby Breen picture which Sol Lesser is producing. Simply it is the story of a ten-year-old boy who lives with his mother and irascible dogmatic uncle in the religious environment of a small Pennsylvania town, an antique peddler, a missing twenty dollar bill and a chase over many states for a chair. The theme is interluded by music and artistic spectacle and the story of mother-son love that does not follow the rags to riches theme.

As Bobby Breen is already an established screen personality, the film will introduce little Miss Dare, a marvel on skates. The principal supports are Charles Ruggles, the peddler; Dolores Costello as the boy's mother and Robert Barrat as his uncle. Various character roles will be played by Dorothy Peterson, John King, Billy Gilbert, Margaret Hamilton, Jonathan Hale, Spencer Charters and Charlie Murray.

With Edward F. Cline directing, the story is an original written by Jack Grundy which was adapted by Mary McCall, Jr., Manny Seff and Bernard Schubert, well known as the authors of many successful screen plays.

Release date: *To be determined.*

Unlawful

(Warner)

Melodrama

"Unlawful" is being planned by Warner Brothers as the most melodramatic and action packed vehicle ever given Kay Francis. In the vernacular, it might be described as a hair raising thriller. Significant of the prospective tone and quality of the forthcoming picture is the selection of Lewis Seiler, maker of the current "Crime School," to serve as director and the inclusion of Humphrey Bogart of "Dead End" and "Crime School" fame to play a bandit role in which there are many of the qualities which made his performances in the stage and screen versions of "Petrified Forest" memorable.

In the story, Miss Francis and her husband, John Eldredge are surgeons. Performing a difficult operation on a mobster they come to the attention of Bogart who decides to add Eldredge to his "staff."

As James Stephenson is a principal together with those names, the supporting cast will feature Penny Singleton, Arthur Aylesworth, Charles Foy, Pierre Watkin, Frank Reickey and Fran Faylen among many others.

The story told in the production is based on a piece of topically inspired fiction written by W. R. Burnett whose screen contributions include "Some Blondes Are Dangerous," and novels which were the basis of "36 Hours to Kill," "Dr. Socrates" and "Dark Hazards" as well as collaboration on "Scarface." The adaptation was made by George Bricker and Vincent Sherman.

Release date: *To be determined.*

INDUSTRY TO SEEK MAINTENANCE OF PROTECTION IN COPYRIGHT MEETINGS

Varied Interests Represented at Series of Conferences at Columbia University; Kilroe Sees Threat to Film Properties

The motion picture industry's participation in a series of conferences designed to draft a new copyright act for the United States will be confined principally to two aims—maintenance of the protection afforded under the present act and demands for protective measures that would not be superseded by a treaty pledging this country to adherence to the international copyright law.

Film copyrights in general, music-film copyrights, authors rights, title copyrights and damages for copyright violations are specific matters coming up.

As a whole the motion picture industry is not adversely affected by the present copyright law, according to Edwin P. Kilroe, chairman of the copyright committee of the Motion Picture Producers and Distributors of America.

Mr. Kilroe is a member of the MPPDA committee of three that will attend the conferences, the first of which will be held next Thursday in the trustees' room of the Low Memorial Library at Columbia University, New York, under the sponsorship of the committee for the study of copyright of the American National Committee on International Intellectual Cooperation. MPPDA directors appointed the committee on the invitation of the sponsoring ANC.

The committee, through the series of conferences, hopes to unite the various interests affected by copyright legislation. It is because of a lack of unit that Congress has failed to enact any copyright legislation despite the fact the matter has been before the lawmakers every session since 1932, according to Edith E. Ware, executive secretary of the committee.

Miss Ware expressed this opinion in an invitation to the MPPDA to send representatives to the conferences. The MPPDA committee of three is composed of Robert W. Perkins of Warner Brothers, chairman; Gabriel L. Hess, general attorney for the MPPDA, and Mr. Kilroe, who is associated with Twentieth Century-Fox.

Proposed in Every Congress

In her letter to the board, Miss Ware pointed out:

"The preliminary findings of the committee for the study of copyright reveal that copyright laws have been proposed to every Congress since 1922. Yet no progress has been made. The Berne Convention (international copyright) has been submitted to the Senate since 1930 by both Republican and Democratic administrations. But it is still on the Senate calendar. The Duffy bill, prepared by an interdepartmental committee in 1934, in revised form, has been before the Committee on Patents of both houses throughout the 75th Congress.

"In retrospect, it is quite possible to see why all legislative efforts have failed. For example, one important measure was known as the authors' bill, another as the radio interests', a third as Mr. Solberg's bill designed to get the United States into the copyright union. So long as any measure was sponsored by any one group, there were other groups which found reason to oppose it.

Asks Joint Action

"The committee for the study of copyright, from its conversations with all interests concerned, has come to the conclusion that a new bill is necessary, and that such a bill should be drawn by representatives of all the interested groups. It believes that if the differences between the groups can be worked out in the spirit of mutual accommodation it should be possible to devise a measure which could be enacted into law without the tedious, expensive and destructive procedures which have been the fate of all copyright legislation for the past decade. The committee has adopted this belief because of the desire of all groups for action and because of the display on their part of willingness to cooperate."

Mr. Kilroe said that the film industry's position in regard to copyright was defined when he spoke in April, 1937, at hearings before a Senate subcommittee of the Committee on Foreign Relations.

"I should like to put in the record very briefly, first, our opposition to adherence to the convention (the Berne Convention) before the enactment of copyright legislation," Mr. Kilroe told the committee.

Senator Duffy then queried:

"That is, you do not want any action taken by the Senate on the convention prior to the enactment of the copyright bill containing enabling legislation?"

"No," Mr. Kilroe replied. "We believe that to do so would throw the law of copyright into confusion and great chaos, if our theory is correct that the treaty would supersede existing law."

Sees Threat to Protection

Mr. Kilroe amplified this point this week when he explained that without the adoption of enabling legislation, he is of the opinion that adherence to the Berne Convention would mean that thousands of properties owned by film companies would no longer be protected.

Reporting on a survey abroad which he made for the MPPDA Mr. Kilroe told the Senate committee: "There is a strong sentiment among the creators and users of copyright in Europe that the Berne Convention is not as effective as it should be and that the convention should be revised so that the rights and obligations are fully and clearly defined in the document and nothing left to the national laws of each country. The rights should be concisely set forth in the convention and these rights should be enforcible in every country of the convention; under the present convention, certain rights and remedies are left to the national laws of the countries in which these rights and remedies are claimed."

Although the subject of minimum award in a copyright action is not expected to be discussed at the initial session of the committee on copyright next Thursday, Mr. Kilroe said the industry will be vitally interested in the drafting of legislation on that subject. Under the present law the minimum award is $250 but, Mr. Kilroe explained, it is felt by some in the film industry that the setting of a sum in small cases should be left to the discretion of a court. In some cases, Mr. Kilroe continued, a $250 award is far too high.

TRAINING BY FILMS APPROVED BY BOARD

The Georgia state board of education this week approvad a plan for agricultural vocational training by films in schools throughout the state.

The board acted after viewing a sound film showing modern methods of hog raising. The picture, prepared by Dr. John T. Wheeler, director of vocational eduction in the state school department, is to be shown in schools throughout the rural sections of the state.

List Speakers for Film Festival

A program of speakers for the "International Film Festival" at the Fifth Avenue Playhouse, New York, to supplement the schedule of 44 sound films from 16 countries beginning July 1st and extending through August 31st, has been arranged by the management. The films to be shown were listed on page 54 of the June 25th issue, MOTION PICTURE HERALD. Martin J. Lewis, managing director of the Playhouse, is sponsoring the project.

The speakers, comprising critics, writers, editors, government officials, film executives and stage and screen stars, will appear for the respective countries on the first day when each country enters the "Festival" schedule. Their general topic will be the contribution the various countries have made to the "world-wide art of the sound film and particularly its significance for motion picture audiences in America."

The speakers' list is complete for all nations entered in the "Festival" with the exception of the English speaking countries, England, Ireland and the United States, who will be announced shortly.

The speakers are Paul Charles Bivers, managing director of France-Amerique Films of Paris, who will speak July 1st; Dr. Curt Pinthus, former theatre and motion picture editor of 8 Uhr Abendblatt of Berlin, July 8th; Albert Van Sand, editor and publisher of *Nordlyset,* Danish newspaper in the United States, July 13th; Louis Lipsky, chairman of the administrative committee of the United Palestine Appeal, July 14th; Martha Troyanova, Czechoslovakian screen and stage star now in this country, July 15th.

Also Ernest Mattsson, official representative of Swedish films in America, July 29th; Walt Anderson, chairman of the American Friends of the Mexican People, August 1st; David McKelvy White, national chairman of the Abraham Lincoln Brigade, representing Spain, August 2nd; Dr. Peter P. Yolles, editor-in-chief of *Nowy Swiat,* Polish newspaper in the United States, August 3rd; Alexander Karolyi, of the Hungarian consulate in New York, August 22nd; Dr. Franz Hoellering, Austrian critic, August 23rd; Oliver M. Sayler, author of "The Russian Theatre," August 25th, and Mrs. Hettie Dyrenfurth, official representative of the Swiss motion picture industry in America and holder of the world's mountain climbing record for women, August 31st.

20,000 EDUCATORS DISCUSS FILMS; PICTURE PLANS FOR NEW YORK FAIR

Section of NEA's Convention Program Allotted to Screen Topic, "Learning Through Seeing," with Students' Discussion

Use of motion pictures in educational work was one of the chief topics this week when 20,000 educators gathered in New York City for the 76th annual convention of the National Education Association.

In addition to the showing of educational short subjects at the close of several sessions, "Section B" of the program on Thursday morning was allotted entirely to films under the title "Learning Through Seeing." Films shown included: "Service of the People." on Monday; "Romance of Robert Burns," on Tuesday, and "Give Me Liberty or Give Me Death," Wednesday. Warners screened "Robin Hood" on Monday night.

The organized industry as such did not participate this year in the films panel of the convention, because of its own educational films activities in formulating a plan for placing the industry in the school films field, on which progress is reported.

The popular arts "have helped destroy narrow sectionalism in America and may do the same for international unity," Thomas Munroe of the Cleveland Museum of Art, told the educators. He said that "self-interest, often forces the producers of art, such as motion pictures, to develop an international viewpoint" with the result often "insipid" but sometimes producing "art of universal appeal."

Thursday's program was under the direction of Helen Wilson, president of the Pittsburgh Teachers Association. Speakers included Ely Dale of Ohio University, on "The Place of Sound Pictures in Education"; Dr. Alice V. Keliher, chairman of the Commission on Human Relations of the Progressive Education Association, who conducted a demonstration of the experimental work of her organization, and Jay B. Nash of New York University, who talked on "Selecting Motion Pictures for School Use."

In her demonstration, Dr. Keliher presented a discussion among high school students. It is to evoke such discussions that the Progressive Education Association edits portions of films produced for entertainment purposes by large film companies.

A grant of $69,000 to carry on the work was made recently by the General Education Board, which is part of the Rockefeller Foundation. The work was begun in July, 1936, on the basis of a two year grant of $75,000. Up to May 1st of this year, 36 classroom short subjects had been completed with Joseph Losey, production director; Helen Van Donegen, film editor, and Margaret Kneerim and Irving Lerner, assistants.

In the coming year, starting July 1st, the commission expects to prepare 40 more films for classroom presentation. The pictures are obtained through an arrangement with Paramount, Metro-Goldwyn-Mayer, Warner Brothers, Twentieth Century-Fox, March of Time, Fox Movietone News and French Motion Picture Corporation. One year after general release, those sections deemed to have educational value in human relations are edited "to bring out the social implications clearly and forcefully."

INDUSTRY MAY USE $250,000 FOR FAIR

An expenditure of $250,000 may be made by the organized industry in connection with three proposals for participation of the motion picture industry in the New York World's Fair of 1939 which are being discussed by executives and members of the Motion Picture Producers and Distributors of America. They include production of a feature length film to be called "A Cavalcade of America," depicting the development of America; the construction of a studio on the Fair Grounds where motion picture production would be demonstrated, and building of a theatre on the grounds.

"We have had splendid cooperation from the industry and from education," Dr. Keliher said. "The motion picture producers have displayed an unusual spirit of cooperation in giving us their films for experimental use in this project."

The association's films have been used by 20 schools and educational groups. These are: Benjamin Franklin and Washington Irving high schools, New York City; Bronxville High School, Bronxville, N. Y.; Cheltenham Township High School, Elkins Park, Pa.; Friends Central School, Overbrook, Pa.; Oak Lane Country Day School, Oak Lane, Pa.; George School, George School, Pa.; New Brunswick Public Schools, N. J.; Freehold High School, Freehold, N. J.; Cambridge School, Kendal Green, Mass.; Van Hornesville Central School, Van Hornesville, N. Y.; Francis W. Parker School, Chicago; North Shore Country Day School, Winnetka, Ill.; Western Military Academy, Alton, Ill.; Stephens College, Columbia, Mo.; Denver Public Schools, Denver, Col.; University High School, Oakland, Cal., and parent groups in Vermont.

The features from which those short subjects already completed were made and the points brought out are as follows:

Metro-Goldwyn-Mayer

BIG HOUSE, conditions in overcrowded jails.
CEILING ZERO, flyer, lacking courage, loses job.
CEILING ZERO, irresponsibility toward job and associates.
DEVIL IS A SISSY, boy's reaction to father's electrocution (adults only).
DEVIL IS A SISSY, boy breaking into gang.
DEVIL IS A SISSY, juvenile court.
FAMILY AFFAIR, everyday family relationships.
FURY, lynching.
FURY, governor's responsibility.
FURY, trial of lynchers, showing community prejudice.
HIT AND RUN DRIVER, driver involved in fatal accident evades responsibility.
LAST OF THE PAGANS, native ceremonies.
LAST OF THE PAGANS, conscripted labor.
MEN IN WHITE, choice between marriage and further study.
PERFECT SETUP, impatience for financial success leads to crime.

Warner Brothers

BLACK LEGION, running foreigner out to get job.
BLACK LEGION, violence of the Black Legion.
LOUIS PASTEUR, conquest of anthrax germ.
LOUIS PASTEUR, conquest of hydrophobia germ.

(*Continued on following page, column* 1)

Film Presentation of "Cavalcade of America" Considered Among Proposals for Part in Next Year's Event

Although the Motion Picture Producers and Distributors of America last week announced that no decision had been made as to the film industry's participation in the New York World's Fair in 1939, the department of education of the World's Fair this week said it is "cooperating with the Federal Government and the motion picture industry in the preparation of a feature film on the history of the United States." The MPPDA announcement came after adjournment until September of its board of directors.

It was stated that a film presentation of a "Cavalcade of America" was one of many plans given consideration. Although the World's Fair release did not elaborate upon its statement, it was generally understood, when the matter was discussed by the MPPDA board, that the production would be in three parts, each part covering 50 of the last 150 years in the history of this country.

"A striking feature of the education program," Dr. Harry Woodburn Chase, chairman of the World's Fair education committee, said, "will be a series of demonstrations of the place the motion picture is making for itself in the teaching profession. Films will be grouped according to special interests and will be drawn from every possible production source.

"In addition to pictures made solely for educational use, there will be edited versions of Hollywood and other commercial productions approved by a nationwide committee of educators."

It was generally assumed that Dr. Chase, who is chancellor of New York University, was referring in part to the short subjects selected by an MPPDA educators' committee last Summer as the basis for material for the organized industry's entrance into the school films field.

Those on the committee with Dr. Chase are Dr. James R. Angell, educational counselor, National Broadcasting Company; Dr. Stephen Bayne, associate superintendent of schools, New York City; Professor Lyman Bryson, Teachers College, Columbia University; Professor Marston Taylor Bogert, department of chemistry, Columbia University; Dr. Harold N. Davis, president, Stevens Institute of Technology, Hoboken, N. J.; Arthur De Bra, MPPDA; Dr. Stephen A. Duggan, director of the Institute of International Education, New York City; Dr. Edward C. Elliott, president, Purdue University. Lafayette, Ind.; Lawrence Frank, Josiah Macy, Jr., Foundations, New York City; Reverend Robert I. Gannon, president of Fordham University; Virginia Gildersleeve, dean, Barnard College, Columbia University; Dr. Paul Klapper, president, Queens College, Flushing, New York; Dr. Mark May, Yale University; Dr. Howard W. Odum, director of research in social science, University of North Carolina; Dr. Carson Ryan, Carnegie Foundation, New York City, and Professor James T. Shotwell, department of history, Columbia University.

Features Culled For Shorts Used In 20 Schools

(Continued from preceding page, column 2)

OIL FOR LAMPS OF CHINA, husband-wife relationship.
WHITE ANGEL, resistance to woman entering new profession of nursing.
WILD BOYS OF THE ROAD, community responsibility in times of economic stress.

Paramount

IF I HAD A MILLION, effect of sudden riches on browbeaten salesman.
LIVES OF A BENGAL LANCER, father-son relationship.
PRESIDENT VANISHES, propaganda for war by group which would profit.
RUGGLES OF RED GAP, social climbing.

Twentieth Century-Fox

CAVALCADE, mother's reaction to two generations of war.
EDUCATING FATHER, father choosing son's vocation.
YOUR UNCLE DUDLEY, mother domination of daughter.

March of Time

JUNK AND WAR, responsibility of housewife and junk dealer in armaments.
WAR IN CHINA.
DEFENSE OF THE REALM ACTS, hangover of useless laws.

United Artists

OUR DAILY BREAD, members of community work to save community project.

French Motion Picture Corporation

LA MATERNELLE, child deprived of mother love.

One of the features of the National Education Association convention in New York, the first held in that city for more than 20 years, was the presentation by the National Broadcasting Company of "Radio—A Civilizing Force" at the Center Theatre, Tuesday morning. The production was presented in three parts. The introduction was a portrayal of the birth of radio from the first SOS signal through Marconi's development of the wireless; the second part showed how radio brings the world to the listener, and the third illustrated "radio's part in bringing the listener to an understanding of the world."

The remainder of the program was in seven divisions: history, children, health, psychology, science, drama and music.

Ohio Buying Unit to Start

Milton A. Mooney, said in Cleveland this week, that his newly organized Co-Operative Theatres of Ohio, formed to offer a buying and booking service for theatres in the northern Ohio territory will be functioning within two weeks. Forty-six theatres have contracted for the service, Mr. Mooney said. Co-Operative Theatres of Ohio will maintain headquarters at 815 Film Exchange Building, Cleveland.

Dave Flam, publicity man and theatrical executive, has joined Filmack Trailer Company of Chicago.

Oliver Levy has joined J. S. Tapernoux in the operation of French Motion Picture Corporation, importers.

SHORT PRODUCT PLAYING BROADWAY

Week of June 25

CAPITOL
Surf Heroes ..... MGM
A Criminal Is Born..... MGM

CRITERION
Killer's of the Chaparral.... Astor

MUSIC HALL
March of Time, No. 11.... RKO Radio

PARAMOUNT
Swing School ..... Paramount
Easy on the Ice..... Paramount
Crime Fighters ..... Paramount

ROXY
Milk for Baby..... Educational
Hong Kong ..... Major Peter P. Devlin

STRAND
Pearl of the East..... Vitaphone
Love and Curses..... Vitaphone

Laemmle To Study French Production

Carl Laemmle, Sr., sailed Wednesday on the *Normandie* on a vacation but while abroad he will look into the French production field with a view to setting up an independent organization here for foreign film distribution. This would indicate that Mr. Laemmle is planning a return to active participation in the motion picture industry. His return, if any, he said, will be in distribution, not production.

His trip is chiefly for pleasure, however, and he plans to stay three or four weeks at the Vichy baths and also visit Switzerland, returning here late in August. The refugee situation in Germany and Austria has occupied much of Mr. Laemmle's time lately.

He said that Carl Laemmle, Jr., is still reading scripts and preparing for production, but that no definite plans have been formed.

While in New York Mr. Laemmle conferred with Paul Maerker Branden on a series of original scripts on gold mining, based on a Laemmle idea, and which will be finished on his return for newspaper syndication and possible screen sale.

612 Films in Oregon Library

The department of visual education of the Oregon educational system has a total of 612 motion picture films and 793 glass and film slide sets, according to U. S. Burt, head of the department.

A silent film of life on the campus of the University of South Carolina has been completed by Charles E. Hewing of Hollywood. The film will be distributed by the university's extension department to alumni groups, high schools and clubs.

Samuel Weiss, president and manager of the Stamford Theatre Corporation, has purchased a site on Bedford St., Brooklyn, and plans to erect a theatre at a cost of approximately $100,000. The purchase price of the property was reported to be $20,000. It is expected that work on the theatre will start about the middle of July and be completed for opening about October 15th. It will seat 600, all on the orchestra floor.

New Circuit in South Africa Plans 40 Houses

Competition for the Schlesinger interests in South Africa, which have dominated the film aind theatre field there for years, is in the making, with a circuit of 40 theatres projected. The total capital involved is reported as $4,000,000.

Twentieth Century-Fox will be the Schlesinger's chief competitor, having made arrangements for distribution through its own organization, headed by Otto Bolle. United Artists, which also released through the Schlesinger organization, is setting up its own offices. Metro-Goldwyn-Mayer handles its own distribution and is the chief theatre operator in Johannesburg in opposition to the Schlesingers.

N. Lurie of Johannesburg is now in New York to conclude a deal with Twentieth Century-Fox whereby the company will invest $200,000 in a first run house which will be an outlet for the company's films. The Katz and Lurie group, with Twentieth Century-Fox, is forming a company to build the theatre.

In addition, the film company is sponsoring the construction of other houses on the continent, which will be owned chiefly by independents. In all instances 15 year film franchises will be given by Twentieth Century-Fox, it is understood.

In addition to Johannesburg, major houses will be in Cape Town, Durban, Port Elizabeth, Pretoria, East London and other cities. First and second run houses are under construction in Durban and two theatres will go up in Bloemfontein. Contracts have been let for small theatres in Petersburg, Ermelo and Vrygeid.

Republic Closes Franchise Deals

"Agreements have been reached with practically all important franchise owners with whom Republic has decided to continue to do business," James R. Grainger, president, declared this week.

Dallas, Oklahoma City and Little Rock are among the first offices in the country to sign new franchise agreements, Mr. Grainger said, explaining that the new deals are for five years and go into effect this Friday. The agreements provide more advantageous terms to the film company than heretofore.

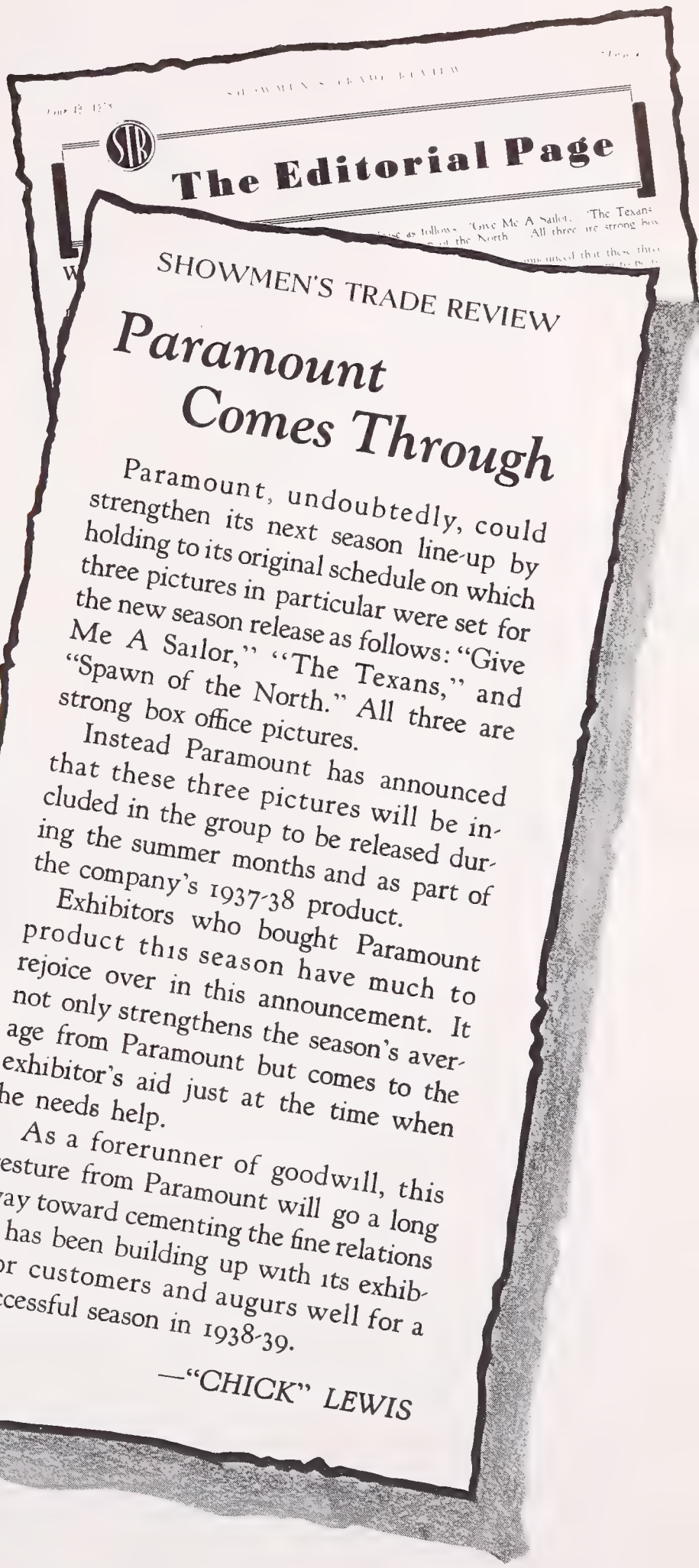
The new franchise agreements, according to Mr. Grainger, put Republic in the position of now being able to concentrate on star and story talent.

William G. Underwood and Claude E. Ezell of Dallas signed the new agreement for Republic Pictures Corporation of Texas. Sol Davis and Morris Loewenstein of Oklahoma City closed for that territory and B. F. Busby of Little Rock for the Arkansas area.

PARAMOUNT

comes through

with your Summer product!

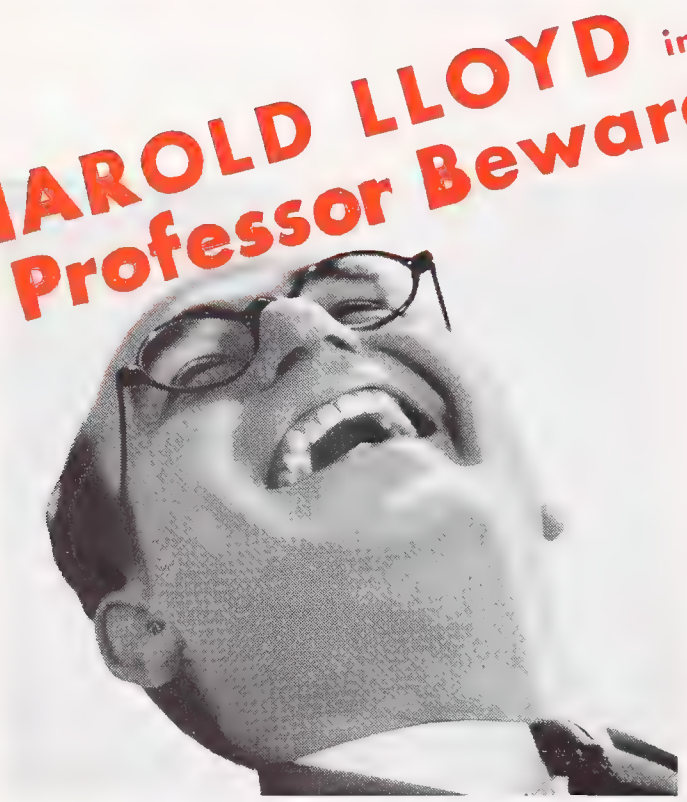


Paramount Pictures

Paramount Comes Through with 5 smash pictures for July and August!

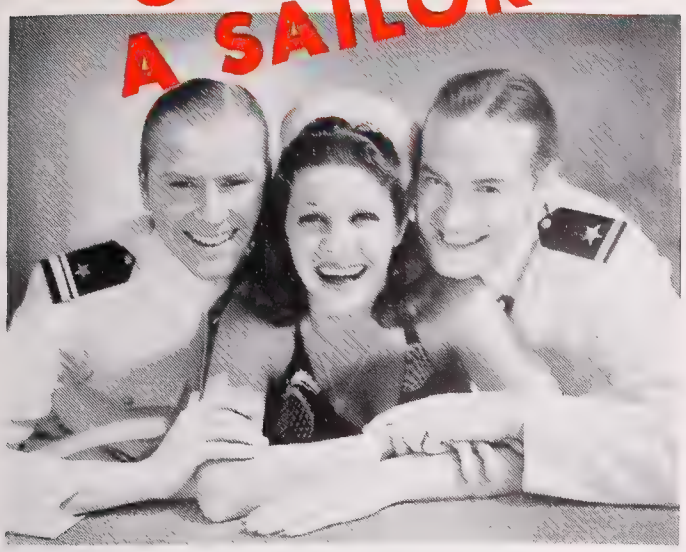


JULY 1... *Paramount comes through* with the bigtime music-and-laugh show that's had preview audiences and the trade papers cheering! When Martha Raye fights that bull, you can hear the old box-office doing the Big Apple! All-star cast headed by BOB BURNS, MARTHA RAYE, DOROTHY LAMOUR, RAY MILLAND, Binnie Barnes, Tito Guizar. Directed by Theodore Reed. Screen Play by Don Hartman and Frank Butler, John C. Moffitt and Duke Atteberry.



JULY 15...*Paramount comes through* with the funniest Lloyd picture Harold's ever turned out . . . a gag-a-second riot of good hard-hitting summer comedy with a terrific story and a cast which reads like an all-star lineup of America's favorite screen zanies . . . Just look at these names! PHYLLIS WELCH, RAYMOND WALBURN, Lionel Stander, William Frawley, Thurston Hall, Cora Witherspoon, Sterling Holloway. Directed by Elliott Nugent. Screen Play by Delmer Daves and Jack Cunningham. Based on a Story by Crampton Harris, Francis M. and Marian B. Cockrell.

"GIVE ME A SAILOR"



AUG. 5...*Paramount comes through* with another vacation special . . . a picture that'll pull 'em in—and how! Martha Raye and Bob Hope topping their previous comedy triumphs! The sort of picture the kids will go for in a big way . . . and we mean the kids from eight to eighty! Plenty of production value in this! The cast line-up proves that! MARTHA RAYE, BOB HOPE, Betty Grable, Jack Whiting, J. C. Nugent, Clarence Kolb. Directed by Elliott Nugent. Screen Play by Doris Anderson and Frank Butler.

"THE TEXANS"



AUG. 12...*Paramount comes through* with another outdoor action epic of the Southwest... the kind of box-office smash Paramount has all the answers to . . . a picture to rank with "Wells Fargo," "The Plainsman" and "The Texas Rangers." The prairie fire scene alone puts "The Texans" among the top thrill shows of the year! Look at this cast...JOAN BENNETT, RANDOLPH SCOTT, May Robson, Walter Brennan, Robert Cummings, Raymond Hatton, Robert Barrat, Harvey Stephens. A LUCIEN HUBBARD Production. Directed by James Hogan. Screen Play by Bertram Millhauser, Paul Sloane and William Wister Haines. Based on a Story by Emerson Hough.

"SPAWN OF THE NORTH"



AUG. 26 ... *Paramount comes through* with one of the truly big pictures of the past decade. Henry Hathaway has topped his "Trail of the Lonesome Pine" and his "Lives of a Bengal Lancer." This heart-sock action drama of America's last frontier . . . the adventurous coast of far Alaska . . . has everything those famed Hathaway hits had and more! What a cast! GEORGE RAFT, HENRY FONDA, DOROTHY LAMOUR and featuring Akim Tamiroff, John Barrymore, Louise Platt, Lynne Overman. Directed by Henry Hathaway. Produced by Albert Lewin. Screen Play by Jules Furthman. Based on a Story by Barrett Willoughby.

75,000,000

PRE-SOLD Paramount Customers

for Your SUMMER TRADE!

"TROPIC HOLIDAY"

KEY CITY NEWSPAPER CAMPAIGN...

Paramount comes through with this big advance newspaper promotion in thirty of the leading cities of the country...getting millions of fans hot and bothered about this smash Paramount picture for July.

HAROLD LLOYD in "Professor Beware"

KEY CITY COMIC STRIP CAMPAIGN...

Paramount comes through with a new idea in comic strip advertising in key cities from coast to coast. Full page ads in many spots in full color will get the comic strip millions excited about Harold's hilarious hit.

"SPAWN OF THE NORTH"

NATIONAL MAGAZINE CAMPAIGN

Readers of the nation's leading weekly magazines will see ads like this double-spread in the **Saturday Evening Post**, promoting that big Paramount smash, "Spawn of the North." Included in the magazine coverage will be **Liberty, Collier's, Look** and **Time**...as big a magazine advertising campaign as any company has given a picture...summer or winter!



Paramount Pictures

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Eleanor Roosevelt, writing about a private exhibition of the Disney feature at the White House, said, "We had 'Snow White and the Seven Dwarfs' after dinner. One of our guests had not seen it, nor had John and I. My husband had seen it, but he insisted on remaining for this second showing. . . . Late at night I found myself thinking of the little Princess at the well with her doves and the funny little men being kissed on the tops of their heads."

▽

The G-Men have in tow several unnamed persons who have been reclaiming silver from motion picture film and passing it off to the United States Mint for new metal. The Government pays 30 cents more per ounce for new silver than for old, to encourage mining. Hollywood's few remaining "quickie" producers could go into the silver business.

▽

Domestic Note, in the Los Angeles *Times:*

"Jeanette Loff returned home from the hospital yesterday . . . to report that everything is martially okeh between herself and Dave Friedlob. He is suffering from some cracked ribs."

▽

Paramount has "Tropic Holiday" coming up on July 1st. This is the picture in which Adolph Zukor's studio forces practically forced Martha Raye to make her debut as a female matador. As the comedienne hadn't had any training in this branch of film work, Paramount looked long for a fierce-looking but highly contented bull. They finally got one, from Mexico, and all went well, until Martha entered the arena with overlong fingernails lacquered a bright red. When the bull saw those ten irritating nails he put extra activity into his work, finishing his part by dragging Martha about the arena on the seat of her matador pants.

▽

Further progress was reported this week for Grover Whalen's New York World's Fair. Motion picture's topnotchers commenced discussions at the Hays organization for the film industry's participation therein, the while Grover Whalen contracted for 30,000,000 frankfurters and rolls for Fair visitors.

▽

Everything being all right in the German motion picture industry, "Licht Bild Buhne," Berlin trade paper, gives three columns to the "fight," as they call it, in the American motion picture industry, over "blind- und block buchverbot."

▽

Harrison Lewis has inaugurated a sort of pick-up and delivery system for the customers of his summer theatre at Essex, New York, on Lake Champlain. Mr. Lewis has rented a steamboat and will cruise the lake offering free transportation to and from his show house. He also will be skipper of the vessel. Spyros Skouras might carry the idea a little further and run a fleet of steamers up and down the Pacific for his California circuit.

Spirit of Four Horsemen Will Ride Again

REVIVAL-AND-REMAKE MINDED Edward Small announces the production of "The Life of Valentino," for United Artists release, placing Jack Dunn, an ice skater, in the title role to reenact the life of the late Argentian who rose from the obscurity of a waiter to be the "world's greatest lover" on the screen.

Rudolph Valentino's screen beginning was literally on a gamble, with Richard A. Rowland throwing the dice.

Back in '19, right after the World War, when war pictures and the influenza epidemic had well near spelled ruin for Metro Pictures—sending its weekly income from $108,000 down to $6,000—"Dick" Rowland, then Metro president, followed with a fatal fascination the weekly book advertisements of "The Four Horsemen of the Apocalypse," by Vincente Blasco Ibanez. The weekly figures in the Literary Section of the New York Times—"40th printing," "41st printing," "42nd printing," were enamoring and compelling. But, curiously typical of the world of motion pictures, Rowland curiosity did not lead him to investigate the book, to read that rapid, cloying tale of horrendous glamours for himself.

An agent, a Broadway sharpshooter, vending motion picture rights, found his way into Mr. Rowland's office in his rounds. He said he was peddling "The Four Horsemen," and Rowland took him on.

Then Jack Meador, Metro press agent, offered Rowland a bona fide Ibanez representative. So, Metro bought off the sharpshooter who could not deliver the story, and signed with Ibanez's representative for $20,000 against 10 per cent commission. The story was Metro's.

"Read 'The Four Horsemen,'" Rowland wired Metro's west coast studio.

"Do not buy 'Four Horsemen,' it's a war story and will not film," the studio replied.

"Have bought 'Horsemen,'" answered Rowland.

June Mathis was assigned to make a continuity. "You've got to make it good," Rowland told her. "Everybody in the world think's I'm crazy."

"Now about a director?" he asked.

"There's a young man out there in Hollywood who is more likely to see this than anyone else—Rex Ingram."

Rowland now was taking chances all along the line on this wild war picture.

"O. K." he ruled. "And how about Carlyle Blackwell for this *Julio* part?"

"There is an Argentian dancer out there, named Valentino, he *is* the part," Miss Mathis suggested.

"Hire anybody you like," gambled Rowland.

The picture was made, and before long so were Rowland, Metro and Valentino (*).

In the meantime, there was that ten per cent cut-in for Ibanez. Somewhere between the first and second millions in grosses, Mr. Rowland managed to make a trip over to Mentone, by the blue sea, where Ibanez, in his best Spanish style, was building an expensive home. He possibly could use some cash. Conditions looked auspicious for a deal. They were. Over a dining table at Monte Carlo, Mr. Rowland got Mr. Ibanez to agree to $190,000 for a complete sell-out of his share. The gross earnings on the picture, as of the last record, in 1925, were $4,500,000. Ten per cent of that amount is $400,000.

(*) *"The Four Horsemen" opened at the old Lyric theatre on 42nd Street, off Times Square. Marquee lights gave credits by the dozens—to author, to producer, to Rex Ingram as director, to the "all-star" cast and whatnot. Three days after the first receipts were counted and newspapers raved above the "new" Valentino, the marquee was rewritten: "Rudolph Valentino, in 'The Four Horsemen.'"*

First complaints against "The Four Horsemen" to reach Mr. Rowland and Metro were from exhibitors out in the country. They had booked "Four Horsemen" as a western, they said, and there was not enough ridin'.

▽

On the very day when Joe Louis cleaned up Max Schmeling, Maxie's wife, Anny Ondra, opened in New York's Yorkville in a German motion picture importation entitled, "General House Cleaning."

The Louis-Schmeling one-round fight film should more properly go out as a slide.

▽

The management of Keith's theatre in Cincinnati makes public announcement that "The Birth of a Baby" will be followed immediately by "Wives Under Suspicion."

▽

Chester Erskin, Broadway producer and director, is back from London, a sadder but wiser man, wiser in the ways of British censors, about which many a producer could have told him plenty.

Mr. Erskin had gone to England to arrange for the production of his "All the Living." After the script had been in the hands of the British censors for a fortnight, Mr. Erskin finally received a letter denying permission of production because the censors felt that "English audiences find lunatics very unpleasant."

▽

Just when the country is in a dither over spies and the reputed resultant need for improved military protection, RKO sends out a piece of publicity headed: "U. S. Army Air Corps Borrows Mickey Mouse Technique." They're going to use cartoons a la Mickey Mouse to teach student flyers.

▽

Ben Cohen, former manager of Loew's College theatre in New Haven, Conn., and now manager of the Metro Cinema in Calcutta, India, called his native secretary to dictate a letter to Al Finestone of Motion Picture Daily. She addressed it: "Elphinstone," thinking the name was spelled the same as the Elphinstone theatre in Calcutta.

▽

Dorothy Fargo, who played the role of "Lady Godiva" in Selznick's "Nothing Sacred," will again ride a horse in Mr. Selznick's new "Young in Heart." But this time, they add, she will wear a riding habit.

M. P. COUNCIL RENEWS PLEDGE AGAINST FILMS

Dr. Wilbur Says Fight Against "Compulsory" Block Booking Will Be Continued

The Motion Picture Research Council, long an avowed enemy of the organized motion picture industry and its practices, emerged this week from virtual dormancy to renew its pledge of social and legislative action against films and the industry as it is constituted.

In a statement from the organization's present headquarters, at 111 Sutter Street, San Francisco, Dr. Ray Lyman Wilbur, national president, disclosed that four national organizations had formally endorsed a long-range program created by the Council "for development of motion pictures as a constructive force in American life." The organization named as "recruits" the National Women's Trade Union League, Editorial Council of the Religious Press, National Board of the Young Women's Christian Associations and the Catholic Central Verein.

The Motion Picture Research Council some few years ago, while under the sponsorship of the late Dr. William Harrison Short, threw its lot with Allied States Association of Exhibitors, at the beginning of Allied's campaign in Congress for the elimination of socalled "compulsory" block booking through federal legislation. The Council, however, has been silent of late on the subject.

Announced Aims

This week's statement from the Council's California headquarters said:

"The aims of the Research Council include grading of pictures according to audience suitability by the producers, exclusion of unaccompanied children from pictures too mature or too exciting for youngsters, freedom of the local community to select the films it desires and research on the motion picture in relation to youth."

"Other organizations had unofficially expressed approval of the program," Dr. Wilbur said, "but were prevented from taking official action because endorsements of other organizational programs were contrary to their policy."

"Public interest in the entertainment motion picture as a powerful educative medium is constantly growing," said Dr. Wilbur. "Parents are becoming increasingly aware of the good or harm that can be done their children by films they view. As a first step toward wholesome programs for children, a study group organized by the Motion Picture Research Council recently recommended that neighborhood theaters be asked voluntarily to show only films of 'family' audience suitability over weekends." The plan was formulated as a basis for action by local "better films" groups in all communities after it was found that 87 per cent of grade school children attend the movies over the weekend period, it was asserted.

"It has been encouraging," said the educator, "to find that we are no longer misunderstood and that people do not think we are advocating that all films be scaled down to juvenile needs. While we want regularly good average movie programs for all ages in all communities, we should provide wholesome film entertainment for children. The ideal would be to have special programs for them. If we cannot do that, we should provide bills suitable for the entire family over weekends. There are films like that."

The next program of research to be sponsored by the Research Council will deal with the formulation of standards for gauging the suitability of films for children of various age groups. The Payne Fund Studies, initiated by the organization some years ago, investigated the effect of motion pictures on children and adolescents.

The Council also has engaged in a campaign for the enactment of legislation to prohibit compulsory block booking and blind selling in the distribution of films. Dr. Wilbur said that the Research Council would continue its fight to outlaw the trade practices involved, "as they paralyzed community influence in the control of neighborhood screens."

Theatre Court Action on Zoning

Legal action against distributors threatens in Chicago and Philadelphia.

Wholesale protests by Chicago independents, representing more than 100 theatres, have been filed in writing at the home offices of the large distributing companies, against "unfair" clearance and zoning, which, it is charged, favors Balaban and Katz to the detriment of subsequents.

Joseph Rosenberg, of the Chicago law firm of Rosenberg, Stein and Rosenberg, is acting for the independents, who demand that the distributors and B. & K. reduce the present ten-week clearance accorded Loop theatres to five weeks.

The present system, as originally set up, was for single features, but with doubles now the vogue a faster method of releasing product is needed, claim the independents.

The formal protest to the distributors in New York advises that the matter be settled either by "cooperation or litigation."

Aaron Saperstein, independent leader, said that in addressing the protests direct to presidents of the companies and calling their attention to conditions it is hoped the distributors will confer with the owners.

Rosenberg, Stein and Rosenberg said legal action would be taken within the next few days unless letters are answered, and to date none have been received.

Luke Gringer, manager of the Erlen and Renel houses in Philadelphia, declared that the owners of the theatres, Erny and Nolen, are preparing to institute action against Paramount, Twentieth Century-Fox and RKO on the contention that they are being treated unfairly by the pushing back of clearance for next season to benefit a Warner Brothers house, the Lane, which is now under construction.

When the Renel was opened a year and a half ago, Mr. Gringer claimed, it was formed to play films subsequent to their run at the Ogontz, a Warner house, which is in the same zone. Now, he continued, Erny and Nolen want the Lane to follow the same procedure that the Renel was forced to adopt. The Lane, he explained, is in the same zone as the Erlen.

Mr. Gringer said he felt sure that the matter would be worked out satisfactorily but, in case no negotiations are undertaken by the film companies, everything will be in preparation for the filing of the trust action.

Largest Group of Delegates Attend Carolina Meeting

The largest group of delegates in its history, numbering about 150, attended the summer convention of the Theatre Owners of North and South Carolina which was held this week in Myrtle Beach, S. C.

Speakers included Edward Kuykendall, president of the Motion Picture Theatre Owners of America and Honorable W. P. Horton, lieutenant governor of North Carolina. The address of welcome was delivered by Colonel Holmes B. Spring of Myrtle Beach.

At a closed meeting on Monday, which was limited to exhibitors, opposition to the Neely bill was expressed, the delegates holding that had the measure become law it would undoubtedly have failed to achieve its purpose.

Mrs. Pauline Griffith, secretary of the organization, said that discussion of conciliation was not included on the program because the organization already endorsed that in the national program.

S. S. Stevenson, president of the organization, and Governor Olin D. Johnston of South Carolina, welcomed the delegates.

The fight waged in Seattle by the Motion Picture Theatre Owners of Washington to prevent leasing of the Civic Stadium for nightly midget auto races has been successful. Mayor Arthur B. Langlie has vetoed an ordinance previously passed five to four by the city council, permitting use of the field for these races.

Meanwhile other exhibitor activities included that of Allied of New Jersey which set next Wednesday at the Berkeley-Carteret Hotel in Asbury Park, for its next meeting and the Independent Theatre Owners Association which scheduled July 26th as its annual outing day at Indian Point on the Hudson River.

Group Insurance for Consolidated

Group life insurance of more than $1,500,000 covering employees of the Consolidated Film Industries, Inc., has been written by the John Hancock Mutual Life Insurance Company of Boston. More than 1,000 employees in the New York City headquarters and in plants at Fort Lee, N. J., Scranton, Pa., Bridgeport, Conn. and Los Angeles are insured for amounts ranging from $1,000 to $10,000.

Atlantic Opens Kansas City Office

Atlantic Pictures this week opened an exchange at 115 West 18th Street, Kansas City. E. W. Kolb, formerly in Milwaukee for Atlantic, is manager. The company is offering westerns and reissues.

McLean Joins 20th Century-Fox

Owen McLean, for five years in the Warner Brothers casting office, is now on the staff of Lew Schreiber, Twentieth Century-Fox casting director.

John Wenisch, head booker of Columbia's New York exchange, has been appointed a salesman to cover Essex and Union Counties, New Jersey.

GERMANY, ITALY, JAPAN STRENGTHEN FILM PACT BY EXCHANGE AGREEMENT

"Cultural" Pictures To Be Distributed Free by Each Country; Reich and French Renew Treaty Despite French Trade Protest

Tripartite trade agreements among Germany, Japan and Italy, in force for more than a year and including motion picture clauses among their provisions, were strengthened further this week with the consummation of a film exchange agreement between Japan and Italy and indications that a similar agreement will soon be ratified by Japan and Germany.

A motion picture trade agreement between Germany and France also was renewed for one year from its expiration date, June 15th, in spite of protests from the French press and trade leaders that the treaty in the past has worked almost solely to the benefit of the Reich with little or no advantage accruing to the industry in France.

With the return to Rome from Tokyo of Marquis Paurich, president of an Italian film combine, the Japanese foreign office announced that in cooperation with the Society for the Promotion of International Culture an exchange agreement had been concluded with Italy and that a similar one was being negotiated with Germany. The agreements were classified as an extension of the anti-Comintern pact entered into by the three powers as "a defence against the influx of communistic ideas."

The first film to be sent to Italy will be "Five Patrols," a Nikkatso production which the Educational office recently recommended as one of the outstanding Japanese films of the year.

The Foreign Office said that the agreement between Japan and Germany is making steady progress and will be concluded as soon as detailed provisions and conditions can be worked out.

A further exchange agreement has been concluded between Italy and Manchukuo, also negotiated by Marquis Paurich. Details of the agreement, believed similar to those in the other treaties, include:

The pictures to be exchanged are dupe-positives of newsreels and cultural of 500 to 1,000 feet in length.

The exchange shall be made mutually each month.

The selection of pictures shall be freely made by each country.

The exchange shall be free of charge except that transportation costs shall be paid by each country.

The Manchukuo Motion Picture Association shall distribute the pictures provided by Italy over the entire territory of Manchukuo and the north and central parts of China and the pictures sent to Italy shall be distributed all over that country and in Ethiopia.

Franco-German Pact Renewed

The Franco-German agreement originally went into effect June 1, 1936, and was renewed for one year on June 15, 1937. Under the terms of the present renewal either party has the privilege of withdrawing on December 31, 1938.

Under last year's agrement German authorities agreed to assist in the importation of French films into Germany and in their sale and distribution. Such importation had been extremely poor during the previous year. Despite these promises, however, the importation and exhibition of French product in the Reich showed no improvement during 1937, it was claimed in the trade press. Not more than a dozen French films were shown in Germany during the year and some of those considered among the best productions of the year, such as "The Grand Illusion," were banned by the German censor board.

The French press has instituted a protest on the new renewal, pointing out that whereas the spirit of the original agreement was one of reciprocity, actually the result has always been to the advantage of Germany.

The newspapers said emphatically that while France is an excellent customer for Germany's screen product the Reich buys practically nothing from France. Not only do French interests buy German equipment but the German producers make films in French versions which are distributed by their French subsidiaries, it was charged.

French technicians complain that French language films produced in Germany give work only to French players and writers but take work from French studio technicians who would gain if the films were produced in France.

Germany To Produce in Chile

Twelve full length features for world distribution and descriptive short films of national landscapes and life will be produced in Chile, S. A., by Dr. Arnold Fank, German producer, with a staff of 15 German technicians and actors under the terms of an agreement recently concluded with the government of the South American republic.

SCREEN CREDITS CUT BY NAZIS

New laws governing the production and distribution of films in Germany provide for shortening the credits on lead titles. These, under the new regime, are restricted to the names of producers, directors, chief cameraman, art directors, the players who have principal roles in the production and, if necessary, the sound recording system.

Controversy Over 'Birth' Continues

The controversy over "The Birth of a Baby" continued unabated this week with Mayor Dan B. Butler of Omaha accepting the city welfare board's approval of the film after a revote, the International Federation of Catholic Alumnae campaign in Los Angeles to prevent the film from being exhibited in neighborhood and suburban houses and the taking under advisement in a Boston court of the appeal of a newsdealer from a conviction and $500 fine for selling copies of *Life* containing stills from the film.

In New York, the State Board of Regents prohibited public exhibition of two films concerning illegal traffic in narcotics. "Assassin of Youth," depicting the evils of marijuana, was rejected on appeal from a previous ban by Irwin Esmond, director of the Motion Picture Division of the state. The other film, "Pace That Kills," was banned twice previously. Both were held to be "indecent and immoral."

The Omaha board approved "Birth of a Baby" on a revote, provided the birth scene is dimmed and no person under 18 years old be permitted to see the film. The first approval of the board was rejected by Mayor Butler, who banned the film.

The IFCA's action to prevent the showing of the film in neighborhood and suburban houses in Los Angeles followed frustration of its attempts to prevent its exhibition at the Paramount theatre there.

Mrs. Thomas Hearn, president of the IFCA, said that a campaign of letters and protests is under way throughout California and other coastal states urging police officials and civic organizations to take action against the film's exhibition.

The conviction in municipal court in Boston of a Cambridge newsdealer for selling copies of *Life* containing stills from the film was taken under advisement by Judge John P. Higgins, of Suffolk superior court.

Time, Inc., is defending the charge. Judge Higgins declined to hear a number of nationally known profession and civic leaders, holding their testimony "irrelevant." If the conviction is upheld, Time, Inc., plans an appeal to the supreme court.

Howard C. Underwood of Atlantic City has been fined $200 and costs by Vice-Chancellor W. Frank Sooy for violating an injunction against misleading advertising for use of the phrase "a birth of a baby."

Supreme Court Justice Gilbert V. Schenck of New York has reserved decision after listening to arguments on behalf of Jewel Productions, Inc., and Samuel Cummins on application for an injunction against Mr. Esmond, for recent revocation of a permit to exhibit a Government-made film, "Animated Diagrams of the Human Body."

Counsel Henry Pearlman, attorney for Jewel Productions, distributors, argued that the two-reel film was Government-made and licensed in August, 1921. He also contended that the picture, as well as "Some Wild Oats," of which it was a part, had been displayed prior to legislative creation of the old Motion Picture Commission.

Citing the statute, Charles A. Brind, Jr., director of the Law Division, Department of Education, stated that the power of the Motion Picture Director to revoke permits is clearly given. Mr. Brind further contended that "Some Wild Oats" was revoked in 1924.

The Broadway, Tampa, Fla., only independent theatre, this week was showing another sex picture, titled "Modern Motherhood." The Broadway is located in the Latin section of Tampa but the theatre is using much space in the local papers to advertise the "Motherhood" showing and in the ads "The Birth of a Baby" is played up with a line promising patrons will see "The Truth About the Much Discussed Subject."

Cinema Circuit Adds Two

The Cinema Circuit, operated by Max A. Cohen, president of Allied Theatres of New York, has acquired the President and Trend theatres in the Bronx. The circuit now has four theatres in Manhattan, three in the Bronx, one in Brooklyn and one in Lyndhurst, N. J.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Algiers

(United Artists - Walter Wanger)

Melodramatic Romance

Only established, tested and proved fundamentals which have entertainment and commercial value are used in "Algiers." Nevertheless, although it may seem a paradox, the manner in which these elements have been treated in acting, writing, direction and quality of sustaining production detail cause "Algiers," which is a melodramatic romance that concludes tragically, to appear fresh and new and a picture that has no parallel either on the recent or present day screen. Its story is weird. It has a hypnotic quality. Nevertheless it is logical and believable. It simply adapts the formula of having interesting people doing interesting things in a strange place.

The story is simple yet powerful. It combines a story of adventure with romance. Both are blended so that the best qualities of each are brought out. And as the picture is an adult attraction, it has an unique appeal for both men and women. As it places responsibility for telling its story in the capable hands of Charles Boyer, Hedy Lamarr and Sigrid Gurie, it embellishes the basic theme with a wealth of substantiating action in which Joseph Calleia, Gene Lockhart, Alan Hale, Stanley Fields and Johnnie Downs are the most prominent participants. These names, while not box office leaders are, however, established values suitable for marquee display. Yet many exhibitors may choose to exploit the picture from the standpoint of story content rather than that of personalities. If so, there is ample opportunity to indulge in much showmanship ingenuity.

"Pepe Le Moko," a romantic fugitive from justice, has exiled himself to Casbah, a criminals' sanctuary in Algiers, from which the only escape is death. He is loved by a native girl, "Ines," an affection returned only when she happens to do him a favor. "Pepe"s" compatriots, "Grand Pere," a fence; tough but cowardly "Carlos"; young and fiery "Pierrot" and "Regis," an informer, who in a powerfully melodramatic sequence meets the fate which all underworlds reserve for traitors, are a suavely desperate band of cut-throats. The only friend whom "Pepe" trusts is "Slimane," a provincial detective, who "Pepe" knows plans to lure him beyond the deadline one day.

Into this strange and dangerous locale comes "Gaby," an alluring Parisienne. "Pepe" sees her and immediately all the long dormant and pent-up passions within him flame into the white heat of love. Eager for the girl, yet knowing he cannot possess her, "Pepe," despite the pleas of "Ines" and the warnings of his henchman is careless of his safety. Only the ever present menace of "Slimane" and the police outside the sanctuary keep him within bounds. Finally, unable to restrain himself longer, aware that "Gaby" has been made an innocent figure in a plot to lure him beyond the deadline, he steps over in pursuit of her. His time of freedom from self-imposed imprisonment is only long enough for "Slimane" to catch up with him and pull a pistol's trigger.

While there is a definite sensationalism about "Algiers," there is no question of its moral tone. A man wanted a woman. Though she feared him, but was not afraid, the woman wanted him too. Neither could have the other. The woman went away. The man died when he realized that even though he was king in his own domain, he could not have that which he most desired. Thus it is realistic fiction.

Previewed in the Wilshire theatre, Los Angeles. It took a little time for the audience to get the swing of the story. In the opening scenes, evidences of restlessness were displayed by the spectators. But once they grasped the spirit of the thing, they watched attentively and were particularly appreciative of the sequence in which the informer was first terrorized then slain. It is likely that a similar situation will prevail among the general public. But it may be expected that "Algiers" will be talked about very much. The word of mouth advertising should become a valuable supplement to regular publicity and expoitation.—Gus McCarthy.

Distributed by United Artists. Walter Wanger Production. Directed by John Cromwell. Based on the French novel "Pepe Le Moko." Screenplay by John Howard Lawson. Added dialogue by James M. Cain. Special effects by Lloyd Knechtel. Music and lyircs by Vincent Scotto, Mohammed Igorbouchen and Ann Ronell. Horace Hough, assistant director. Photographed by James Wong Howe. P. C. A. Certificate No. 4331. Running time, when seen in Los Angeles, 95 minutes. Release date, July 22, 1938. Adult audience classification.

CAST

Pepe Le Moko	Charles Boyer
Ines	Sigrid Gurie
Gaby	Hedy Lamarr
Slimane	Joseph Calleia
Grand Pere	Alan Hale
Regis	Gene Lockhart
Pierrot	Johnny Downs
Carlos	Stanley Fields
Tania	Mme. Nina Koshetz
Aicha	Joan Woodbury
Marie	Claudia Dell
Robert Gerig	Robert Greig
Max	Charles D. Brown
Gil	Ben Hall
Sergeant	Armand Kaliz
Louvain	Walter Kingsford
Janvier	Paul Harvey
Bertier	Bert Roach
Native waitress	Luana Walters

Always Goodbye

(20th Century-Fox)

Mother-Son Monograph

The widespread approval of Barbara Stanwyck's last previous casting as a mother sacrificing her own happiness for that of her offspring suggests that showmen notify their clients of her similar occupation in this not otherwise precisely similar appearance. Billing which achieves this end and adds the names of Herbert Marshall, Ian Hunter, Cesar Romero, Binnie Barnes and the other exploitable personalities listed below is quite plainly indicated. To completely state the case for the customers, this or any type of billing will include mention that the story is primarily for the mature and develops from a basic situation which kiddies who believe babies are found under cabbage leaves wouldn't comprehend.

"Margo Weston," played by Miss Stanwyck, is waiting at the marriage license bureau for her fiance as the picture opens. He is killed in an accident on his way to join her. Because she is in what de Maupassant liked to define as "an interesting condition," she goes down to the river to jump in but is dissuaded by "Jim Howard," a vagabond doctor, who talks her out of the suicide idea, befriends her through her dark hour, arranges for the adoption of her fatherless son by millionaire friends of his and gets her a job in a modiste's shop.

Five years later "Jim" returns from far places, finds "Margot" successful in her work and they discover they are in love. Meanwhile, the lady who adopted the baby has died and her husband, devoted to the boy, is about to be married again, this time to a girl who isn't. "Margot" exposes the girl as unworthy and the boy's foster-father proposes marriage to her instead. "Jim" and "Margot" talk it over and decide to sacrifice their romantic interests to the boy's welfare, so she promises to marry the foster-father so that she can administer motherly attentions to the boy without confessing the genuineness of the relationship.

The screen play by Kathryn Scola and Edith Skouras, from a story by Gilbert Emery and Douglas Doty, presents the material in serious, straightforward manner without excessive use of the *tremolo* stop. Raymond Griffith, associate producer, and Sidney Lanfield, director, gave the work handsome mounting and modern handling.

Previewed June 22nd at the Alexander theatre, Glendale, California, to routine reactions. —William R. Weaver.

Produced and distributed by 20th Century-Fox. Associate producer, Raymond Griffith. Directed by Sidney Lanfield. Screen play by Kathryn Scola and Edith Skouras. Story by Gilbert Emery and Douglas Doty. Photographed by Robert Planck. Film editor, Robert Simpson. P. C. A. certificate No. 4268. Release date, July 1. Running time, when seen in Glendale, 70 minutes. Adult audience classification.

CAST

Margot Weston	Barbara Stanwyck
Jim Howard	Herbert Marshall
Phillip Marshall	Ian Hunter
Count Giovani Corini	Cesar Romero
Jessica Reid	Lynn Bari
Harriet Martin	Binnie Barnes
Roddy	John Russell
Martha Marshall	Mary Forbes
Benoit	Albert Conti
Nurse	Marcelle Corday
Bicycle Salesman	Franklyn Pangborn
Taxi Drivers	George Davis, Ben Welden
Barber	Eddy Conrad

Fast Company

(M-G-M)

Comedy Melodrama

Showmen whose customers complain that it's a long time between "Thin Man" pictures have in this not too similar nor dissimilar offering an appropriate palliative. Herein Melvyn Douglas and Florence Rice portray a married couple who look at life about as William Powell and Myrna Loy do in the Dashiell Hammet stories and have about as much fun in the course of solving a murder mystery. They are accompanied in the enterprise by Louis Calhern, Claire Dodd, Nat Pendleton and the other listed below.

Mr. Douglas plays "Joel Sloane," a dealer in rare books who has been rather more successful as a tracer of stolen volumes, and Miss Rice plays "Garda," his wife and secretary. Another dealer in books is murdered under

(Continued on page 40)

EDITH FELLOWS ★ LEO CARRILLO

CITY STREETS

WHAT COULD BE SWEETER than a picture all women and children will want to see right now?

DATE IT NOW!



An honest, human, down-to-earth story of everyday people as they really are! Told with heart-warming sincerity and understanding . . . and enacted by the most lovable pair on the screen today!

TOMMY BOND · MARY GORDON · HELEN JEROME EDDY · ARTHUR LOFT

Screen play by FRED NIBLO, Jr., LOU BRESLOW

Directed by ALBERT S. ROGELL

A COLUMBIA PICTURE

(*Continued from page* 40)

circumstances which suggest any one of half a dozen persons may have killed him and "Joel" sets out to solve the mystery in order to absolve the chief suspect. The complications which ensue are too involved for crisp synopsis.

As written by Marco Page and Harold Tarshis, from a book by Mr. Page, and directed by Edward Buzzell, the picture is lively, comic and melodramatic by turn, modern in every particular and consistently swift. Competent dialogue gives way periodically to forthright gun play, assault, etc., with the emphasis always swinging back to goodhumored characterization.

Previewed June 24 at the Village theatre, Westwood, Calif., where it was pleasurably received.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Frederick Stephani. Directed by Edward Buzzell. Screen play by Marco Page and Harold Tarshis. Book by Marco Page. Film editor, Frederick Y. Smith. Photographed by Clyde DeVinna. P.C.A. certificate No. 4356. Release date, July 8, 1938. Running time, when seen in Westwood, 75 minutes. General audience classification.

CAST

Joel Sloane.....Melvyn Douglas
Garda Sloane.....Florence Rice
Julia Thorne.....Claire Dodd
Ned Morgan.....Shepperd Strudwick
Elias Z. Bannerman.....Louis Calhern
Paul Terison.....Nat Pendleton
Arnold Stamper.....Douglas Dumbrille
Leah Brockler.....Mary Howard
Otto Brockler.....George Zucco
Steve Langner.....Minor Watson
Lieutenant James Flanner.....Donald Douglas
Sidney Z. Wheeler.....Dwight Frye
District Attorney MacMillen.....Thurston Hall
Danny Scolado.....Horace MacMahon

Meridian 7-1212

(20th Century-Fox)

Mystery Melodrama

Twentieth Century-Fox starts its new chain of series pictures, labelled the "Roving Reporters," off with a mystery melodrama. Including all the elements common to that type of picture in which a newspaper reporter turns crime sleuth and, with the aid of a girl, solves a baffling murder case, it also introduces a few new angles which have considerable exploitation value.

Framed up circumstantial evidence, principally the use of telephone number Meridian 7-1212 which New Yorkers dial to get the correct time, and which in this case is presumed to be a fool-proof alibi, lands "Johnny Martin" in the perilous position of being accused of a murder which he did not commit. A sympathetic emotion stirring quality is injected into the situation as the girl who gives the time, "Helen," is "Johnny's" sweetheart. As the police are sure "Johnny" is their man, lackadaisical reporter "Barney" takes a hand in the proceedings to make a baffling thing of a case that looked air tight. He runs into troubles of his own, however, when bill-collector "Margie" camps on his trail. He quickly makes her his ally though and as the pair, accompanied by a comic news-photographer, "Snapper," wade through a complicated maze of clues and alibis, the police are made to appear as a pretty stupid aggregation of detectives while the picture moves to its exciting and suspenseful action climax which is followed by a romantic fade out.

There's a lot of talk in the production, yet there is also a lot of action. The comedy is pretty funny even though much of the gagging is repeated over and over again. As far as audiences guessing who the killer is, such a correct anticipation is hardly possible inasmuch as the real killer's identity is well concealed until the final few minutes.

Previewed June 24 in the Uptown theatre, Los Angeles. A second run neighborhood house, the crowd which patronizes it regularly when a preview is offered has often been used as the guinea-pigs who are given the final opportunity to exercise their abilities as crime sleuths. Experienced as they are, none of the folks sitting close to the writer in the gallery came close to guessing who the killer was. The same state of affairs is very likely to prevail when the film is out in the field. Thus while talking about other things, exhibitors have an ideal opportunity to challenge even the most astute to put their finger on the culprit. —G.M.

Produced and distributed by 20th Century-Fox. Howard J. Green, associate producer. Directed by H. Bruce Humberstone. Screen play by Jerry Cady. Original story by Irving Reis. Jack Murray, film editor. Photographed by Virgil Miller. P. C. A. certificate No. 4364. Running time, when seen in Los Angeles, 60 minutes. Release date, August 12, 1938 (tentative). General audience classification.

CAST

Margie Ross.....Gloria Stuart
Barney.....Michael Whalen
Dutch Moran.....Duglas Fowley
Johnny Martin.....Robert Kellard
Snapper.....Chick Chandler
Polly.....Jane Darwell
Helen Thomas.....Jean Rogers
Muriel.....June Gale
Peggy Norton.....Ruth Hussey
Capt. Collins.....Cliff Clark
Blackie.....Peter Lynn
Eddie.....Edward Marr
Phillip Gregory.....Lester Matthews

Passport Husband

(20th Century-Fox)

Comedy

One of the minor contributions to the American scene during the last few years was the introduction of devices commonly known as the pin and marble games, into which a player would put a nickel to be permitted to pull a plunger, knocking into a glass enclosed playing field one or more balls. If a certain score is obtained by the gyrating pellets, a certain amount is paid the player, either in cash or trade, by the merchant in whose emporium the machine is placed.

With the campaigns against these devices being waged by anti-gambling groups in various communities in mind, Sol M. Wurtzel has produced "Passport Husband," the main point for exploitation purposes of which is the fight between two rival gangs for the control of the gambling concesssions connected with these games of "science and skill." Tangled up in the scheme of things is a South American dancer who marries an American to prevent her deportation.

Cast as the respectable American citizen is Stuart Erwin in his typical cahracterization of a dimwitted youth. Supporting him are Pauline Moore, Douglas Fowley, Joan Woodbury, Robert Lowery, Harold Huber, Edward S. Brophy, Paul McVey, Lon Chaney, Jr., and Joseph Sawyer. James Tinling directed from the screenplay of Karen De Wolf and Robert Chapin, based on the original story of Hilda Stone.

"Henry Cabot," busboy in a cafe in which "Conchita" is the featured dancer, is madly in love with her, although rivals to her affections are heads of two opposing gangs. Duped into marrying her, "Henry" finds that both gangs are anxious to make the woman a widow so that she could legally take over his inheritance of the pin and marble game factory willed him by his uncle, who was unaware that gambling was being practiced on the machines.

Previewed at the Fox Uptown Theatre to an audience which indicated its acceptance of the fare and its familiarity with the marble machines —Vance King.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel. Directed by James Tinling. Screenplay by Karen De Wolf and Robert Chapin. Based on an original story by Hilda Stone. Photographed by Edward Snyder. Art directors, Bernard Herzbrun and Haldane Douglas. Edited by Nick De Maggio. Costumes by Herschel. Musical director, Samuel Kaylin. P. C. A. Certificate No. 4363. Running time, when seen in Hollywood, 65 minutes. Release date, July 15, 1938. General audience classification.

CAST

Henry Cabot.....Stuart Erwin
Mary Jane Clayton.....Pauline Moore
Tiger Martin.....Douglas Fowley
Conchita Montez.....Joan Woodbury
Ted Markson.....Robert Lowery
Blackie Bennet.....Harold Huber
Spike.....Edward S. Brophy
H. C. Walton.....Paul McVey
Bull.....Lon Chaney, Jr.
Duke Selton.....Joseph Sawyer

Danger on the Air

(Universal - Crime Club)

Crime Melodrama

"Danger on the Air," last of the four Crime Club productions for Universal release on the 1937-38 program, offers as its primary showmanship campaign incentive a solid background of the behind the scenes activities of radio broadcasting, for which the American entertainment seeking public has evinced a lively interest. Virtually all of the action takes place in a radio center, and the chief figures are persons connected with radio—from sponsors to sound engineers.

It is timely, too, in that part of the action concerns the current warfare between newspapers and radio stations over advertising, the recent dropping of radio publicity from many newspapers being brought into the situations.

A sponsor, hated by everyone, is murdered mysteriously during a broadcast, and Donald Woods, in the role of a young sound engineer, sets out to solve the mystery. The denouement comes, as in the other Crime Club pictures, in the final reel, at a general gathering of all the suspects.

Supporting Woods are Nan Grey, Jed Prouty, Berton Churchill, William Lundigan, Skeets Gallagher, Edward Van Sloan, George Meeker, Frank Milan, Lee J. Cobb, Johnny Arthur, Lind Hayes, Louise Stanley, Eloise Rawitzer and Joseph Downing. Betty Laidlaw and Robert Lively wrote the screenplay from the novel, "Death Catches Up With Mr. Kluck," which came from the pen of the widely read Xantippe.

Irving Starr produced, and Otis Garrett directed.

Previewed at the Pantages Theatre, Hollywood, to an appreciative audience.—V. K.

Produced by Crime Club Productions for Universal release. Produced by Irving Starr. Directed by Otis Garrett. Screenplay by Betty Laidlaw and Robert Lively. From the novel, "Death Catches Up With Mr. Kluck," by Xantippe. Photographed by Stanley Cortes. Art Director, Jack Otterson. Associate, N. V. Timchenko. Edited by Maurice Wright. Gowns by Vera West. Musical Director, Charles Previn. P. C. A. Certificate No. 4359. Running time, when seen in Hollywood, 67 minutes. Release date, July 1, 1938. General audience classification.

CAST

Butts.....Donald Woods
Steenie MacCorkle.....Nan Grey
Jones.....Jed Prouty
Caesar Kluck.....Berton Churchill
Dave Chapman.....William Lundigan
Fish.....Skeets Gallagher
Doctor Sylvester.....Edward Van Sloan
Tuttle.....George Meeker
MacCorkle.....Frank Milan
Tony.....Lee J. Cobb
Aiken.....Johnny Arthur
Harry Lake.....Lind Hayes
Maria.....Louise Stanley
Miss Bello.....Eloise Rawitzer
Carney.....Joseph Downing

Trailing the Jaguar

(J. H. Hoffberg)

Interesting

What chiefly distinguishes this hunting reel from the usual run of sporting category is the novel way the kill is made. Instead of the customary rifle, the huntsmen, Dan B. Brennan and Tex Stone, were armed with nothing more formidable than a trusty bow and a quiver of sharply pointed arrows. The prey was the vicious killer, the jaguar, and the reason for the quest was to win the award offered by the Texas Stockmen's Association for the capture of the dangerous and destroying animal which had been attacking and killing rangers, cattlemen and stock in the Rio Grande country. The trail leads the hunters into the northern Mexican district. The expedition's trek is fully detailed with maps, a running sequence of explanatory narrative on geographical matters and wild animal life, and an appropriate musical background. Along with some intriguing shots of old looking four-footed creatures indigenous to the district, the jaguar killer finally is bagged through the remarkable skill and daring of the bow and arrow sportsmen. Although the tech-

nical standards of camera work and editing are not always of the best grade, the novelty of the hunt and the method used in tracking down the beast should hold the attentive interest of the more sportive of the audience, particularly the masculine element. The short, which because of its length could be worked into filling out a single feature programme as an added extra attraction, was seen at the Criterion Theatre, one of Broadway's first run houses, where a midafternoon and predominantly male gathering followed the hunt with evident appreciation and enjoyment. Running time, 28 minutes.

The Story of Dr. Carver
(MGM)
Exceptional

The life story of the negro scientist, Dr. Carver, is material of an inspiring nature worthy of fuller treatment than ten minutes of running time can cover. Tracing the strange and exemplary history of the doctor from his early slave days through his first stages of research and experiment in the problems of soil cultivation up to investigation of the curative powers of peanut oil for the treatment of infantile paralysis, the miniature is just about the criterion of short subject production. The effectiveness of its moving message of sacrifice and human betterment is treated with respectful appreciation in Mr. Pete Smith's commentary. The material should be given wide screening throughout the length and breadth of the land. The miniature biography is ideal for school audiences and better film groups.—Running time, 10 minutes.

Happy Scouts
(Universal)
Passable

Close on the trail blazed by Donald Duck's gay troop of "Good Scouts" come Scoutmaster Oswald, the Rabbit, and a corps of camping ducks. Without the enhancing value of color and the amusing personality of the inimitable Donald, Oswald's hiking expedition is passably good fun on its own activities. The usual camp trials of opening a can of beans and building a fire are humorously caricatured. The finale of the black duckling scout with an alligator is a bit far fetched but still good for a laugh or two. The kids will find the whole affair much to their liking.—Running time, seven minutes.

International Rhythm
(RKO Radio)
Variety

Presenting an array of talent from such antipodal points as a Russian gypsy orchestra and an Hawaiian string ensemble, the bill in addition offers an exotic Slavic singer and a petite Oriental miss who gives a whirling exhibition of an Occidental buck and wing dance number. The highlight is the expert harmonizing of a Negro choral group. Ray Smeck and his Aloha Islanders, Ada Brown and the Cecil Mack Choir, Princess Chiyo, Mara and Mogiloff's Balalaika Orchestra are the entertainers.—Running time, 10 minutes.

Window Shopping
(Columbia)
Cartoon

This animated cartoon concerns itself with the adventures of mice in the hours of the night when man is supposed to sleep. Six mice go window shopping and as suspected linger longest at the delicatessen window and finally enter the store to feast and make merry. The six mice have multiplied a hundred fold by this time and when dawn comes a-creeping over the rooftops the army of mice hurry helter-skelter towards the manholes and home with an assortment of food, clothing and anything else they manage to acquire. Running time, 7½ minutes.

The Cheese Nappers
(Universal)
Amusing

An amusing cartoon takeoff on crime activities and police methods of grilling suspects is pictured in this latest drawing from the Oswald group. Public Rat Number 1 accompanied by the innocent Baby Face Rat raid a kitchen and when the dishes come to life, the elder rodent skips the scene and leaves his younger companion to take the "rap." Follows a third degree scene and the escape of the unfortunate animal. Finally, the two rats meet face to face and through the instructive means of a good beating, the real criminal is apprehended and justice is served. A little too mature for the youngsters, the fable will appeal chiefly to the adults in the audience and the more worldly wise of the adolescent group.—Running time, seven minutes.

Hide and Shriek
(MGM)
Spooky, Our Gang

In playing detective, Alfalfa and his pals track two suspected candy chiselers and find themselves in an amusement park "haunted house." The rest of the Our Gang business can be readily imagined. The juveniles make believe of sleuthing is amusingly and cleverly portrayed. The sequences with the kids involved with the strange setup of the "haunted house" is particularly hilarious. The younger element in the audience will relish the subject with complete childish enjoyment and the adults will be patronizingly amused.—Running time, 11 minutes.

Stranger Than Fiction, No. 52
(Universal)
Oddity

Comprising a well balanced collection of novel items, this newest issue is generally in keeping with the usual high standard of entertainment and appeal. Showing the latest in inventions and in piano prodigies, the material offers an introduction to a sister team of Philadelphia butchers together with a demonstration by a trick canine from Atlanta, Ga. For the June newlyweds planning to build a love nest, an inspection of two architectural oddities, a circular house and a home built from newspaper, should be of interest.—Running time, nine minutes.

Voyage to Cebu
(De La Varre - Devlin)
Travelogue

In this travelogue subject Andre de LaVarre presents the interesting city of Cebu in the Philippines, an archipelago of some 7,000 islands stretching for nearly 1,000 miles between the Pacific Ocean and the China Sea. It was at Cebu that Magellan was killed while attempting to pacify natives. A shipping center Cebu was under Spanish rule until the Spanish-American war in 1898. Now a thriving American-Filipino city as depicted by the camera Cebu still has the same appearance as it had under the Spanish in the houses, churches and buildings that make up the city. Running time, 9 minutes.

You Leave Me Breathless
(Paramount)
Screen Song

When a first rate orchestra plays second fiddle to a running line of goofy gags and cartoon drawings, that is news. Not that Jimmy Dorsey and his tunesmiths do not give the title song of this subject a smoothly set rendition, but Max Fleischer and his penmen have embroidered the reel with clever and crazy illustrations that may draw from the audience a more pronounced response in laughs than the bouncing ball will stir up in community singing. The jokes and the sketches visualize what a television set of 1945 will portray, and with the problem of televised entertainment fresh before the public through air and press notice, this silly spoofing of the scientific project should prove to be lots of fun and frivolity for audiences.—Running time, eight minutes.

Stars in Stripes
(Universal)
Mentone Musical

Ed East and Ralph Dumke, known to radio listeners as the "Sisters of the Skillet," are jailed for playing swing music. While behind the bars the players are entertained by a visiting variety show, with a quartet of girl roller skaters, a colored "blues" singer, a harmonica group and a dance team. The general quality of the talent presented is enough to make one believe the offenders were sentenced to capital punishment rather than penal servitude. The subject may hold some interest with audiences which like to see air personalities become visual realities. Running time, 17½ minutes.

Czechoslovakia on Parade
(MGM)
Timely

Concerned with the tiny country considered the tinderbox of the European political situation, this FitzPatrick travel excursion carries more than its customary "pretty picture" entertainment in view of the pointed timeliness of the material presented. Instead of the military review, which continental dictionaries believe to be exclusively synonymous with the word "parade," the show given by the people of this democratic land is, as is noted in the spoken commentary, one in which musical instruments and not martial armament are carried. Running time, nine minutes.

New York Quota Bill Languishing

The proposal introduced in the New York City Council early this spring designed to require producers whose pictures are to be shown within the city to make 10 per cent of their total product in New York will be permitted to die in committee, it was learned this week.

The measure was introduced by Councilman Hugh Quinn of Queens and had the backing of eastern studio unions. It proposed the licensing by the city of producers and distributors whose pictures were to be shown in city theatres. In order to obtain the license, the producers and distributors would be required to certify that 10 per cent of their product had been or would be produced within the city limits.

Court Dismisses Two Warner Actions

Two stockholders' actions against Warner Brothers, instituted in 1935, were dismissed by Peter Schmuck, New York Supreme Court justice, Tuesday on the ground that the plaintiffs had failed to prosecute.

The first suit, brought by Jacob Weintraub, as a stockholder, named as defendant besides the company and its directors, Renraw, Inc., and the second brought by Adolph Greenberg, another stockholder, included McClure, Jones and Company, and Goldman, Sachs and Company, as defendants, in addition to those named in the first suit.

Both actions charged the defendants with "waste and mismanagement" in conducting the affairs of the company.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Varied Settings

The variegated nature of the settings for the new Will Hay comedy, "Hey, Hey, U. S. A.!" in which the screen comedian is assisted by the maestro of the "slow-burn" Edgar Kennedy, can be gleaned from the fact that they include an ocean liner in dock, a Chicago office, a furnace room in a disused distillery, sections of a chimney, a barber's shop, and beer parlors and basement houses, these have been set up in the Gainsborough Studios, Islington, by art director Vetchinsky.

Like most of the Will Hay comedies "Hey, Hey, U. S. A.!" is being made under an approximate budget of £40,000.

In addition to "Rob Roy," "A Girl Must Live" and "The Blue Lagoon," already announced, Gainsborough have also scheduled several costly productions which will take their activities well into 1939. Foremost of these will be "Cavalcade of the English Music Hall," canvass of English vaudeville history, which although it will have as a personal pivot a well-known star, will trace the birth of variety up to the present time with the aid of past and present luminaries of the music-hall stage. The story will be based upon one submitted by Walter Hackett.

"Little Savage" Scheduled

Also scheduled for production is the Captain Marriott story, "Little Savage," in which the Scottish comedian, Will Fyffe, will have the leading role.

The story traces the adventures of an old man shipwrecked on a desert island with a young boy, and goes on to show how the embittered veteran bullies the lad into an unhappy life, until, stricken blind, he is compelled to rely upon the boy's kindness for his salvation.

The script is in the hands of Rodney Ackland, who was responsible with Hans Wilhelm for the story and screenplay of "Bank Holiday."

The next Will Hay opus due for production at Gainsborough will be "Old Bones of the River," in which Will Hay will have the role of "Lieutenant Bones," an Edgar Wallace West African hero. Moore Marriott and Graham Moffatt, comedy teamsters most recently seen in "Convict 99," will again appear with Will Hal in the production, and will be directed by Marcel Varnel.

Nine Completed

Of a programme of twenty-five films scheduled during the twelve months period ending Januarl, 1939, Associated British Pictures have already completed nine. The figure is that achieved by mid-June.

Among those completed are "The Housemaster," "Just Like a Woman," "Oh Boy," "Star of the Circus," "The Terror," "Jane Steps Out," "Black Limelight," "Queer Cargo" and "Yellow Sands."

On the verge of completion are "Hold My Hand" and "Yes, Madam," two musical comedies. In "Hold My Hand" Stanley Lupino, British musical comedy star, has the lead, and in "Yes, Madam" Bobby Howes is the pivot of the fun.

Scheduled to start production immediately is the screen version of "Marigold," Scottish period romance, in which Sophie Stewart, stage actress recently recruited to the screen and who played the part for nearly 1,000 performances on the stage, is to play the title role.



Corinne Luchaire, French film star who is playing her first English role in London Films' "Prison Without Bars," now in production under the direction of Maxwell Wray.

Once again into the cast of a British film goes another Queen Victoria who, in the person of Pamela Stanley, leading actress of the Houseman play, "Victoria Regina," plays a similar character in the new film. Patrick Barr, Phyllis Dare, Jean Clyde and Clifford Evans are also in the cast. A unit has already been sent to Scotland for location shots in and around Edinburgh.

Theatrical Story

Due to take the floor immediately, or at least soon after "Marigold," is "Premiere," a story of theatrical life.

Others on the Associated British roster include a screen version of Arnold Bennett's "The Card," a Russian opus "Black Eyes," two A. E. W. Mason stories, "At the Villa Rose" and "The House of the Arrow," another "Bulldog Drummond" drama, "First Episode," the story of a young girl's escapade, and a nautical story entitled "Luck of the Navy."

Shorts Started

A series of twelve shorts is to bring the Riverside Studios, Hammersmith, back into an activity they have not experienced for many months. These are to be produced by Scotia Films and will be directed by Leslie Hiscott, producer, director and chief of the studios.

First of these is to be a farce with an A. R. P. (Air Raid Precautions) background and in which Jerry Verno will be principal comedian.

"Mikado" Set

Casting has now been completed for "The Mikado," the first G. & S. film produced by Geoffrey Toye, directed by Victor Schertzinger, and for relase by General Film Distributors.

Most of those selected to appear in the film, though known on the films, are already established on the operatic stage. The role of the Mikado has been handed to John Barclay, and that of Katisha to Constance Willis, known at Covent Garden, Sadlers Wells and Glyndebourne. The role of Yum-Yum has fallen to the lot of Jean Colin, musical and film star, and Kenny Baker has been chosen for the role of Nanki-Poo.

Itemized

Lucan and McShane, comedy vaudeville team who recently appeared in "Old Mother Riley," have revived their screen partnership and are appearing in another roduction, "Old Mother Riley in Paris," which is being directed by Oswald Mitchell at Walton-on-Thames for release by Butcher's Film Service.

▽

Montague Marks, for some time associated with London Film Productions and Denham Laboratories, but now resigned, has formed his own production company, Albion Film Corporation, and plans production of a number of ambitious British features.

▽

Six of the earlier Herbert Wilcox productions, "Limelight," "The Three Maxims," "London Melody," "This'll Make You Whistle," "Fame" and "Millions," are being re-issued to English exhibitors. Previously handled by General Film Distributors, they will be out now under the auspices of Butcher's Film Service.

▽

Back from Khartum, where he has been conducting research for "Four Feathers," is Alec Waugh—London Film personality. A unit will leave England shortly to start work on what Korda claims will be one of the most ambitious films yet undertaken at Denham.

▽

Edna Best has started work at Denham as the superintendent in the reformatory in "Prison Without Bars," a London Film Production.

▽

John Paddy Carstairs, leader of the younger school of English directors, has taken the floor with a new picture, "If You Had a Million," which he is directing for British National, whose "Lassie From Lancashire" he recently concluded. Production is at the Welwyn Studios and the cast will include Derrick de Marney and Kay Walsh.

City Adopts Engineering Book

The Academy of Motion Picture Arts and Sciences Research Council's new book, "Motion Picture Sound Engineering," has been adopted by the Los Angeles City Board of Education as an official text book for use in the city high schools and approved for purchase by the city and branch libraries.

EXHIBITOR AND RENTER NEGOTIATIONS HAVE ATMOSPHERE OF ARMED TRUCE

Determination to Press Plan for Rental Concessions Seen Beneath "Friendly" Discussions of Problem in Britain

by AUBREY FLANAGAN
in London

Though the outer trappings may be essentially pacific, though the arms and the armour be covered in white flags and ornamented with doves of peace, he who looks below the surface, can well see that the Cinematograph Exhibitors Association, marching forth to meet the Kinematograph Renters' Society on the gentle but crucial matter of the "small exhibitor," have not yet laid aside the accoutrements of war, so determinedly and so effectively arrayed about their persons on the vexed matter of grading.

The phraseology is that of peace, the gestures those of an enemy turned friend but whatever be the superficialities and formalities of the discussions, there remains, for those who can probe beneath the surface of things, the flavor of gunpowder and the glint of cold steel.

The CEA, in spite of the refusal of the KRS to consider it as a collective policy, have been very loath to let the question of "small exhibitor terms" drop merely because of renter disinterest. They will not, in fact, take "no" as an answer. Flushed with victory they feel their power and are unwilling not to use it.

The KRS as already forecast in MOTION PICTURE HERALD have, sending the grading boomerang ringing back into the CEA ranks, said that they cannot make a collective policy of what is, in their opinion, a matter of individual trading between renter and exhibitor, though they have stated that individual renters would be quite ready to consider the case of individual exhibitors.

No small blow this, a case of being hoist effectively with their own petard, the CEA, loath to give in, to show even any small sign of embarrassment, have tactically taken the KRS at their word. They have accepted as sincere their promise that individual rentesr would treat with individual exhibitors on the lines suggested by the CEA and, to some extent, loaded the dice in their own favor by offering, as aid to the KRS data and statistics on exhibitor trade, secured in a survey instituted—under guard of the strictest secrecy (safeguard against victimization)—by Panton Street.

Carrying the controversy back into the renter ranks they challenge the boomerang of collective policy by contending that there is a profound difference between a collective policy instituted without consultation of those most directly affected by the policy, and a collective policy agreed upon by both sides of the bargain. It may not be a challenge. It is very definitely a controversial wriggle.

So we have reached a stage of either covert war, or grudging peace. Either the recent armistice between KRS and CEA—result of the merciless and embittered war on grading—is prelude to a permanent peace, or it is but a tactical move to permit the solidification of the lines of defence and the rearmament of the exhibitors' front line.

In the former regard one must take toll of the General Council's appeal to its CEA members for tolerance, for a ratification and wholehearted support of their policy of continued joint talks. Realizing that embarrassment is the worst possible enemy to conciliation, the General Council in the report they presented to their members at Folkestone pleaded for tolerance, asked that full approval be accorded them for their conciliatory and friendly attitude to the KRS in the current talks, argued that the way of peace was not only fair but fruitful.

Against this might be recorded that the propaganda leaflet which went to CEA members on the very eve of the annual conference bore a startling material and ideological resemblance to those which had gone forth to arm the troops in battle against the KRS during the grading dispute. It may be mere typographical coincidence, but the immediate impression created among the rank and file was that the battle against KRS was still on. . . . And that, despite the pacific gesticulations and pronunciamentoes of the leadership, is what most people have concluded.

BRITISH RECIPROCAL TREATY DELAYED

Reports that a reciprocal trade treaty between the United States and Great Britain, of which a motion picture arrangement would be a definite part, will be indefinitely delayed, were strengthened by a statement made by Joseph P. Kennedy, ambassador to the Court of St. James's, that "the present is a difficult time to reach any agreement because trade is at a low ebb."

Interviewed in Boston where he attended the graduation of his son from Harvard, Mr. Kennedy said that, while trade negotiations thus far had been conducted entirely in Washington and he had had no share in them, he was certain "that no agreement will be reached which will be a diplomatic success that will violate the dictates of common sense."

Delegates from England are working continuously with representatives of the State Department in Washington.

Films Council Inaugurated

Government control of British film legislation, and to some extent, the development and progress of its film industry, took a step forward this week when the recently formed Films Council, provided for in the new British film pact and the personnel of which was announced by Mr. Oliver Stanley on June 14th, held its initial meeting.

The agenda for the inaugural meeting was not announced beforehand and the initial session was almost certain to be formal rather than practical. There are, none the less, plenty of problems which are likely to be brought to the early notice of the Council, the terms of whose constitution, and the powers of which, are sufficiently wide to permit the consideration of numerous questions of catholic trade significance.

The terms of the Act provide for the new Council to keep under review the progress of the industry with particular reference to production; to advise the Board upon any matters of which its views is sought; and to report upon its annual proceedings.

There are scarcely any limits which will debar branches or members of the industry from offering their views and pleas to the Council, though it is inevitable that further weight will be lent to the pleas and suggestions if made through official trade organizations such as the KRS, CEA, FBI and the Labour groups.

The formation of the Films Council, a process to which no inconsiderable amount of skill has been lent, has so far met with little objection or criticism from the industry here. It is generally conceded that the Council is a fair compromise on an extremely difficult problem. Sir Frederick Whyte, K.C.S.I., who will have the difficult task of presiding over the Council's proceedings, is an experienced legislator and was chairman of the first advisory committee.

The non-trade members, who need not necessarily be assumed to be anti-trade, are Mr. H. C. Bischoff; Sir Walter Citrine, K.B.E., Secretary of the Trades Union Congress—who can be depended upon to safeguard labor interests; Sir Philip Guedalla, historian and author and a member of the Advisory Committee set up under the 1927 Act. Mr. W. E. Jones, financial expert and member of the Midland Bank Limited; Professor Arnold Plant, economist and academician; Miss F. Horsbrugh, M.B.I., M.P.; Mr. W. Leonard, M.P.; The Hon. E. Plumer, woman magistrate and for long past a student of the film industry and its relation to civics; Mr. F. Wilkinson, a schoolmaster and Sir Hugh Seely, Bart. M.P.

On the trade side, production is represented by two Britishers, Captain Richard Norton, managing director of Pinewood Studios—most intensive centre of British production currently—and Mr. John Grierson, radical intellectual and advocate of the documentary film.

Distributors include two Britishers, Mr. D. E. Griffiths, President of the KRS and chief of the American distributing company, First National, and Mr. F. W. Baker, smaller independent renter and veteran of British distribution.

Exhibitors who hold a majority of seats on the Council include Mr. A. W. Jarratt, representing the vast G-B circuit; Mr. A. H. King, C.B.E., voicing the views of Scotland; Mr. Theodore Fligelstone, independent, with houses in the London district and Mr. C. P. Metcalfe, ex-President and mouthpiece of the provincial picture house operator.

Labour interests are officially represented by Mr. G. Elwin, Jr., Secretary of the Association of Cine Technicians, and Captain A. M. Crickett.

On the secretarial side Mr. W. H. Patterson, of the Board of Trade—one of the men behind the scenes of the recent Quota Act—and Mr. L. T. Moorby, will act as secretary and assistant secretary respectively.

Exports Down, Imports Up

Exports of exposed positive film for May this year were 1,346,405 feet compared with 1,967,015 feet (1937) and 1,666,114 feet (1936). Values were £8,857 ($44,285) in 1938, £10,426 ($52,130) in 1937, £8,474 ($42,370) in 1936.

For the first five months of the year footage

(*Continued on following page, column* 1)

Film Imports of Britain Increase Over Last Year

(*Continued from preceding page*)

exported was 9,306,654 feet (1938), 9,342,458 feet (1937), and 9,753,443 feet (1936). Values for the first five months were:—£61,401 ($307,005) in 1938, £49,807 ($249,035) in 1937, £50,300 ($251,500) in 1936.

Values of films of all other descriptions exported in May were:—£26,745 ($133,725) in 1938, £28,302 ($141,510) in 1937, £21,513 ($107,565) in 1936. Values for the first five months of exported films of all other descriptions were:—£173,449 ($867,245), in 1938, £128,133 ($640,665) in 1937, £109,403 ($547,015) in 1936.

Exports of sensitized photographic films and plates and films were valued at:—£47,632 ($238,160) in 1938 (May), £38,870 ($194,350) in 1937 (May), £61,292 ($306,460) in 1936 (May). Values for the five months were—£199,893 ($995,465) in 1938, £193,851 ($969,255) in 1937, £28,824 ($144,120) in 1936.

Re-exports of cinematograph films during May showed an increase at 689,580 feet compared with 473,278 feet in 1937. Values of re-exports of films for May stand at:—£5,522 ($27,610) in 1938. £4,176 ($20,880) in 1937. Five months' figures also register an increase at 3,777,380 in 1938 compared with 2,596,930 feet in 1937. Values were for re-exported film in the first five months:—£26,655 ($133,275) in 1938, £18,618 ($93,090) in 1937.

During May the cinematograph trade imported 5,741,409 feet of blank film and 1,911,222 feet of exposed films. This compares with 4,366,925 feet and 1,802,264 feet for May, 1937 and 5,395,880 and 2,533,367 feet for 1936. Values of imports of films for May were:—(Blank) £20,454 ($102,270) in 1938, £$18,243 ($91,215) in 1937; £24,487 ($122,435) in 1936; (exposed) £16,037 ($80,185) in 1938, £11,724 ($58,620) in 1937, £20,995 ($104,975) in 1936.

For the five months ended May 31, 1938 a total of 31,708,893 feet of blank film and 8,644,454 feet of exposed film were imported. For the corresponding period in 1937 the figures were respectively 24,415,122 feet and 8,861,225 feet. For the five months ended May 31, values were:—(Blank) £95,103 ($475,515) in 1938, £95,780 ($478,900) in 1937, £98,990 ($494,950) in 1936; (exposed) £67,820 ($339,100) in 1938, £71,183 ($355,915) in 1937, £80,077 ($400,385) in 1936.

Other description of films imported were valued at:—£56,342 ($281,710) in 1938, £67,382 ($336,910) in 1937, £74,180 ($370,900) in 1936.

Five months totals were:—£317,982 ($1,589,910) in 1938, £283,339 ($1,416,695) in 1937, £269,302 ($1,346,510) in 1936.

Singles in Philippines Aid Holdovers, Says Core

Elimination of the double bill in all first-run situations in the Philippine Islands with a consequent opportunity for holdovers of as much as 60 weeks has resulted from the novel way films are sold in Manila, Charles H. Core, United Artists manager in the Philippine Islands, said this week in Hollywood.

"We sell a program of 9,500 feet," he said. "If a feature picture runs that length or more it receives all the revenue from that spot. If it is a short feature and we have to add short subjects to it to make up the required footage, the short subjects cut in for their share of the income."

Mr. Core said that the longest run in the islands' history was that of "The Prisoner of Zenda," 60 weeks in Manila as a single feature.

Shearer, Gable to Star in "Wind" for MGM Release

Ending what had grown to be a country-wide guessing game, Norma Shearer this week was signed by Selznick International for the part of Scarlett O'Hara in the filming of the Margaret Mitchell novel "Gone with the Wind," and Clark Gable was engaged for the role of Rhett Butler. The picture will be released by Metro-Goldwyn-Mayer as part of the deal under which the stars are loaned to the Selznick organization.

Zukor and Kent List Releases For the Summer

Last week's charges by Harry M. Warner that unnamed Hollywood producers are withholding important films until after the summer, causing a "product famine" for Grade-A entertainment echoed this week in additional denials by major companies.

Reversing an earlier decision to let the accusation of "hoarding" go unanswered, Adolph Zukor, Paramount production chief, issued the following statement: "Our release schedule speaks for itself. As theatre operators with interests surpassing those of all other producer-circuit operators combined, it behooves us to continue to provide exhibitors and public alike with top entertainment. There has not been, and will not be any withholding of fine screen entertainment during the summer."

Mr. Zukor's statement was amplified with mention of "Spawn of the North," "Professor Beware," "Give Me a Sailor" and "Tropic Holiday," as typical releases set by the company for release during the warm months.

Sidney R. Kent, president of Twentieth Century-Fox Film, likewise cited his company's releases: "Josette," "Three Blind Mice," "Always Goodbye," "I'll Give a Million" and "Little Miss Broadway," to follow five released in May.

With but a single exception, he added, "not one of these cost less than $600,000," adding: "Every one of them had been promised." He said that the company is delivering "two or more A pictures every month during June, July and August."

Meanwhile, the following statement was issued by Warner Brothers:

"The vigorously expressed opposition of H. M. Warner, president of Warner Brothers Pictures, to the 'hoarding' of important completed productions is reflected in an announcement from the Warner studios in California that the biggest box office attractions already completed will be released as quickly as they can be edited and cut, and that five of the outstanding films announced for the coming year's product will go before the cameras and microphones almost immediately, and months ahead of their previously scheduled shooting dates.

"The five pictures which are now being rushed into production are 'Angels With Dirty Faces,' 'Brother Rat,' 'Dodge City,' 'Wings of the Navy,' and 'Heart of the North,' to be filmed in color."

In a second statement, the Warner home office added:

"Following recent announcement by Harry M. Warner that his company plans to augment its summer releasing schedule to help kill the theatre recession, plans are being made by the Burbank studio to immediately preview at least six completed productions. In addition to 'The Amazing Dr. Clitterhouse,' Warners will preview the following films during the next three weeks: 'Boy Meets Girl,' 'Garden of the Moon,' 'Women Courageous,' 'Valley of the Giants,' 'Racket Busters,' and 'Four's a Crowd'."

New Proposal to Reorganize GN Reported Ready

A proposal by which an eastern financial group would take control of Grand National and reorganize it with its present structure as a base was announced this week by Herman B. Freedman, representing the group, in New York. Mr. Freedman said the plan would be submitted to federal court in Los Angeles in the near future. Edward Alperson, co-trustee with Loyd Wright, and president of the company, pointed out, however, that the approval of the trustees was necessary before the plan could be submitted to the court. He said the proposal had been discussed with Mr. Freedman but that no formal action had been requested.

The group is making available $600,000 in cash for the reorganization, and $1,000,000 will be forthcoming later if needed, Mr. Freedman said. What makes the company attractive to the investors is that it has an exchange system in operation and that it was able to obtain profitable grosses for some pictures, he said. Mr. Freedman said he spent eight weeks investigating Grand National's books and possibilities.

The difficulty of obtaining a two-thirds assent from the company's 5,800 stockholders, who are spread throughout the country, is seen by Mr. Freedman as the only major hurdle in his plan to reorganize the company.

The same group has organized Film Corporation of America to produce 26 low-budget films for Grand National. Officers of the company are Frank J. Hale, president of the National Grain Yeast Company; George Brown, described by Mr. Freedman as a wealthy and socially prominent New Yorker, and Mr. Freedman.

Mr. Freedman said the court has approved the production program, which calls for 24 westerns at a cost of $17,500 each and two outdoor films to cost a maximum of $75,000 each. Options have been taken on playing talent, and cameras are scheduled to start August 15th, either at the Grand National studio or another if it can be obtained at a lower rate, he said.

E. W. Hammons, president of Educational, who owns the Grand National studio, will not figure in the reorganization except that an arrangement may be worked out for release of Educational short subjects, Mr. Freedman said. Mr. Hammons is also working on a plan with Nat Levine and others. Phil Goldstone is also interested in the company's reorganization.

Mr. Freedman and Mr. Hale left New York for Los Angeles this week to ask the court for ratification of the plan.

Ann Rosenthal, Grand National home office attorney, who will sever her connection with the company on Friday, will engage in private practice and will continue to handle Grand National's legal affairs on an independent basis, in addition to representing independent producers and talent in the east on a general management basis. Miss Rosenthal will leave for the coast Friday by car with Dorothy Hechtlinger, assistant to Darryl F. Zanuck, who has been in New York on a vacation.

Leo McCarey has formed Leo McCarey Productions, Inc., to produce for RKO release, with RKO financing production. His first picture will be "Love Affair," starring Irene Dunne, in a story by Mr. McCarey and Dore Schary. Under the terms of the deal Mr. McCarey will produce many of RKO's pictures and direct others, as well as guiding his own product.

WHAT THE PICTURE DID FOR ME

Columbia

I'LL TAKE ROMANCE: Grace Moore, Melvyn Douglas—Just like all the Grace Moore's. She never was box office and as for me I'll never play another one of her pictures. Her type of pictures just don't click here. Running time, 85 minutes. Played May 7.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

IT'S ALL YOURS: Francis Lederer, Madeleine Carroll—This was doubled with "Saleslady," Monogram, and of the two, "Saleslady" more than held its own.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LITTLE MISS ROUGHNECK: Edith Fellows, Leo Carillo—Another one of those low budget pictures for which Columbia has become quite famous this last season. How they expect us to stay in business playing this kind of picture on a single bill is beyond me. Running time, 64 minutes. Played June 18-19.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

LONE WOLF IN PARIS: Francis Lederer, Frances Drake—A good picture that sunk to a very low box office level. Consequently, a liability with us. Played June 7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAKING THE HEADLINES: Jack Holt, Beverly Roberts—Okay but not especially suitable for Jack Holt. Played May 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OVERLAND EXPRESS, THE: Buck Jones—Jones has always proven box office value to us. We wonder how many of the stars will last as long and be as consistent. Thanks, Buck.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PENITENTIARY: Walter Connolly, Jean Parker—This had all the makings of a good show. The acting of Connelly was outstanding and, in my opinion, the best he has ever done but it did not do so well at the box office. Running time, 80 minutes. Played June 4-5—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas—If you bought this one right you stand to make some money on it, but if not it is purely a gamble. It has everything a picture should have but the title fails to click and thereby hangs the tale. Running time, 81 minutes. Played June 12-13.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

TRAPPED BY G-MEN: Jack Holt—A very fine action picture that did us very nice business on a dual bill. Columbia have the happy faculty of delivering consistent program pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHEN G-MEN STEP IN: Don Terry, Jacqueline Wells—Usual Columbia fare. Okay in its class. Played May 31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

ADVENTUROUS BLONDE, THE: Glenda Farrell, Barton MacLane—These Torchy Blane series are really going places. Keep them as good as they are now and make them better and what a series they will turn out to be. Running time, 61 minutes. Played June 8-9—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

ALCATRAZ ISLAND: John Litel, Ann Sheridan—A good filler for a double bill. Has plenty of action. Running time, 64 minutes. Played June 3-4.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay, Tim Holt—A good story in good color and well played by a fine cast. Certainly one ought not to have to complain of a setup such as that and yet we regret to advise business was not equal to expectation. Tim Holt is very promising. Played May 6-7.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan—This is a swell little comedy action picture. It will fit in nicely on a single bill if built up right with Warners good short features or can be used as a filler for a double feature. Running time, 57 minutes. Played June 1-2.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan, Allen Jenkins, Ruth Donnelly—Delightful, clever entertainment every minute. Perhaps a little too clever for some who like the more obvious type of humor. Sorry to say we can never do any business with a Robinson picture. He is very unpopular here, splendid actor that he is. This picture was no exception. Recording not very good. Running time, 85 minutes. Played June 9-11.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C. C. C. patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan, Allen Jenkins, Ruth Donnelly—Gang life burlesque that fell flat in this town. Too much offhand killing and too much talk of beer, even if "all in fun." Bet Robinson was ashamed of this one. Recording on our print was not so good.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

GB Pictures

GIRL WAS YOUNG, THE: Nova Pilbeam, Derrick de Marney—I don't like to say this because I never saw an unsatisfactory Hitchcock picture, but I have to report that I spent a lot of time edging around in the shadows of the great oaks on our terrace here while people dribbled out, nor did I light any cigarets to disclose my position. Not so much because of my own opinion of the film, but because of the obvious disapproval on the faces of a great percentage of the patrons, was I loathe to face the half a house that turned out to see another "Thirty-Nine Steps." Personally, I think "The Girl Was Young" a neat, clean cut, unpretentious little film. Its main assets: charming little Nova Pilbeam, excellent photography and sound effects and Hitchcock's eye for detail. But, I'm afraid we will have to have a Robert Donat or so and a stronger story next time. Played June 12-13.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

Metro-Goldwyn-Mayer

FIREFLY, THE: Jeanette MacDonald, Allan Jones, Warren William—These operatic pictures always fail to make film rental and no good for small town. Personally, I enjoyed it.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—Very nice domestic comedy drama which pleased all who saw it, but not many saw it. Running time, 75 minutes. Played June 12-13.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FLORAL JAPAN: FitzPatrick Travel Talk—Very fine, as much as we are against Japan.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FRAMING YOUTH: Our Gang—Our Gang has entertainment of its own.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GIRL OF THE GOLDEN WEST, THE: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon—First class production. Played May 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

JUDGE HARDY'S CHILDREN: Lewis Stone, Mickey Rooney, Cecilia Parker—Excellent. This series is very worthwhile, although we're not busting any precedents at the B. O. Mickey Rooney is a star of great naturalness. Folks like him. Played May 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne, Billie Burke, Patsy Kelly—This certainly didn't warrant so high an allocation. Box office receipts failed to see the value of this one. A good picture that couldn't better business in spite of anything. Played May 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NAVY, BLUE AND GOLD: Robert Young, James Stewart, Lionel Barrymore, Florence Rice—Just made film rental. A very fine picture, but we can't eat on these.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—This is dramatic tops. A welcome change from all the frothy frivolity of recent picture plays. Our dates included Mother's Day and for once we had a timely subject. We think the author's title would have been more suitable. Played May 8-9.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

SWISS MISS: Laurel and Hardy, Della Lind, Walter Woolf King—A good "B" class picture that was not too weak. Could stand one day by itself or two or three as a co-feature on a double feature program. My advice to the producers is to keep the length of the Laurel and Hardy pictures 30 to 45 minutes so that their actions will not get too tiresome. Running time, 73 minutes. Played June 14.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland, Ronald Sinclair, Sophie Tucker—An honest to goodness small town picture. 100% satisfaction to the patrons and likewise at box office. Metro billboard advertising certainly brings them in and is a big aid to exhibitors. Thanks; keep up this good publicity.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

THREE COMRADES: Robert Taylor, Robert Young, Franchot Tone, Margaret Sullavan—Excellent. By all means book this one or your opposition will. This picture will undoubtedly win the award for the best picture of the month. Personally, I rate it as one of the best pictures of the year. Written by the author of "All Quiet on the Western Front" (Erich Remarque), it deals with the post-war days in Europe. However, the main plot to the story is based on the fateful love of Robert Taylor and Margaret Sullavan. After seeing this picture, a person is liable to feel the same sensation that one feels after seeing a well done play, and consequently have the urge to stand up in the aisle and applaud. This picture should do splendid business anywhere and every exhibitor should make his bookings on this picture at once. This means real box office and big money. Played June 17-18.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

YANK AT OXFORD, A: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan—Metro certainly sold Robert Taylor down the river in this one. We dust bowl dwellers do not appreciate English conversation and that is all there is to this one. Almost impossible to understand, not a very good story and does not end—it just stops. The only really good things in this are Lionel Barrymore's excellent acting and the chimes. These are wonderful. A very disappointing production and advertised as a special. Running time, 105 minutes. Played June 17-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Lionel Barrymore—Just as good as we anticipated. Not too much business though, as it's going to take some time to get the Taylor fans back. Running time, 103 minutes. Played June 5-6.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Monogram

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—Good story that will please. Has drawing power at box office.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

SALESLADY: Anne Nagel, Weldon Heyburn—This

(Continued on following page)

was better than I had expected. A nice little story of the rich girl marrying the poor boy and finally working out their problems to complete understanding. This was more enjoyable than many socalled specials. This was doubled with "It's All Yours." Business on this program was naturally off, with playdates May 31-June 1 directly after the Decoration day holiday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TELEPHONE OPERATOR: Judith Allen, Grant Withers—Good picture for Bargain Night and that's when I played it. OK program.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THIRTEENTH GUEST (Reissue): Ginger Rogers—Good program reissue. New print.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

BARRIER, THE: Leo Carrillo, Jean Parker—Not so hot. Story very weak and absolutely no box office. Running time, 90 minutes. Played April 16-17.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper, Edward Everett Horton, David Niven—Good comedy that is best appreciated by your class trade. The musical score is very expressive of the story's motivation. Mediocre box office strength, nevertheless. Played June 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BULLDOG DRUMMOND'S REVENGE: John Barrymore, Louise Campbell, John Howard—Pretty fair. Do not care for this series.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BULLDOG DRUMMOND'S REVENGE: John Barrymore, John Howard, Louise Campbell—This extra length short subject, made primarily for double bills, was a better picture than "Bulldog Drummond Comes Back" but didn't do any more business. We're off of them for good. Running time, 57 minutes. Played June 8-9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COLLEGE SWING: Martha Raye, Burns & Allen, Bob Hope, Edward Everett Horton, Betty Grable, Jackie Coogan—This hit my house just at the right time. It went over with a bang and when a picture does that these days, you have got something. Business better than average.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

EVERY DAY'S A HOLIDAY: Mae West—This was our first West and I hope it's the last. Just how this gal got the money she used to pull at the box office will always remain a mystery to me. Running time, 78 minutes. Played May 28-29.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

FAREWELL TO ARMS, A.: (Reissue) Gary Cooper Helen Hayes—As it was when released and still is, a marvelous production. More care taken with musical cuing than with most pictures being made today. Very satisfactory business with a Sunday opening.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman, Dorothy Howe—This one cheers up the depression-tired box office. It's a good attraction and will please generally. And yet we think the next jungle epic of this team should have a new story to tell, not just a rehash of previous jungle stuff. Played May 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—It's a honey for the sick box office. We played this old but it did twice as much business as most of the late releases. Bob Burns has quite a large following and the customers like his type of pictures. Running time, 77 minutes. Played May 21-22.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles, John Barrymore—Excellent singing but of the sort that drives them outside to report more opera. And that's enough tip-off to keep everyone at home in this town. No click. Played May 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCANDAL STREET: Lew Ayres, Louise Campbell—Very nice little program. Paramount, why not use Virginia Weidler more? We like her.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TEXAS TRAIL: William Boyd, George Hayes—Very fine western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THRILL OF A LIFETIME: Eleanore Whitney, Johnny Downs—Went over better than expected. Paramount didn't let me down this year. Judy Canova very good in above picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle—A good action play to low average returns. Played May 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray—Terrible. It's pictures like this that makes us join the WPA and they had the nerve to compare this with "The Awful Truth." We had to fumigate the theatre after playing "True Confession." Running time, 84 minutes. Played April 30.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

WELLS FARGO: Joel McCrea, Frances Dee—This can be classed as the best from Paramount this season and will surely get the money if there is any. Even as hard up as we are here, we thought the recession was over when we played it. Running time, 115 minutes. Played April 2-3.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

YOU AND ME: Sylvia Sidney, George Raft, Harry Carey, Barton MacLane—A good picture but not by any means Raft or Sidney's best. It can be classed as a different type of picture and while there's nothing to rave about, it should stand up fairly well on any small town for a couple of days. Ran a bargain night on the second day of the picture to induce those who had missed it to be sure to see it the final night. Running time, 90 minutes. Played June 15-16.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Republic

BOOTS AND SADDLES: Gene Autry, Judith Allen, Smiley Burnette—The best Autry we have played this season. A picture enjoyed by all who saw Hollywood's most popular actor in his best picture to date. Running time, 59 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Dvorak—Somehow or other this don't quite jell. Perhaps there are too many ingredients and too many ingredients will spoil a cake just as quick as too few. But at that it is passable entertainment but with all the talent and all the money spent, one would expect more from this. This was doubled with a Buck Jones. Business on this a fair average considering conditions and time of the year.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RKO Radio

BRINGING UP BABY: Katharine Hepburn, Cary Grant, May Robson, Charles Ruggles—A fine show but one on which opinion was divided. Many liked; many didn't. It didn't pull above average program business. Played May 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GO CHASE YOURSELF: Joe Penner, Lucille Ball—It is hard to comment on a picture like this. At the best, it is kiddie entertainment. Played June 10-11.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks—Not as good as "Rainbow on the River." Not the right kind of story for Bobby.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Guy Gibbee, Lucille Ball—A very clever little comedy that is not clicking at the box office. Fairbanks, Jr., is excellent and Miss Dunne is fair, but for some reason it does not hit for us. Too bad, as it is a clever show. Miss Ball, to whom I looked for bigger things, is a decided flop in this picture. A big comedown from "Stage Door." Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LIFE OF THE PARTY, THE: Joe Penner, Gene Raymond, Parkyakarkus, Harriet Hilliard—A picture that is not classed as great, yet it is one that is built for small exhibitors like me. Received many favorable comments and can say I done more business than I do on the socalled supers. Gene Raymond goes over very well with my audiences. Running time, 77 minutes. Played June 12-15.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

MAID'S NIGHT OUT: Joan Fontaine, Allan Lane—Rated only as a program, this little comedy drama pleased a larger per cent than some of the socalled specials. Old plot, too, masquerading milkman and rich girl also masquerading, but was well done.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Credit surely must be given to Walt Disney for his creative genius in the making of "Snow White and the Seven Dwarfs." And credit must also be given to the inventive mind who was able to conceive the 50% category on film rentals. These two combinations here helped to establish a house record, but when the final analysis was made Walt Disney and RKO had the best part of it, myself and others a lot of hard work. I do not recommend the passing up of this picture, it's the type of production that you cannot afford to let your opposition get the jump on you if you can help it, but do not expect to make any money for yourself on it even on a record run or you will be disappointed. Preferred time which is compulsory, plus cost of advertising, plus overhead costs and the 50% and score, will leave less in the clear than a good run on a satisfactory western feature. Played June 12-13-14.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—A brilliantly conceived and produced full length cartoon comedy which had the appeal almost of real people acting the parts. Perfect in all ways. Did not, however, do the business we expected, due in part to raised admission and having had big business in city 30 miles away. Running time, 86 minutes. Played 3 days.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou—A great picture that was received very well by the audience. This is a picture that RKO can be justly proud of from every respect. It not only is headed by a big cast of stars, but it gives some newcomers a chance, among them the dancing star by the name of Ann Miller who is another Eleanor Powell. Running time, 92 minutes. Played June 5-8.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

Twentieth Century-Fox

CHANGE OF HEART: Gloria Stuart, Michael Whalen—A very good program picture with the principals doing excellent and a young chap named Delmar Watson stealing the show. Who could resist this kid? Running time, 66 minutes. Played June 1-2.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland—Not nearly as good as most of these Chan pictures. Played June 27-28.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHECKERS: Jane Withers, Stuart Erwin—Just another Jane Withers, which always means extra business. Jane has a nice following in our town. Played June 10-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHECKERS: Jane Withers, Stuart Erwin, Una Merkel—An glad Fox has at last decided to give that popular little lady, Jane Withers, a break. Good story and Stuart Erwin and Una Merkel make a combination that is sure to please. Marvin Stephens is also very good, and Andrew Tombes' singing brought down the house. This is Jane's best feature. Running time, 78 minutes. Played June 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. General patronage.

CITY GIRL: Phyllis Brooks, Ricardo Cortez—A very entertaining programmer, much better than the average. The cast did very well and the treatment as a whole much superior to most pictures of this type. Pleased and did a satisfactory midweek business. Recording very good. Played May 24-25.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

45 FATHERS: Jane Withers, Thomas Beck—Satisfactory as Jane Withers' plots go. But gol darn it, why don't they find this star a real story and not just a series of gags? Played May 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—It's a honey. That chile sure has something. Believe that her next picture would please even more if there was not quite so much skating. Sonja doesn't need skates to put over her pictures. Running time, 101 minutes. Played June 3-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ISLAND IN THE SKY: Gloria Stuart, Michael Whalen, Paul Kelly, June Storey—A very good detective yarn. Will please any spot, we believe. Played May 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Gloria Stuart, Jack Haley, Randolph Scott—Not the oldtime "Rebecca," as you may know by now, but it's a darn good new one as played by Shirley. A very satisfactory picture. Played May 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SALLY, IRENE AND MARY: Alice Faye, Fred Allen, Tony Martin, Jimmy Durante, Joan Davis, Marjorie Weaver—After seeing this, most everyone expressed disappointment. It didn't do very well, either. Played May 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Fred Allen, Joan Davis, Marjorie Weaver—Enjoyed very much by the majority of our patrons. Joan Davis always delivers and the rest of the cast was very good. When are they going to give Marjorie Weaver a break? Running time, 85 minutes. Played May 29-30.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

ADVENTURES OF MARCO POLO, THE: Gary Cooper, Sigrid Gurie, Basil Rathbone, Binnie Barnes—We thought this splendid entertainment but it flopped badly. We expected this would draw quite well but were very much disappointed. Cooper was in top form in this. Miss Gurie was liked by those who were here. Played June 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ADVENTURES OF MARCO POLO, THE: Gary Cooper, Sigrid Gurie—This proved a box office disappointment to us. We really took it on the chin. A fair picture that did not draw.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, May Robson, Walter Brennan, Jackie Moran, Ann Gillis—Better than most all the others of its sort to date due to the color and increased box office value thereby. Played June 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, May Robson, Jackie Moran—I could not refrain from commenting on Mr. Cooney's report on Tom Sawyer. Personally, I think he is all wet. It's perfect entertainment for any situation. I can't understand a fellow exhibitor making such comments which are ridiculous. If he never plays a picture any worse than "Tom Sawyer" he'll be lucky.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DARK JOURNEY: Vivien Leigh, Conrad Veidt—This English made picture is a real good spy drama with fine production values and is worth playing on a double bill. Good sound, fine sets, a pleasing cast and good suspense. What more could one ask for the low rental asked for this?—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DIVORCE OF LADY X, THE: Merle Oberon, Laurence Olivier, Binnie Barnes, Ralph Richardson—Not Hollywood type cinema but not too bad for English product. Business away down, though, making any rental too much rental. Played June 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

52ND STREET: All-star cast—This is just another musical and what a musical. Their pencil must have slipped when they allocated this one; it is not near as good as all the ballyhoo they have had for it. Running time, 82 minutes. Played June 5-6-7.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

52ND STREET: Ian Hunter, Pat Paterson—While there is considerable in this to entertain, it was not worth the high allocation given this. Business in this was just fair. This was doubled with "Border Wolves," a Bob Baker western from Universal which adequately filled the action part of the program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

I MET MY LOVE AGAIN: Henry Fonda, Joan Bennett, Dame May Whitty, Alan Marshal—We didn't expect much from this one and were very pleasantly surprised. Too bad the title was changed to this insipid one when the original was "Summer Lightning." It was one of the most satisfactory pictures we have played for some time. Well liked by all who saw it. Even pleased the action lovers. Fonda and Bennett splendid. A nice production, well photographed and recorded. You need not apologize for this one. Running time, 80 minutes. Played June 5-6.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

NOTHING SACRED: Carole Lombard, Fredric March, Charles Winninger, Walter Connelly—By far the cleverest picture we have seen in the "nutty" cycle. A beautiful production in every way. Well written script, good dialogue, expert direction, good cast, beautiful color and excellent recording. Seemed to be enjoyed by everyone who saw it. No raves, however. This type of exaggerated comedy, bordering on satire, just doesn't have general appeal regardless of how well done it is. Running time, 75 minutes. Played May 29-31.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

NOTHING SACRED: Carole Lombard, Fredric March—This one was sure a knockout. Everyone enjoyed it. Running time, 75 minutes. Played June 10-11.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

NOTHING SACRED: Carole Lombard, Fredric March—A good comedy drama enhanced by color. The punches that are exchanged between Carole Lombard and Fredric March give them something to talk about, but business on this was nothing to write home about. Color to a picture may make it more attractive to the eye but does not seem to add anything to the drawing power. Business the second day was below second day average, so evidently did not get much word of praise.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

BORDER WOLVES: Bob Baker—This was doubled with "52nd Street." Bob Baker, if given the right kind of material, will make a welcome addition to the list of western stars. Business on this was just fair.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

"CRIME" OF DR. HALLET, THE: Ralph Bellamy, Josephine Hutchinson, John King—An excellent picture, even though few saw it. We don't know why they passed this one by. Played June 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MIDNIGHT INTRUDER: Louis Hayward, Barbara Read—This answers anyone's question as to what's a good show. Enough different to make it really interesting. Of course you can't expect much draw with it, but if you get them in they'll go out well satisfied. Played May 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SINGING OUTLAW, THE: Bob Baker, Joan Barclay—Received many favorable comments on this picture. He has a very pleasing voice, and rates second only to Gene Autry. I hope his next releases are as good as his first. Running time, 58 minutes. Played June 9-11.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

HELPS HIM, SO HE WANTS TO HELP

"I am reading the comments on 'What the Picture Did for Me.' They help me in selecting pictures.

"I want to do my bit in encouraging this column."—BEN BRINCK, West Point Theatre, West Point, Iowa. General patronage.

STATE POLICE: John King, Constance Moore—Okay action fare. Played May 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Brothers

HE COULDN'T SAY NO: Frank McHugh, Jane Wyman, Cora Witherspoon—We should have said no when they booked this. They didn't even like this on a bargain night. McHugh not strong enough to carry a picture but he deserves better material than this. Poorest midweek business we have had since I can remember. A 57 minute quickie, badly thrown together and poorly recorded. Running time, 57 minutes. Played June 15-16. Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

IT'S LOVE I'M AFTER: Leslie Howard, Bette Davis—Pretty good comedy. Not worth what I paid for it, as is case of most Warner pictures.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent, Margaret Lindsay—A very fine picture in most respects but it missed having the element necessary for general audience appeal. The cast and direction exceptionally good but the bad recording detracted greatly from the merits of the picture. A feigned accent is a handicap in a picture and when it is as badly recorded as "Jezebel" was it is hopeless. The same happened when they made "Tovarich." Running time, 104 minutes. Played May 26-28.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent, Margaret Lindsay—One of the finest pictures we have ever played that was entirely lost to our small town audience. The invariable comment was "It's a good picture but we did not like the ending." I do not imagine our audience is different from other small towns and so the only obvious conclusion we can give you is not to expect too much at the box office. Running time, 104 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JEZEBEL: Bette Davis, Henry Fonda—I cannot say enough about this picture, neither could my patrons. This is by far the best picture that Bette Davis has made to date. Let's have some more like them, Bette. Running time, 104 minutes. Played May 29-30-31.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

KID COMES BACK, THE: Wayne Morris, June Travis, Barton MacLane, Maxie Rosenbloom—A fairly pleasing program picture that seemed to mean little at the box office. It is acceptable entertainment if too much isn't expected. Recording passable. Running time, 61 minutes. Played June 3-4.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

KID COMES BACK, THE: Wayne Morris, June Travis, Barton MacLane, Maxie Rosenbloom—So-so. Could have been better. Played May 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane, Dick Foran, John Litel—They went for this one. It did well on a midweek date and was enthusiastically received. The team of Morris and Lane a distinct hit. Human, down-to-earth comedies of this type seem to be what most audiences want. Running time, 65 minutes. Played June 7-8.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

PENROD AND HIS TWIN BROTHER: Billy and Bobby Mauch—Very nice family picture which I believe any audience will enjoy. Plenty of human interest comedy. Played June 14-15.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Short Features

Columbia

AUTO CLINIC, THE: Krazy Kat Cartoon—This cartoon was done in black and white and was very good. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

COMMUNITY SING, NO. 7: We don't like the song leaders substituting for Donald Grayson. The audience reaction is bad for us since he left the reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DRUG STORE FOLLIES: Broadway Follies—Very good musical short. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

HORSE ON THE MERRY-GO-ROUND, THE: Color Rhapsody—A very good color reel. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

JUMP, CHUMP, JUMP: Andy Clyde—These Andy Clydes are always good. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

TASSELS IN THE AIR: 3 Stooges—They get better all the while. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

TIME OUT FOR TROUBLE: Charley Chase—Poor. We think suicide a devilish poor subject to make a comedy out of. It just isn't funny. Charley should know better.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

AIR PARADE: Two-Reel Comedies—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOG AND THE BONE, THE: Terry-Toons—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GREY OWL'S LITTLE BROTHER: Treasure Chest—One of the nicest singles we have played this year. Should be enjoyed by any type of audience. A charming, natural tale of beavers in other native haunts. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

HIS OFF DAY: Terry-Toons—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HURRAY FOR HOOLIGAN: Buster West, Tom Patricola—So-so comedy. Dances okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KOO-KOO CORRESPONDENCE SKOOL, THE: Jefferson Machamer—A little different idea in a short musical comedy with the works of the famous "Gags and Gals" artist thrown in for good measure. A fairly good short that should be pleasing to all.—Running time, 18 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

LOVE GOES WEST: Song and Comedy Hits—Fine subject. Louise Massey and her Westerners are featured.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MISS THEY MISSED, THE: Two-Reel Comedies—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOT SO DUMB: Treasure Chest—A fine animal reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TIMID RABBIT, THE: Terry-Toons—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WANNA BE A MODEL? Jefferson Machamer—Audience thought this mixture of offhand sketching, comedy and vaudeville fairly good. Running time, two reels.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

Metro-Goldwyn-Mayer

DECATHLON CHAMPIONS: Pete Smith Specialties—A very interesting short on the life of a champion.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FACE BEHIND THE MASK, THE: Historical Mysteries—Excellent. Our audience goes for these in a big way and we are sorry that MGM does not keep them up for next season. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOW TO FIGURE INCOME TAX: Robert Benchley—Nothing much to this one. Didn't click. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

(Reports continued on following page)

JIMMY FIDLER'S PERSONALITY PARADE: Special—Very interesting. It was good to see some of the old stars who have either retired or passed on. By the way, Mr. Fidler, didn't John Gilbert deserve a niche in that reel?—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

JUNGLE JUVENILES: Pete Smith Specialties—Splendid entertainment for old or young. Animals are always thrilling to the kiddies in a small town and this is clever enough to interest grownups too. Hope we get more like them. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MAN IN THE BARN, THE: Historical Mysteries—A good subject and concerns John Wilkes Booth, Lincoln's assassin.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEW AUDIOSCOPIKS, THE: Special—Rather than drawing in a few extra admissions, this failed to hold even our regular Tuesday bunch. Definitely not worth the extra expense.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STROKE OF GENIUS: M-G-M Miniatures—A good short. Collegiate background featuring the land boat crew who win a water boat race much to the surprise of the coach. Acting well done and everyone well satisfied. Running time, 11 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Paramount

AQUABATS: Grantland Rice Sportlights—Excellent. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COPS AND ROBBERS: Grantland Rice Sportlight, Ted Husing—Again this Husing man scores with this interesting reel on the punishment of depredatory animals. You are still tops with us, Husing; keep up the good work. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

COPS AND ROBBERS: Grantland Rice Sportlights —Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HALL'S HOLIDAY: Headliners — A fair short, nothing to rave about. At the same time you won't have to duck in at the side door when your first show breaks for fear your patrons will squawk to you. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

HALL'S HOLIDAY: George Hall and His Orchestra —Average band act.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOUSE BUILDER-UPPER, THE: Popeye the Sailor—One of the poorest Popeyes we have played. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JUNGLE GLIMPSES: Paragraphics—In color this is pretty fair entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LEARN POLIKENESS: Popeye the Sailor—Usual Popeye.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LET'S CELEBRAKE: Popeye the Sailor—About like all the others. A new year's attraction that we present in May! Nice timing, eh? They ought to let us in on these dated shorts if we are to use them before the idea rusts in the can.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWING SCHOOL: Betty Boop Cartoons—A dandy cartoon. Clever animation.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TEARS OF AN ONION: Color Classics—Fine cartoon in color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNUSUAL OCCUPATIONS, NO. 5: A very good short but a trifle too long. This series is very interesting. We highly recommend it. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ZULA HULA: Betty Boop Cartoons—Very funny. It'll satisfy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

BOAT BUILDERS: Walt Disney Cartoons—These cartoons are getting shorter and shorter and the only thing we can recommend on this is color, as the subject matter and action was very mediocre. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LATIN RHYTHM: Nu-Atlas Productions—Our audiences do not care for "Latin Rhythm." Running time, 1 reel.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

MARCH OF TIME: March of Time Series No. 8—A very interesting reel of subject matter that is so condensed that one does not have to guess at what the main issue is. They grow better every issue. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

NO SALE: Nu-Atlas Productions—As near worthless as any vaudeville reel received so far. Recording on our print far from good. Running time, one reel.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

NO SALE: Nu-Atlas Productions — No sale here either. Pay for it and lay it on the shelf. Just no good. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PINEHURST: RKO Pathe Sportscope—An excellent reel but RKO makes a mistake in their sport reels by making the entire reel of only one subject. Other companies diversify their sport reels so that they cover a more cosmopolitan audience. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WYNKEN, BLYNKEN, AND NOD: Silly Symphony—Very good. Pleased the kids but bored the the adults. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Twentieth Century-Fox

FILMING MODERN YOUTH: Adventures of the Newsreel Cameraman—Good. — L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FILMING NATURE'S WONDERS: Adventures of the Newsreel Cameraman—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAND OF THE MAPLE LEAF: Magic Carpet Series—Very good travel. Color would make these second to none.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

DOWN ON THE BARN: Mentone Musical Comedies —Fair vaudeville act.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN HUNT: Oswald Cartoons—Amusing cartoon number.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

AT THE RACES: "Charlie McCarthy," Edgar Bergen—Quite amusing reissue. McCarthy is good for a good laugh any time.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOCTOR CUPID: Ken Murray, Oswald—After reading bad reports on this one, we set it out a couple of times, then finally played it. We and our patrons considered it very good. Ken and Oswald always get the laughs and this one was quite clever. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

FORGET-ME-KNOTS: Bernice Claire—This is not worth running. It is dull and has very little entertainment value. We think Bernice Claire has great possibilities but she doesn't have a chance in this. Poorly recorded. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

GOT A MATCH: Broadway Brevities—Okay musical.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HENRY KING AND HIS ORCHESTRA: Melody Masters—This is not the best Melody Master we have had but it is quite entertaining. No cause for complaint except that the recording is not the best.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

HOLD THAT BALL: Broadway Brevities—Just fair. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JOE PALOOKA IN "CALLING ALL KIDS": Broadway Brevities—A very satisfactory comedy. Not the best but much better than most of them. This series is usually good for a number of laughs. Running time, 19 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

MILT BRITTON AND ORCHESTRA: Melody Masters—Very good. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MR. AND MRS. JESSE CRAWFORD: Vitaphone Varieties—An excellent musical reel that is outstanding in all respects. Highly recommended. Running time, 10 minutes. — A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MR. AND MRS. JESSE CRAWFORD: Vitaphone Varieties—When we only have ten minutes to a reel why clutter it up with stuff that cuts down the time we can enjoy the real stars of a reel. In this case it is the Crawfords and they're good enough for any 10 minute subject and we'd like the whole footage devoted to them. It's interesting to get closeups of their artistry.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MY LITTLE BUCKAROO: Merrie Melodies—We think all Merrie Melodies are good and this is no exception. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

PEARL OF THE EAST: Colortour Adventure—One of the best this company has given us on this year's contract. Enjoyed by all. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY'S HARE HUNT: Looney Tunes—One of the poorest this company has given us this season. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PUPPET LOVE: Vitaphone Varieties—Opinion was divided on this short but personally I think that they are novel and cleverly made up. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

ROMANCE OF LOUISIANA: Broadway Brevities—Slow pace and lack of action cut down the entertainment value of this.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROPING 'EM ALIVE: Vitaphone Varieties—This was a very interesting reel and every one who saw it claimed that it was not near long enough, and I agreed with them. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

RUSS MORGAN AND ORCHESTRA: Melody Masters—First class entertainment. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

SCRIPT GIRL: Cross and Dun—A mediocre comedy and not very well received. Running time, 20 minutes. —R. W. Crickmore, Rainbow Theatre, Newport, Wash.

SEPTEMBER IN THE RAIN: Merrie Melodies—One of the cleverest cartoons we have played. We consider the Merry Melody series the best cartoons on the market. They are all very well received. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and C.C.C. patronage.

TOOT SWEET: Fifi Dorsey, Rufe Davis—Very good. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

UNREAL NEWSREELS: Vitaphone Varieties—Boy, this one was unreal and how; was enjoyed by all. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WEDDING YELLS: Ken Murray and Oswald—The usual slapstick patter and as usual they always go over big. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

Serial

Columbia

MYSTERIOUS PILOT, THE: Capt. Frank Hawks—This serial held up remarkably well up to the 10th chapter, but now it seems the story has come to the end and they still have five chapters to go, and it looks like it's going to be agony to watch from now on. I hope I am mistaken but the 11th chapter was getting awful weak. Running time, 20 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

RKO To Distribute "60 Glorious Years"

RKO has acquired the world-wide distribution rights to the Herbert Wilcox production, "Sixty Glorious Years." Production of the picture, which will be in color, started recently at Denham, England. The production was described as a companion piece to "Victoria the Great."

Circuits Sign with RKO

Jules Levy, general sales manager of RKO, has closed for the playing of the company's new season product in two more Midwest circuits. They are Publix-Friedl and the Miner Circuit. L. C. Goldhammer, Minneapolis branch manager, represented RKO in the negotiations.

Duffy Signs Writing Contract

Al Duffy, a member of Columbia's home office exploitation staff for the last three years, has signed a writing contract with the same company. He will leave for the coast on a special assignment shortly.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 117

Question No. 117 *was*: *(A) Summarize those various items in connection with generator commutators that require watching and possible attention. (B) Why do brushes sometimes stick in their holders? How may such faults be remedied? (C) What troubles will be set up by commutator bars worn too thin? (D) Are hard and soft commutator bars occasionally found in the same machine?*

The following made acceptable answers: S. Evans and C. Rau; J. R. Prater; G. E. Doe; L. Cimikoski; H. Edwards; J. A. Zachritz; T. F. Bochert; E. H. Toedte; W. E. Limmroth; O. H. Schmidt; C. Champney; R. W. Groton; C. A. Whitlock; R. Feasel; J. J. Petersen; W. Schoneman; G. H. Payne; G. Burdis; L. and F. L. Savlor; D. and W. Porter; L. Johnson; S. Hewitt; C. H. Lowrie; E. and F. Wentworth; S. True; B. and H. Walker; F. H., S. and P. Dalbey; J. K. Robinson and R. E. Bullard; M. F. Robinson and L. A. Beachwood; F. W. Brandenburg; K. Irwin; D. N. Logman; F. E. Dorp and H. A. Ames; L. F. and G. Brown; G. L. Goss; T. A. and G. Johnson; R. Davis and F. M. Brown; H. J. Benjamin; E. Lomax; P. and L. Felt; K. L. Brant; L. E. Dodson and H. H. Todd; W. R. Allen; B. B. Hornstein and R. R. Jacobs; L. Day; L. W. Whitmore; W. B. Hunter; S. T. Logan; A. C. Greene; T. S. Anderson; E. Exline; M. D. McGuire; T. and W. Turk; B. L. Bunt and W. R. Davis; S. L. Maxwell; H. Bunker; G. T. Vieller; C. A. Whitlock; B. L. Kent; E. Davis; L. N. Schofield; D. A. Shea and H. T. Plum; T. W. Redhouse; P. Slobodny; T. W. Williams; A. D. Lonby; G. T. Jones and A. Leonard; L. B. Daniels, M. A. Cordell and S. U. Lamont; B. L. Morris, H. M. Jackson and W. V. Henderson; J. M. Kelner and A. W. Baxter; H. T. Randolph; L. D. Tomlinson; B. L. Odeon and R. Smith; L. M. Richardson; H. T. Watkins and N. S. Reid; J. R. Davidson and W. R. Matthews; D. R. Spencer; C. Umphrey; T. L. Ward and W. Jones; M. Samuels and P. L. Goldstein; W. Winkler and R. R. Robbins; R. M. Schnider.

(A) There were many excellent answers, but that of J. R. Prater is the most complete. He says, "Items in connection with generator commutators demanding attention at more or less frequent intervals are:

"(1) Accumulations of dust, dirt or foreign particles on surface or around the commutator. Commutator surface and slots between bars must be kept scrupulously clean, with no bits of current-conducting material connecting one bar with another.

"(2) Dirty brushes and holders. See to it that all these parts be kept scrupulously clean; particularly that they be free from gummy deposits. Heat of operation may force from certain type brushes sufficient lubricant to form a deposit on commutator surface which will collect deposits from the air, which may easily build up a surface of considerable thickness, offering more or less insulation effect. As to dirty holders, they may best be cleaned with a solvent such as carbon tetrachloride or kerosene, though these solvents must not contact the brushes. Wipe holders dry after cleaning. Wrap a cloth around a stick, moisten it with one of the solvents for cleaning inside of holders.

"(3) Float. All horizontal sets except those having ball bearings should have at least 3-16 inch end movement of armature. This is termed 'float.' It tends to prevent brushes from cutting grooves in the commutator surface. *Float* will only occur in sets in which the armature is in a perfectly level position. If it be absent, test the machine for out-of-level.

"(4) *Undercut.* Mica insulation between commutator bars must be examined frequently. The slots should be kept clean by daily endwise brushing, and the depth of slots be maintained by careful scraping of the insulation occasionally as the copper wears down. Depth of undercut should be measured when a new machine is installed and that depth be maintained.

"(5) *Yoke setting.* See that mark on brush yoke coincides exactly with mark on main frame. If the set be very old, such marks may not be present. In that event, set yoke at exact point of least sparking under normal load conditions and make proper marks. No variation for manufacturers' yoke marks is permissible except under constant overload conditions, then a very cautious change may be advisable. However, before doing that it is best to present exact amount of constant overload to manufacturer of the set, asking his advice.

"(6) *Temperature.* While it is difficult to ascertain exact temperature of the commutator itself, the temperature of the whole machine may be considerably affected by commutator condition. Dirty, badly worn bars or brushes or both may cause operating temperature to rise. Whenever bearings show no temperature rise, but the machine itself does, check commutator and brushes for possible overload."

(B) Leo Cimikoski answers, "Brushes may stick in their holders because (*a*) they fit too snugly therein, (*b*) bits of dirt work their way in between brush and holder, (*c*) grease or oil deposit, (*d*) the brush surface itself not true. The remedy for *a* and *b* would be to lay sheet of No. 00 sandpaper on a perfectly flat surface and rub the brush on it lightly until it is ground down just enough to fit the holder properly. The remedy for *c* and *d* is, of course, a thorough cleaning. Carbon tetrachloride is excellent for removing accumulations from brush holders. If none can be obtained, plain kerosene is a very satisfactory substitute."

(C) T. F. Bocher says, "Commutator bars wear down gradually from brush friction. They may finally become so thin that they no longer have sufficient stiffness to hold their ends in firm contact with the underlay, their locking clamp being located in the center. This condition causes the bars to 'chatter' and sets up sparking."

(D) W. E. Limmroth says, "Yes, occasionally it will be found that some commutator bars on the same machine will be softer than others, which sets up uneven wear, resulting in sparking and roughened surface. Resurfacing is the only remedy."

To which R. and K. Wells add, "We once had exactly that condition on a generator and were able to keep it in pretty satisfactory operation by careful use of a commutator stone on the first day of each month."

BLUEBOOK SCHOOL QUESTION NO. 123

(A) If any part of a motor or generator feels warm to the touch, does that fact necessarily indicate anything wrong?

(B) What is the maximum permissible temperature of such machines or any part thereof?

(C) Describe accepted method of obtaining temperature of any part of a motor or generator except those in rotation.

(D) How might a close approximation of the temperature of even rotation parts be secured?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

SMPE Fall Convention Plans Are Completed

Arrangements have been completed for the Fall Convention of the Society of Motion Picture Engineers, which will be held in Detroit, October 31st to November 3rd. General convention facilities at the Statler Hotel, which will be SMPE headquarters, have been arranged by W. C. Kunzman, convention vice-president. J. E. Crabtree, editorial vice-president, and G. E. Matthews, chairman of the papers committee, are arranging the program of papers and presentation. Earl Brenkert, of Detroit, is chairman of the local arrangements and reception committee. Mrs. J. F. Strickler will be the convention hostess.

Theatre Race On

A race for construction of two theatres has been started in Disney, Okla., a new town on the site of the $20,000,000 Grand River dam project, with the possibility that a third will be begun shortly. On one end of Main Street, M. R. Parks of Ponca City is building a 450 seat air-conditioned house and on the other end R. L. Barton, who is mayor of Stroud, Okla., has signed a five year lease on an air-conditioned theatre being built by the Disney Lumber Company. Between the two locations, C. J. Howard, Noel, Okla., has announced plans for a third theatre.

A series of lectures on cinematography will be given at the University of Southern California by Gregg Toland, cameraman. He will use as his illustrative material Samuel Goldwyn's "The Lady and the Cowboy," which he photographed.

IN COURTS

Adler Files Patent Suit Against Wagner

The Adler Sign Letter Company of Chicago, and its associated firm, Ben Adler Signs, Inc., has filed suit against Wagner Sign Service, Inc., also of Chicago, charging infringement of an Adler patent referring to certain characteristics of the Adler attraction boards and changeable sign letters. The suit, accordingto Ben Adler, president of both complaining companies, was filed in the U. S. Federal District Court in Chicago on June 6.

"This suit," stated Mr. Adler, "is directed primarily against the Wagner 'three-in-one' construction, whether there is a single or multiple line of letters in one opening or whether one or several sizes of letters are used in the same sign, and also against the Wagner straight side, beveled and cove-edged letters used with such sign construction."

This suit, which follows court action also charging infringement brought last March against the Adler company by Wagner, cites U. S. Patent No. 2,038,978 issued to Adler, according to the plaintiff, on April 28, 1936.

Baynes Again Sues Over Atlantic Pact

George McLeod Baynes this week filed a second suit against Atlantic Film Products, Ltd., asking for damages of $30,000 and at the same time applied for a warrant of attachment against the sum of $30,000 belonging to Atlantic, and claimed to be held by Columbia Pictures Corporation. Services of the summons and a writ of attachment in a previous suit was vacated on technical grounds, April 29th.

The plaintiff claimed that Atlantic breached a contract whereby Mr. Baynes was made the agent for the distribution and exhibition of Atlantic Film's "Thunder in the City" in the United States and Canada, at an alleged compensation of 10 per cent of the gross receipts. Mr. Baynes contended that he secured Columbia to distribute the picture, which later grossed $300,000, but that he received no compensation for his services.

Burgess Sues Knickerbocker

C. F. Burgess Laboratories, Inc., filed suit in United States district court in New York this week against Knickerbocker Broadcasting Company, Inc., and Jacobson and Company, Inc., charging patent infringement of a sound deadening construction device. The plaintiff claimed that it is the owner of the patent and that Jacobson and Company sold the device to Knickerbocker without authority.

Sues on Use of Photograph

Suit was filed in the United State district court in New York against Paramount Productions, Inc., Paramount Pictures, Inc., Paramount Distribution Corporation, Paramount Publix Corporation, Publix Theatres Corporation and the Macon Amusement Company, operators of the Criterion theatre, by Edward Poland, charging infringement of an alleged copyrighted photograph entitled "Birdseye view of U. S. Capitol and Congressional Library." Mr. Poland claimed that Paramount produced and the Criterion exhibited in March of this year a picture called "Dangerous to Know," in which the plaintiff's photograph was used.

Loew's Asks Stay on Suit

Application was made to the New York supreme court this week by Loew's, Inc., to stay Edward M. Grossman from proceeding with his stockholder's suit against Loew's and its directors until final determination of eight similar suits against Loew's which have been previously consolidated.

FROM READERS

UNEMPLOYMENT AND ATTENDANCE

To the Editor of the Herald:

As a theatrical press agent who has fallen victim to the appalling decline in theatre attendance, I should like to give my views briefly anent the situation.

To my mind, the bad business which has been prevalent the latter part of the season just ending cannot be ascribed to a "strike" on the part of the screen-going public, or poor product.

As I view the situation, it seems to me that the explanation lies in the fact that we have more than 12,000,000 unemployed in the country—mostly in those classes from which the screen draws its biggest audiences —and many other persons on a two, three, or four day working basis. Naturally, the necessities of life come first, and by the time the rent, gas, light and food are paid for there is little left for anything else, movies included.

There is little the Industry can do about it. We will simply have to wait until the Government starts its spending program in the fall, or until private industry sees its way clear to rehire the millions of unemployed.

To me, "B," "C," "D," or "X," "Y," and "Z" pictures have very little to do with the problem. During prosperity there were just as many, if not more, poor pictures produced, yet they were plentifully patronized. That was because money was plentiful and people went to the movies several times a week, instead of the present basis of once a week—when they can afford it.—Joseph G. Ehrlich, Dorchester, Mass.

Seek to Dissolve Meridian

New York Supreme Court Justice Peter Schmuck this week appointed Edward J. McDonald, New York, as referee and receiver of the assets of Meridian Pictures Corporation, in response to a petition filed by Walter J. Hughes, president, and David Stewart Craven, director, for the dissolution of Meridian. Justice Schmuck directed that Referee McDonough conduct a hearing August 3rd at which time stockholders and creditors would have an opportunity to show cause why the petition should not be granted.

Delf Suit Discontinued

The $100,000 damage suit of Harry Delf in the United States district court in New York against Metro-Goldwyn-Mayer, General Foods Corporation, Maxwell House Products, Ltd., Benton and Bowles, Inc., National Broadcasting Company and others was discontinued this week was claimed due to the fact that Maxwell House is a Canadian corporation not subject to the jurisdiction of the court. Mr. Delf's suit claimed plagiarism of his sketch, "The Joker," on the MGM-Maxwell House radio hour.

Skouras Report Approved

The long drawn out federal court bankruptcy proceedings of Skouras Brothers Enterprises, Inc., St. Louis, was ended last week when Referee in Bankruptcy Pearcy approved the final report of Nelson H. Cunliff, federal trustee. The dividends paid to the general creditors amounted to $274,871, which were applied by the bondholders protective committees for the purchase of the theatre properties, while dividends paid in cash totaled $28,607.

OBITUARIES

F. P. Hill Dies

F. H. Hill, 69, traveling auditor for Twentieth Century-Fox, died in Denver following an appendectomy. He is survived by his widow, a son and a daughter. Interment was at Woodlawn Cemetery, New York.

Ben Murphy

Ben Murphy, 26, manager of the Booth theatre, Knoxville, Tenn., is dead. He is survived by his widow.

Julie Becker

Julie Becker, 30, salesman for Columbia in New Jersey for nine years, died in Jersey City.

James Irwin

James H. Irwin, 72, actor in advertising films produced during the last six years by Jam Handy Picture Service, Metropolitan Motion Picture Company and Wilding Productions, died in Detroit.

Raleigh Vose

Raleigh Vose, 45 of Haverhill, Mass, employed by the Boston office of Warner Brothers, was killed in an automobile accident in South Berwick, Me.

Mrs. C. V. McCauley

Mrs. Clarice Vallett McCauley, 65, of New York author of short stories and one act plays, died in Cornwall, N. Y. In the World War period she was associated with the motion picture division of the Near East Relief.

Edith Skouras Married

Edith Skouras, daughter of the president of Fox West Coast Theatres, was married to Jack Jungmeyer, Jr., on Saturday at the Hollywood home of the bride's parents, Charles P. and Mrs. Skouras. Archbishop Atenagoras officiated. Miss Skouras is a writer connected with Twentieth Century-Fox whose most recent work is the screenplay of "Always Goodbye." Mr. Jungmeyer is an assistant producer, also with Twentieth Century-Fox. Present at the wedding were Spyros Skouras, Greek Ambassador Sicilianos, Arch Bowles, FWC division manager, and Mike Naify, FWC partner, among others.

Tom Hogan Sails

Tom Hogan, former Pathe newsreel cameraman, sailed on the Oriente Saturday for Habana, Cuba, to become first cameraman and technical adviser of Dr. Oscar Zayas' company, Peliculas Cubanas, S. A. producers of the first all-Cuban picture in Havana, "Sucedio en Havana."

Lackey Signed by Monogram

W. T. Lackey, formerly associated with Paramount, has been signed to supervise forthcoming Monogram productions. His first assignment will be "Girl from Nowhere."

Wesley Ruggles has been given an extension of his producer-director contract by Paramount. He will leave shortly for a European trip.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

"GIVERS" AND "TAKERS"

Not too infrequently comes a letter from the field in which the writer, admitting neglect in keeping this department informed of his activities, sends along a detailed report of current campaigns in a praiseworthy endeavor to "pay his dues". Such a communication arriving now reads as follows:

"I have been neglecting the Round Table shamefully of late, haven't I? Will you accept my apologies? And the excuse that I have really been busy preparing for the summer season. To square myself and do my part as a member who earnestly desires to remain in good standing, here is some dope on what I have been doing lately."

Well, naturally, it isn't to be expected that a theatreman with a million and one things on his mind will drop everything to report to the Round Table. But it is warming to note that members have their obligations in mind and discharge them at the first opportunity. That's one kind of member — and, praise be, that species is far from rare. You know what the lad is up against, and that's that.

But the other fellow is the bird who gives us the creepin' jeepers in trying to figure him out. The lad we have in mind is the one who can't wait until the weekly HERALD comes in, so he can study the Round Table, but never lifts a finger to send in so much as a postcard on what he has been doing to keep the wolf from his door.

* * *

Just what does your Round Table aim to do? Nothing more than to establish one place in the industry that the man in the field can call his own; to function as a clearing house for boxoffice ideas that have worked. And how is this accomplished? Purely by the support of the theatreman himself. That support is far from onerous. There is no money involved. No one concerned pledges himself to anything outside of an obligation to cooperate in reporting his activities for the benefit of the membership in exchange for what he gets from the other man's campaigns.

The job that your Round Table does in this direction depends, then, upon how adequately the members support these aims. For the best part, the men who take these obligations seriously are holding up their end. But, unfortunately, the same cannot be said of too many erring brothers.

It all simmers down to two classifications—the "givers" and the "takers", with the former carrying most of the load. The theatreman who capitalizes upon the other fellow's Round Table ideas and is in a position to do his share, but doesn't, is a "taker".

And that's not to be considered exactly as the highest form of praise.

▽ ▽ ▽

JONES PROVES IT AGAIN

Theatremen have about exhausted every boxoffice possibility in staging competitions for the shag dancers and jitter-bugs. But that doesn't mean the square-dance is without dividends, as was discovered recently by John D. Jones, Robb & Rowley city manager, in San Angelo, Texas. For his date on "Swing Your Lady" Jones conceived the idea of an old-fashioned square-dance contest for folks over 50. That there were still a lot of eligible dancers was indicated by entries of over 30 couples who participated in a stage show that tripled normal business.

By his handling of the stunt Jones takes a bow for accomplishing much more than putting over a single date. He has added to the theatre's goodwill among the older folks by centering the spotlight upon them. But, more important, the Texan has proven again that what might be regarded as an old-time and dated idea can be smartened up to emerge as brand-new to the advantage of the boxoffice.

▽ ▽ ▽

JUST TWO WEEKS REMAIN

From date of this issue, the deadline for the Second Quarter of 1938 Quigley Awards is 14 days away. Midnight of July 16 marks the time when the final gong sounds, which means, as usual, that all entries to be eligible, must be received no later than that time. Theatremen with campaigns to enter are therefore advised to get goin' and to see that these entries get to the postoffice without delay.

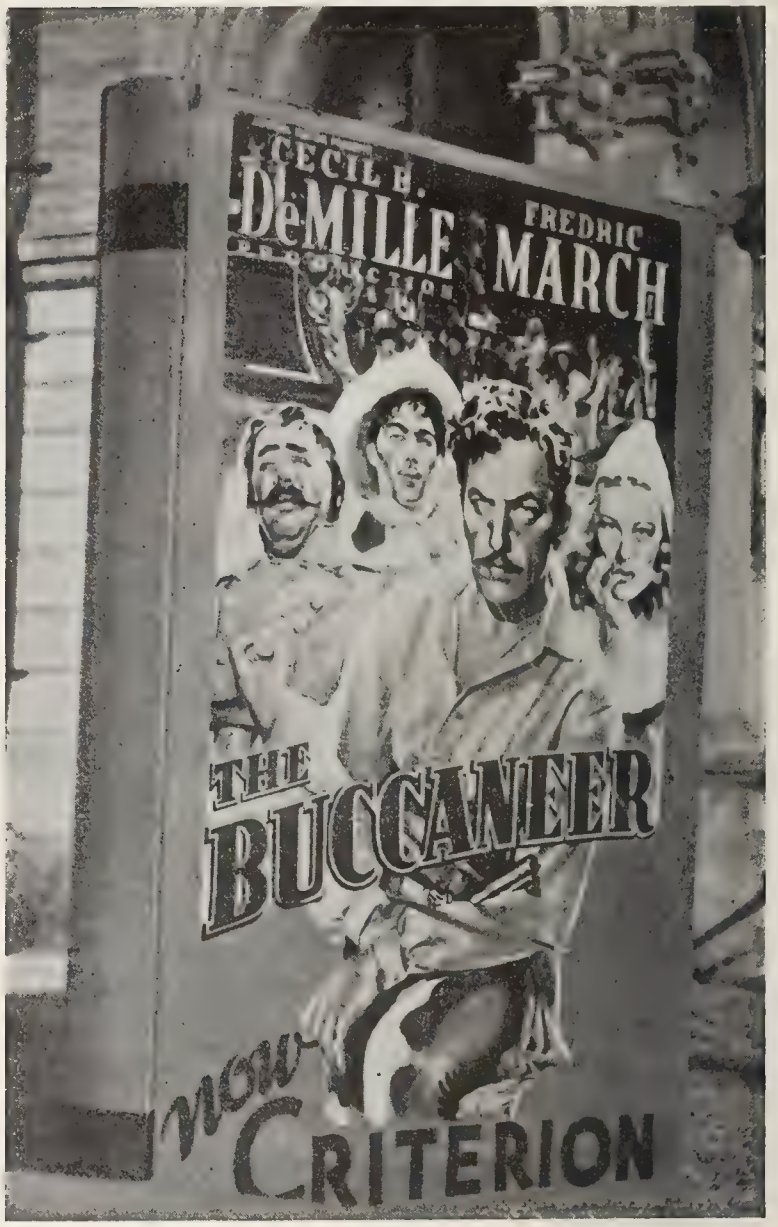
A-Mike Vogel



With the Shriners' convention in Los Angeles, the ad men of Lou Halper's Pacific Coast zone of Warner Brothers took advantage of the convention by having the Minneapolis contingent put together a 24-sheet jigsaw on the date for "Gold Diggers in Paris." What caused the whole town to talk about it was the fact that the conventioneers picked the busiest corner in the city to put on the stunt.

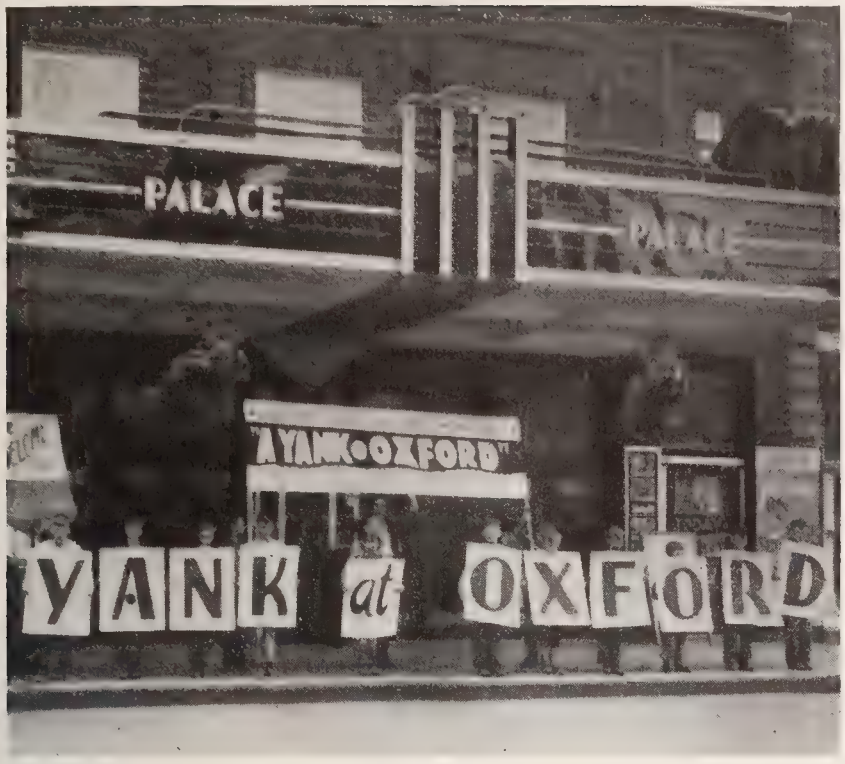
Round Table In Pictures

Huge book shown below was created by Basil Lowery, Art Director of Standard Theatres, Oklahoma City, Okla., and planted on grounds of library for playdate of "The Buccaneer" at the Criterion Theatre there.



Eye-arresting indeed was the "Girl of the Golden West" front designed and constructed by Tom Cleary for that opening at the Palace Theatre, Montreal. Large art heads of Jeanette MacDonald and Nelson Eddy were planted at either side of box-office, directly above which was tremendous scene still.

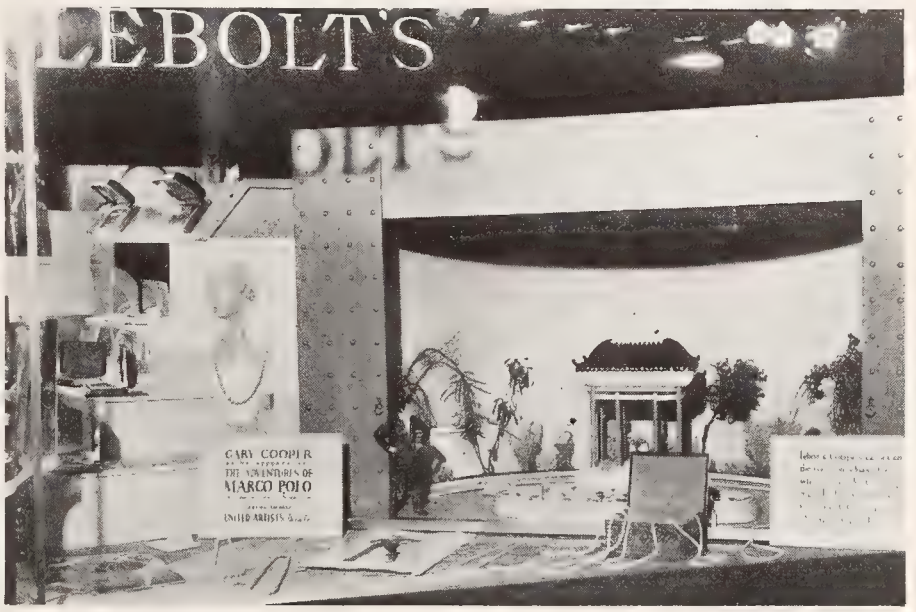
To the left is shown street bally used by assistant manager Phil Arbeit, Marcy Theatre, Brooklyn, for "Old Chicago." Fire wagon was pulled along streets during day and was stationed in front of theatre at nights with appropriate copy. The smiling gentleman shown at left in photo is Phil.



Harold Simons, assistant manager Palace Theatre, Antigo, Wis., arranged for local kids to carry letters spelling out title of "Yank at Oxford." Parading about town ahead of opening, large banner with playdates, etc., was also featured.



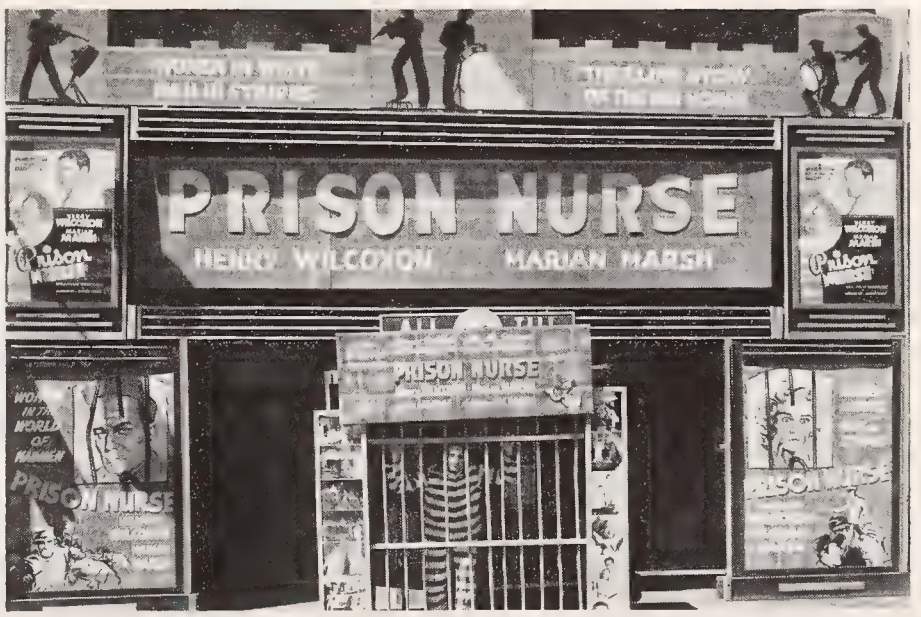
Float shown above won second prize for Monogram in the Shriners' Motion Picture Electrical Pageant recently at Los Angeles, Cal. Fashioned like a gondola, 2,000 electric light bulbs were used, color scheme rose, gold and silver.



Main window of jewelry store in Chicago was promoted by Art Catlin for the "Marco Polo" date at the United Artists Theatre. Miniature of replica scene from picture was constructed, with credit cards on either side.

Effective attention-getter was the kiss-analyzer used recently at Loew's State Theatre, New York City. Taking their cue from the kissing sequence in "Marco Polo," machine tests the emotional reaction to a kiss. Device is controlled by an operator and is fitted with lights, meters and wires to give authentic appearance.





Front of the Capitol Theatre, Dallas, Texas, was converted into a prison effect by Louie Charninsky for his "Prison Nurse" date. Bally man in costume was placed in cell, with appropriate picture copy at either side.

CITYWIDE TIEIN AIDS "CARNIVAL" CAMPAIGN

Thirty Merchants Cooperate With Montanan to Put Over Successful Business Drive

by PAUL B. McADAM

Manager, Park, Livingston, Mont.

Entertainment demands something new—what shall we give them now? Haven't you thought that very same thing any number of times, and just wished, yes almost prayed someone would give you an idea? Well I have, and being an interested reader of the Herald, and its "idea" departments for stimulating attendance with exploitation, I thought it might help to write in about a little stunt we used here in Livingston, Montana that really brought excellent results. Would you be interested —well here it is:—



PAUL McADAM

Carnivals, fairs and celebrations all have an immense drawing power for crowds with money to spend, so we decided to use that angle in connection with the theatre. So into being came "Livingston's Spring Carnival," Saturday May 7th. Considering that most people look for something for nothing at all times, we incorporated a giant giveaway, with $1,000.00 in prizes (costing about $719.00 wholesale) given free. Then, to have as many people boosting the stunt as possible, we enlisted thirty merchants in town to put on the "Spring Carnival," helping pay for the prizes, and giving out lucky tickets with each purchase of 50 cents or over.

Float Ballys Carnival

Having gone this far, we must let the people know of our plans so we rang the bell with plenty of advertising. We used window cards of two different designs, four different types of heralds, special posters for the stores, cooperating, bumper strips for cars, windshield stickers, and of course the lucky tickets given with merchandise purchases and theatre admissions. During the last week a paneled sound truck visited all towns within a radius of seventy miles and a special free circulation "Carnival" edition of the newspaper covered every home four days previous to the final windup. A float of the prizes to be given was on display in the business section for a four-day period.

Old time showmen gags were used on the build-up for the "Carnival" and these included a "window guessing contest" with displays in each store window and the person coming closest to the total number of all articles in all windows being declared the winner. Another favorite that pleased was the "Great Turkey Fly" with three live turkeys flying off the roof and belonging to the one who catches their dinner.

In obtaining the prizes, each store put up $30.00 and then paid for the number of lucky tickets they used. Novel prizes with wide appeal to every age and class of people were used, and these consisted of a large cash prize, radio, mangle, refrigerator, novelty bedroom suite, set of tires and a "cow and calf" to give them something to josh about.

Now—here's where the theatre comes in. They reap the harvest! For the drawing we used a huge Civic Center building in conjunction with the theatre, and installed rented portable equipment to run a show for the occasion. Then the telephone on the stage of the theatre was connected directly to a public address system in the Civic auditorium through the regular telephone circuit and announcements on the theatre stage were distinctly heard in the large auditorium. In other words, any number of auditoriums could be connected, and in our case 3,800 people of the town's 6,400 population attended the event, between the two places. The show at the Civic auditorium was followed by a dance with a Big Apple exhibition as an attraction, and the floor was packed. Sell them entertainment in any form! They want something new!

Highlights of Campaign

In conclusion, while a stunt of this kind means a lot of work, it is surprising how easy it can be put over, and the theatre gains in many ways besides the financial return. These may be summarized as follows:

1. Thirty stores and employees boosting for the theatre create enormous good will and institutional advertisement.
2. Everyone comes to theatre lobby to deposit ticket stubs.
3. The theatre name as being the place for the drawing and awarding of prizes as well as handling the events comes in for invaluable word of mouth advertising and attention.
4. Real financial gain as follows: admissions to the theatre and any other auditorium connected by phone for the drawing, gives unlimited seating and admission revenue.
5. Interest focused on the theatre previous to carnival increases attendance at regular performances.
6. Satisfaction of a job well done.

"Have You Contributed Lately?"

Classified Ad Tieup Helps Sell "Gold"

Want ad column of local daily carried a contest in connection with Lew Williams' "Gold is Where You Find It" date at the Fox Theatre, Sidney, Nebraska. Streamer across top of page read "There's gold in these ads, look for the word "gold" and the first ten returning the ads will receive guest tickets." Story was run concerning the cooperative page ad and contest.

Display in local store windows consisted of guessing the weight of bags of gold for which tickets were also awarded.

PRIZES OFFERED FOR "SON OF SHEIK"

As announced by Bob Sidman, Artcinema Associates, Inc., are offering four cash prizes of $100, $75, $50 and $25 for the four best exploitation jobs done on "Son of the Sheik" play dates during July and August.

Awards will be given on the basis of advance advertising and exploitation campaigns as well as current campaigns and actual presentation.

Quad-City Theatres Sponsor Fight Prize

Originated by Al Dumont and Dale McFarland, managers in Joe Kinsky's, Tri-States, Davenport, Ia., district, is a contest angle inaugurated on the Louis-Schmeling fight and to be used also, reports Kinsky, for other popular sports events which make keen theatre opposition.

The idea is a guessing contest and on the Louis-Schmeling fight was worked as follows in the 16 theatres in the Quad-City district, comprising houses at Davenport, Rock Island, Moline and East Moline. Cards were given to all adults purchasing admission tickets in any of the theatres on the day of the fight, each card bearing space for the individual's choice of winner and his guess on when the fight would end, exactly in rounds, minutes and seconds. A prize of $500 was awarded by the Quad-City Theatres Managers Association to the patron predicting most accurately the number of rounds, minutes and seconds the bout lasted.

Space was left on each card for name and address of contestants, who were required to deposit their card in any of the theatres before eight p. m. on the day of the fight.

As a further endeavor to get people into the theatre in opposition to the NBC broadcast of the fight, each of the houses participating broadcast the proceedings direct from the stage.

"Have You Contributed Lately?"

Ties "Test Pilot" To Local Air Show

Abundant was the newspaper publicity garnered by H. H. Maloney, aided by Hal Winston for the "Test Pilot" date at Loew's Poli, Worcester, Mass. Tying in with local air show, which was attended by Mayor Bennett and other local prominents, stories and art work were run in papers, together with mention of the trophies to be awarded.

Rush flight was made from the North Grafton Airport to East Boston and return with film was part of the elaborate program for National Want Ad Week being observed by more than 500 leading papers throughout the country. Photo of the return of the plane with Mayor Bennett and Mason Jennings, pilot, was planted in the Post, as was picture of Legion Drum Corps playing in front of theatre opening night.

Opening day, nine planes flew over city with the Mayor in lead, bannered truck from which announcements were made circulated streets, large airplane propeller was planted atop box office and miniature airplanes were hung from roof to lobby.

Holds Relay Race To Sell "Oxford"

Through the cooperation of the 17 fraternities of the University of Georgia, Moon Corker, Palace Theatre, Athens, Ga., for "Yank at Oxford," held a relay race between the fraternities made possible through aid of University officials.

Each fraternity entered three men, a total of 51, no member of varsity or freshman track was eligible to compete. The course of the race was around an entire city block, starting and finishing in front of the theatre. Each entrant was numbered and bore the fraternity insignia of which he represented. A card was placed on the backs of each bearing the title, theatre and playdate. Head coach of track and "Spec" Towns, world's record holder and Olympic champion in 120-yard high hurdler, officiated at the race.

City police cooperated by keeping the the streets clear of traffic, and a motorcycle policeman escorted each team around the block. Winning fraternity was given a theatre party and all contestants entered were given guest ticket to see the picture. Athen's Banner-Herald came through with several feature stories and pictures.

For "College Swing," Moon effected a tieup with local dealer of Rhythm Step Shoes which brought an essay contest among co-eds in university in papers on "Why I would like to wear a pair of," etc., etc. Winner was presented with pair of shoes, runners-up receiving guest tickets. Cooperating merchant plugged the contest over his radio program and newspaper ads.

"Have You Contributed Lately?"

Well Known Test Pilot Helps Sell That Date

When Kenneth Kress, world's champion test pilot recently arrived in Altoona to try out a new plane to be used at the local airport, Doug Mellott, Blair Theatre, Hollidaysbury, Pa. promoted the flyer for a personal appearance in connection with his showing of "Test Pilot" at the Blair. Papers carried stories together with art work.

Reported as proving successful are the old fashioned country store nights held every Tuesday by Doug. Merchandise prizes are promoted for giveaway in connection with the distribution of lucky number heralds, cooperating merchants plugging the nights in their stores and ads.

"Have You Contributed Lately?"

Junior Leaguers Enact "Snow White"

Highlight of Matt Saunders' "Snow White" date at Loew's Poli, Bridgeport, Conn., was cooperation of members of the Junior League, who dramatized the story on stage. Papers picked up the event, covering it with stories and abundant art work.

Large three-column scene from the opus was printed in the classified page of the *Sunday Herald,* guest tickets going to those best coloring the photo. Local artist and other prominents acted as judges. Mammoth street parade was held opening day, headed by local school Fife and Drum corps, boys carrying huge banners, "We're on our way," etc., etc.

JULY COMPETITION NOW UNDER WAY

All-Expense Trips to New York Offered By Distributors for Campaigns On July Dates Brings Quick Approval

by A-MIKE VOGEL

Right now, a lot of folks may still be discussing the result of the Louis-Schmeling fight, but many a Round Tabler is excited over something much more important to his own fortunes. That has to do with the free all-expense one-week vacation trips to New York offered by six picture companies for top campaigns on July playdates.

Yes, sir, friends, six distributors are inviting theatremen to have the time-of-a-lifetime in the Big City, and it might be a smart idea to hold off on contemplated vacations in exchange for an opportunity to win one of these sweet prizes, which takes in round-trip railroad transportation, hotels, meals, and entertainment. It's a honey, folks, and we wouldn't miss it, if we were you, no sir.

PRIZE TRIPS TO BE GIVEN ON PICTURES SELECTED BY PARTICIPATING COMPANIES

Paramount, Twentieth Century-Fox, Warner Brothers, United Artists. RKO Radio and Monogram are the hosts. Each of these companies is giving one trip for the best campaign or campaigns on that company's pictures selected by them for the contest. Here they are:

Paramount: "Tropic Holiday" and "Professor Beware."
Twentieth Century-Fox: "I'd Give a Million" and "Always Goodbye."
Warner Brothers: "Racket Busters."
United Artists: "Algiers."
RKO Radio: "Having Wonderful Time."
Monogram: "Romance of the Limberlost."

There they are. Eight big boxoffice pictures to play right smack in July, and theatremen who have any of these dates booked in during the month are eligible to compete.

NEW YORK CALLED PREMIER RESORT CITY IN THE GOOD OLD, SWEET SUMMER TIME

Theatremen who have been to New York know what a grand place it is to visit and those who haven't have heard all about it. Especially is the Big Burg attractive in the summer time. Millions of folks pour in to enjoy themselves with New York's summer attractions, such as will be wide open for the theatremen who take down the Big Winnings.

The rulings are simple. If you play any of the above-noted pictures between the first and last days of July, you are eligible to compete. Campaigns may be entered on one or as many of these you will play during the month. As usual, all "evidence" of exploitations, displays, ads and publicity must accompany each entry. Deadline has been set for midnight of August 13, which means that entries to be eligible must be received no later than that time. Entries should be forwarded to July Contest Editor, Managers' Round Table.

That's all there is to it. Are you in? Then let's go!

Verne's Kid Club Active Locally

Members of Verne Trembley's kiddie club at the Rialto in Detroit recently conducted a benefit show, funds collected were turned over to the committee in charge of finance for the city recreational program to be conducted during the summer. Each member donated five cents and in return was entertained with a monster stage and screen show arranged by "Uncle Vernie." Novel door prizes were promoted as gifts and local papers picked up the goodwill gesture on the part of the theatre carrying stories on the youngsters contribution to the fund.

Another stunt in connection with Trembley's club was a coronation which was held to determine the king and queen of kiddieland. Contestants paraded across stage dressed in their Sunday best, ballots were cast to choose the winners and on Coronation Day, Commissioner Reed, representing the mayor, presented the tots with the gold key to the city. Further surprise for the winners was presentation of personally autographed photos of Walt Disney, forwarded from Hollywood, as a token of appreciation for the honor accorded Mickey Mouse in placing him on the club's official coat-of-arms. Stories and photo on the event were run in paper and Vern reports the coronation as one of the most successful stunts put on in connection with his club.

"Have You Contributed Lately?"

Personal Appearance Exploits "Gold Diggers"

Well executed advance exploitation campaigns for "Gold Diggers in Paris" featuring the personal appearance of Ethelreda Leopold, glamor girl, caught plenty of space in the Albany papers three days ahead of the opening at Warners' Strand.

Appearing at department store several times during day Miss Leopold plugged the picture, while an interview with Lt. Gov. Bray, in Governor Lehman's absence, and George Williams, managing editor of the Hearst Times-Union also caught on well. Charles Smakwitz, district manager and Andy Roy, manager of the Strand arranged the tieups.

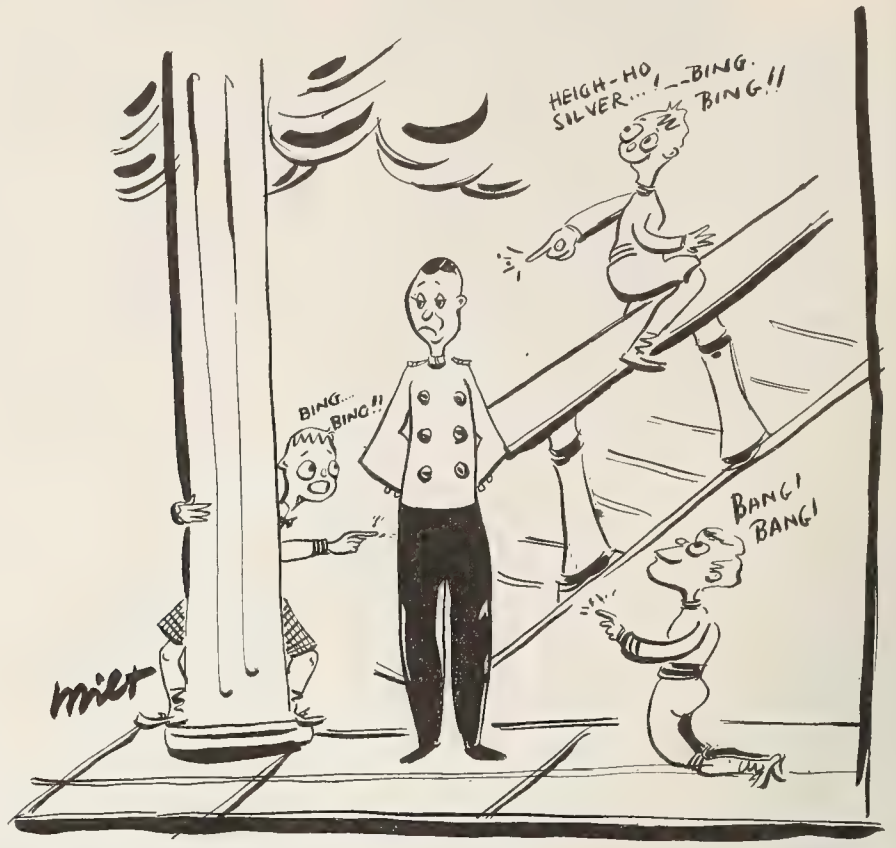
"Have You Contributed Lately?"

Smith Promotes Glider For "Test Pilot" Display

Bill Smith, before leaving Consolidated's Texas Theatre in Denton, Texas, for the Capitol in Amarillo, lined up with some of the town's aeronautic enthusiasts for his date on "Test Pilot." Bill promoted a glider that had crashed recently, planted it atop his marquee and to give it real effect, trees were placed with the canvas of the torn wing spread over them.

A turntable was set up in the booth to play sound recordings of an airplane taking off, diving and landing and a dummy pilot was used. Bill lined up with the Senior High School Band to play a concert on the afternoon of the opening for a few passes. To top off the stunt theatreman reports two cars crashed in front of the theatre. The persons driving the cars were looking out the window at the display.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Round Table Cartoonist Milt Rosenfeld

Collins Holds Baby Popularity Contest

Through aid of cooperating merchants, ballots were made available for Louis Collins' baby popularity contest at the De Sota Theatre, De Sota, Mo. Each day votes were counted and posted on lobby easel so that contestants could tell at a glance how they stood. Since votes could only be secured through sales made at the ten cooperating stores, Collins reports the merchants as being well pleased with the results of the contest. Promoted cash and merchandise prizes were awarded winners.

Another feature which Collins recommends for small towns is the local movies. Once a week he takes pictures of folks, various activities, etc., and advertises through his screens, heralds, etc., that the pictures may be seen at his house. Louie says he never fails to pack them in the nights he shows these home made movies.

"BLOCKADE" DEADLINE SET FOR JULY 15TH

All entrants in United Artists' National Showmanship Week must submit their campaigns no later than July 15th in order to be eligible for the $1,000 *in prizes, it was announced by Monroe Greenthal, advertising and publicity director.*

The competition was held in connection with the national release of Walter Wanger's "Blockade" and was open to any theatre manager who played the picture during the week of June 17th through the 24th.

Seven prizes will be awarded: First, $500; *second,* $250; *third,* $100; *fourth and fifth,* $50; *sixth and seventh,* $25.

Archery Contest Helps Exploit "Robin Hood"

The Cleveland Archery Club cooperated with manager Ed Miller and publicity director Manny Pearlstein for their "Robin Hood" opening at Warners' Hippodrome. Competitions to which public was invited began two weeks in advance, making the third and final meet fall on the first Sunday picture was to play. Only cost to theatre for all publicity received in papers was cost of cup, ribbons and pins presented to winners.

Cleveland Hiking Club consented to designate two hikes they were conducting Sunday ahead of opening, as "Robin Hood Hikes." Notices of these were sent to all spots receiving hiking news, notices were planted on bulletin board of club, etc.

Coinciding with the engagement of the picture, Olivia De Havilland stopped off in Cleveland for the evening on her return to the coast. Much was made of the personal with papers carrying stories, photos, etc. Essay contest was conducted among all junior high schools for the best theme on "Robin Hood" with autographed scripts from the coast going to the winners. Leading book shops featured counter displays, toy shop devoted window to "Robin Hood" toys and book marks were distributed in all branch libraries.

"Have You Contributed Lately?"

Ties Straw Vote to Election

Since Gallup, New Mexico, was in the throes of its city election when Johnny Sanders, Chief Theatre, was playing "County Chairman," he staged a straw vote at his house. Banners were placed over entrance doors, left door having "Democrats enter here" and right door, "Non-Partisans Enter Here." Toothpicks were handed to each patron by the cashier with instructions to drop them in their respective boxes. For street bally boys carried banner reading, "Will Rogers for County Chairman."

They Advertise the City As Well As the Theatres

Walter Reade Organization Works With Municipal Publicity Bureau to Sell Asbury Park

by HERMAN M. ADDISON, JR.
Manager, Paramount, Asbury Park, N. J.

Asbury Park, N. J., is one of "America's Finest Resort Cities" and annually attracts some twelve million visitors from the Eastern United States, who make the pilgrimage to this seashore resort not only for the bathing, but for the many other excellent vacation facilities which it offers.

Exploitation, advertising and publicity on our activities here are carried out jointly by the Walter Reade Organization, under the personal direction of Walter Reade, and the city's own municipal publicity bureau. The Walter Reade Organization operates all of the city's theatres and controls the amusement policies of Reade's Casino and the Convention Hall. The city publicity department under the able guidance of George Zuckerman, handles all the general angles of publicity and advertising in their successful efforts to bring visitors and vacationists to the 200-odd hotels, the famous boardwalk, bathing beaches, amusements and sports attractions which are rated among the best in the nation.

Practically every known form of tie-up is used by the Reade Organization to exploit the unusual features of the resort. Trailers are used, as well as radio time, newspapers in all the Reade Theatres in other cities. There are mailing lists, etc. Reade Theatre managers in other towns are big boosters for Asbury Park. They are carefully given all details of the advantages to be found here by vacationists, and help plant the publicity stunts, stories, etc., with their local papers.

One of the most unusual stunts in recent years was the deliberate opening of the Casino for dancing by Mr. Reade, a direct opposition to his own theatres here. Showmen will say "Why?" The answer is simple. There are thousands of people who carefully check every angle of a resort before deciding to spend their vacations there. A large majority of these people are radio or dance fans. Why not something that would sell them on their amusements other than theatres, because after all they can always see a picture show at home? But how many of them can see, hear and dance to Benny Goodman, Jimmy Dorsey, Kay Kyser, Guy Lombardo, Rudy Vallee, Isham Jones, Horace Heidt, Tommy Dorsey, Henry Busse and others, in person? And these at popular prices. Surely it would be an inducement to come to Asbury Park. Once here, our super modern theatres, start their own individual exploitation activities. The business people of the city of Asbury Park are all agreed that the opening of the Casino, was one of the smartest moves ever made on behalf of the town, and the policy at the Casino has been a definite asset to the city. Thus we have here an exploitation stunt that not only does not cost us money, but actually makes money for us.

SUMMER BUSINESS, AND HOW TO GET IT

Theatremen situated in popular resort centers are naturally concerned with the problem of competing with many forms of next-door opposition in getting a slice of the extra business. What the boys do to round up their share of this added patronage is obviously of interest to the entire membership, and on this page is set down how the Walter Reade Organization does it in Asbury Park.

We are actually operating an opposition business which definitely helps our theatres, because it has been instrumental in bringing many thousands of visitors and vacationists here who would otherwise never have come.

Unlike most theatre operations throughout the country, we do not object to or look unfavorably at outside events such as the Easter Orchid Promenade, the Annual Ricksha Race, the Marine Pageant, Tulip Week, the Annual Bridge Tournament and others too numerous to mention. Rather do we encourage these activities, taking part in all of them, and actually handling, staging and promoting most of them with the cooperation of the Asbury Park municipal publicity department. In the majority of these events we arrange to hold the finals at either the Casino, Convention Hall or one of our theatres. It has never failed to prove profitable to us. Another reason for our encouragement of such activities is because these events tend to bring visitors to the city, and make it more interesting for the vacationer already here.

Theatremen Sell Copy

Whilst the greater part of our summer patronage is transient, we do not regard it as such. Every member of the Reade Organization is carefully trained to explain to visitors the various points of interest in and about Asbury Park. The theory we work on is that once a vacationist arrives our work is only partly done. It is then that we really start to sell our theatres, beaches, parks, boardwalks, fishing, bathing, boating and golfing to the people of the United States. To us everyone who is spending a few hours or a few weeks here is a good potential return customer. Not only do we go out of our way to make his stay a pleasant one, but we endeavor to instill an enthusiastic interest in Asbury in each and every one, in the expectations that on his return to his native city he will talk about what a grand time he had here. It is the "good will" angle all over again. And even though our average patron only comes to our theatres once or twice during an entire year, we feel that his good will is important to us. Therefore strange as it seems, "good will" is playing a part in operation.

Every car on the highways within a radius of seventy miles of Asbury Park carries potential customers for our merchants and the Walter Reade Theatres. One hundred twenty-four sheets, four hundred three sheets, five hundred one sheets, and four thousand window cards are part of the huge advertising campaign each week during the season. These shots all carry our city slogan and many of them advertise the town as well as the theatres.

Upon his arrival the visitor finds institutional and current attraction copy wherever he turns. Boards (our own) in all hotels give him an exact knowledge of what is going on at each individual theatre, the Casino and Convention Hall. A staff of three men do nothing but change these boards. If he is a "term" visitor (two weeks or more) he is immediately placed on the summer mailing list. During the day and early part of the evenings a public address system operated by us provides bathers and boardwalk strollers within a radius of a mile of the Paramount Theatre and Convention Hall with music, news events, and of course, the usual plugs on our current attractions.

Much Exploitation Used

Another of our pet stunts here is the use of a large sailboat equipped with a public address system which sails up and down the beach-front with our attractions on the sails. Cards in all bathhouses, blotters in all hotel rooms, napkins in all restaurants are other favorite methods of advertising. Newspaper publicity and ads in 50 daily and weekly papers in the smaller resort and residential towns in the immediate vicinity are all part of the schedule. Ballyhoos are used exclusively on the boardwalk (when we can get it by the police). Fronts, lobby displays, elaborate mechanical set pieces and all other art work are designed and built right in our own art shop in the Paramount Theatre. The art shop is manned by three artists, two carpenters and an electrician, and they turn out the work for the Paramount, Mayfair, St. James, Casino, Convention Hall, Lyric, Savoy and Ocean Theatres. Institutional trailers, "welcome visitors" trailers, and "What's playing at the other Walter Reade Houses" trailers are all an important part of our advertising efforts.

(Continued on following page)

personalities

JAMES LUNTZEL
and BURT OFTSIE publicity men for B & K Theatres, Chicago, have resigned.

▽

THOMAS WHALEN
former assistant of the Ritz, Tiffin, Ohio, has been made manager of Schine's Temple, Cortland, N. Y., and JOHN MARTIN succeeds him at the Ritz.

▽

JOE ABERCROMBIE
former manager of the Flagler, Miami, has been made manager of Cinema Casino.

▽

LOCKE CRUMLEY
has been named manager of the Matanzas Theatre, St. Augustine, Fla.

▽

JOHN P. HARRIS
son of Frank Harris, president of the Harris Amusement Co. in Pittsburgh, is acting as relief manager for his father's chain.

▽

GEORGE GEORGOPULOS
manager of the Venus Theatre, Brooklyn, N. Y., passed away on June 3rd.

▽

JOE RINZLER
of the Oasis Theatre, Brooklyn, N. Y., is now back at the Biltmore, managing that house for the Randforce Circuit.

▽

MARVIN SAMUELSON
manager of Warners' new Colony Theatre, Cleveland, Ohio, has been elected president of the Shaker Heights Merchants Association.

▽

CHARLES GRIMM
has been transferred from the Earle to the Metropolitan, Wash. Other Warner changes include FRED THOMAS from the Sheridan to the Earle; MAYNARD MADDEN from the Metropolitan to the Central; CLAUDE LAND from the Central to the Colony and LAWRENCE SNOOTS from the Colony to the Sheridan.

▽

WHITNEY CHURCH
former assistant manager of the Colonial, Harrisburg, has been made manager of the Paxtang Theatre there.

▽

FLOYD STANTON
has been appointed manager of the Roanoke, Roanoke, Va., succeeding A. C. RUDD, resigned. Santon, formerly at the Park, was succeeded there by HARRY FLINCHUM.

▽

OLLIE EPPS
has been transferred from the publicity department of Paramount Enterprises, Miami, to the managership of the Flagler Theatre.

▽

DWIGHT VAN METER
has been named city manager, handling the Strand and Hipp Theatres, Pottsville, Pa.

▽

GEORGE FRENCH
has resigned as manager of the Keith, Boston.

▽

CLYDE STROCK
manager of the M & P Scollay, Boston, has resigned. ARTHUR R. MORTON, former assistant, advances to manager.



On Saturday, June 18th, Wayne Williams to Ruth Virginia Murray. Wayne manages the Majestic Theatre, Mansfield, Ohio.

▽

HARRY KRIEGSMAN
is now managing the Claridge Theatre, Brooklyn, N. Y.

▽

GEORGE BOLES
former house manager of the Golden Gate, San Francisco, has been named resident manager for RKO as assistant to JACK GROSS, new coast manager for RKO Theatres.

▽

KEITH WILSON
former assistant at the Madison, Toronto, Can., is now managing the Marks in Oshawa, Ontario.

Birthday Greetings

Nelson S. Amos
L. S. Bach
Gene Basle
Mark E. Berkheimer
Russell Bovim
Harry T. Briggs
C. J. Brown
Leo A. Buskey
Daniel C. Clinton
Merrill I. Cowan
George A. Damon, Jr.
Jim B. Daugherty
Charles F. Deane
R. V. DeGruy
Henry C. Earle
Marshall A. Edwards
Charles L. Epler
Vernon H. Everroad
Jack A. Farr
George Feder
Paul L. Field
Paul O. Fiset
Jimmie Fisher
Harold Gabrilove
Edmond E. Gentes
Roy Giese
Marsh Gollner
Wayne Goodwin
J. Stoner Hadden
L. P. Hagemann
Robert Heekin
Ken Henry
J. Dillard Hill
Ernest F. Ingram
Allen Kahn
La Mar H. Keen
Paul M. Ketchum
Paul A. Kleinerman
Mac Krim
Paul W. Kunze
George Littman
Albert J. L. Livermore
Samuel J. London
W. Ray McCormack
Robert D. McGraw
Christopher W. McHale
Charles H. McKinney
Stewart R. Martin
Edward C. May
Harold J. Murphy
Erik Paulson
Abraham I. Perlman
Albert Pollak
Roy O. Prytz
Thomas N. Pyke
Elmore H. Rhines
Cecil B. Rosson
Chuck Shannon
William Sherman
Howard Simerson
Charles E. Simpson
Louis Stone
H. P. Thompson
Jack G. Van
Bob Watson
Wallace T. Witt
William D. Yeakle
Clyde Young

Theatremen Sell City's Attractions

(*Continued from preceding page*)

The attractions at our theatres include first run pictures, stage shows, exploitation pictures, legitimate road shows, Broadway tryouts, grand opera, symphony concerts, indoor circuses, ice carnivals, big "name" dance bands, beauty contests, pageants, and almost every other type of theatrical attraction.

Our summer business, however, is not all that we concentrate on. We could not survive on that alone. We depend on our local merchants, tradesmen and workers for business during the other nine months of the year. This also requires considerable planning and advertising. We have no doubt that even without such an intensive effort to attract visitors during the summer season, we would do fairly well, but it would not be enough to carry us through the fall, winter and early spring. Therefore we find it expedient to do everything in our power to attract the vacationist and visitor to Asbury not just for the purpose of securing his patronage, but so he will spend his money with our local merchants, tradesmen and workers who make their homes here all year round. A bad summer here for our merchants, tradesmen and workers would hurt us far more in January and February than in July and August, for the simple reason that our merchants, workers and residents depend on their summer profits and earnings to carry them all year.

In summing it up we find that the beaches, boardwalk, bathing, fishing, golfing and boating are a boon to us rather than a detriment. They make Asbury Park "One Of America's Finest Resort Cities" and we not only sell that idea and slogan, but are sold on it ourselves.

Shall I make reservations for you?

JACK SCOTT
has been appointed manager of the Dickinson Theatre at Osage City, Kan. ERNEST C. LEEVES, JR., will manage the Macon, Macon, Mo.

▽

HOLDEN SWIGER
is managing the Rustic, George Baker's resort theatre in West Yellowstone, Wyo., for the summer.

▽

A. C. HIMMELOIN
for seven years general manager of the Notopoulos and Altoona Publix Theatres, in Western Pennsylvania and Cumberland, Md., has resigned. Plans for his future have not yet been announced.

▽

LEONARD SOWAR
of Theatrical Managers Circuit, Muncie, Ind., paid Round Table headquarters a long anticipated visit with his wife and daughter.

▽

GEORGE H. STEVENS
has been appointed manager of the new Drive-In Theatre, Akron, Ohio.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant-Ralph Bellamy	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; (Feb. 5,'38, p. 84; Apr. 2,'38, p. 60; May 28,'38, p. 93; June 11,'38, p. 66; June 18,'38, p. 69.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12',38†	61	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†		
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75	
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38†	58.	June 11,'38
Holiday (G)	Katherine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer - M. Carroll - Mischa Auer	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67	
Lost Horizon (A)	Ronald Colman-Jane Wyatt-E. E. Horton-I. Jewell-Margo	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Penitentiary (A)	Walter-Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There Always a Woman (A)	Jean Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
(Exploitation: June 25,'38, p. 66.)				
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38†	53	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglass Dumbrille		*61.	May 7,'38
Gladiator, The	Joe E. Brown-June Travis	Aug. 15,'38		
Lady Lawyer	Lanny Ross-Gloria Stuart			
Paris on Broadway	Lanny Ross			
Phantom Gold	Jack Luden-Beth Marion	Aug. 22,'38		
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38†	61.	June 18,'38
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†		
Untitled	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Aug. 25,'38		
(See "Outside the Law," "In the Cutting Room," June 18,'38.)				
West of Santa Fe	Chas. Starrett-Iris Meredith			

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wings of Doom	Chas. Farrell-Jacqueline Wells			
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold			
(See "In the Cutting Room," June 18,'38.)				

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back in Circulation (A) 266	Joan Blondell - Pat O'Brien - Margaret Lindsay	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38†	59	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper - June Travis - Johnnie Davis-Mabel Todd	Oct. 16,'37†	63.	Oct. 9,'37
Patient In Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59	
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell-Hugh Herbert-E. E. Horton-Allen Jenkins-May Robson	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54	
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
That Certain Woman (A) 254	Bette Davis - Henry Fonda - Ian Hunter-Anita Louise	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
They Won't Forget (A) 265	Gloria Dickson - Claude Rains - Edward Norris-Otto Kruger	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Torchy Blane In Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	B. Karloff-B. Roberts-R. Cortez	Oct. 30,'37	65.	July 17,'37
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18,'38†	65.	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A)	Edw. G. Robinson-C. Trevor	July 30,'38†	*87.	June 25,'38
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38†	*60.	June 18,'38
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23,'38†	*60.	Apr. 2,'38
Secrets of An Actress (See "In the Cutting Room," Apr. 9,'38.)	Kay Francis-George Brent			
Sister Act	Lane Sisters-Jeffrey Lynn	Aug. 27,'38		
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
F. P. I. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605 (See production article, May 22,'37, p. 16.)	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70.	
Girl Was Young, The (G) 7004 (Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
Non Stop New York (G) 7001 (Exploitation: Mar. 12,'38, p. 65.)	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38†	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602 (Reviewed under the title, "Said O'Reilly to McNab.")	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
Show Goes On, The	Anna Neagle-T. Carminati	June 15,'38†	71	
To the Victor (G) 7005 (Exploitation: May 28,'38, p. 92.)	Will Fyffe-John Loder	May 1,'38†	78.	Feb. 19,'38
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Asking for Trouble	Jessie Matthews-Kent Taylor	Oct. 1,'38		
Crime Over London	Margot Grahame-P. Cavanaugh	Aug. 15,'38		
Empty World	Nova Pilbeam			
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackay	July 15,'38	98.	June 23,'34
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man with 100 Faces	Lilli Palmer-Noel Madison	Sept. 15,'38		
Strange Boarders	Tom Walls-Renee Saint Cyr	Aug. 1,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85.	July 6,'35
Three on a Weekend (G) (Reviewed under the title, "Bank Holiday.")	John Lodge-Margaret Lockwood	July 1,'38†	86.	Mar. 26,'38
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Sept. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56.	
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60.	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58.	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76.	May 29,'37
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38†	68.	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38†		
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38†		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Beggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68.	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38†		
Small Town Boy (G) 205 (Exploitation: Oct. 16,'37, p. 84.)	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61.	Dec. 4,'37
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299 (Exploitation: Feb. 19,'38, p. 82.)	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21,'38†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57.	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38†	58.	
Zamboanga (G) 218	Native Cast	Apr. 15,'38†	*65.	July 17,'37
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38†		
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38†		
Rollin' Plains 226	Tex Ritter-Harrit Spencer	July 8,'38†		
Utah Trail, The 229	Tex Ritter	Aug. 12,'38†		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81.	Jan. 29,'38
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72.	Dec. 4,'37
Big City (A) 801	Spencer Tracy - Luise Rainer - Janet Beecher	Sept. 3,'37†	80.	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice-John Beal	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79.	May 14,'38
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77.	Mar. 26,'38
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)				
Live, Love and Learn (G) 808	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78.	Oct. 23,'37
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†	85.	June 25,'38
Love Is a Headache (G) 821	Gladys George- Franchot Tone-Mickey Rooney-Ted Healy	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72.	Oct. 2,'37
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy-Franchot Tone-Rosalind Russell-Walter Pidgeon	Jan. 7,'38†	71.	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95.	Feb. 26,'38
My Dear Miss Aldrich (G) 803	May Oliver-W. Pidgeon-Maureen O'Sullivan-Rita Johnson	Sept. 17,'37†	73.	Sept. 11,'37
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37		
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of the Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 1,'38†	81.	Apr. 9,'38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 53; Apr. 16,'38, p. 52.)				
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73.	May 7,'38
(Exploitation: June 25,'38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98.	May 28,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96.	June 4,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38†	61	June 18,'38
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy-Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38†	83	May 28,'38
(Exploitation: June 25,'38, pp. 67, 68.)				
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77	Nov. 27,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Town	S. Tracy-M. Rooney-H. Hull			
Chaser, The	D. O'Keefe-A. Morris-L. Stone	July 29,'38†		
Crowd Roars, The 840	Robert Taylor-M. O'Sullivan	July 15,'38†		
(See "In the Cutting Room," June 4,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholemew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Fast Company 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 1,'38†	74	
(See "In the Cutting Room," June 25,'38.)				
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karjus			
Honolulu	E. Powell-A. Jones-U. Merkel			
Just a Jiffy	Laurel & Hardy-Patsy Kelly.. Patricia Ellis-Billy Gilbert			
Love Finds Andy Hardy	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38†		
(See "In the Cutting Room," June 11,'38.)				
Marie Antoinette	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George			
(See production article, Mar. 26,'38, p. 16.)				
Shopworn Angel 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 8,'38†	85	
(See "In the Cutting Room," Apr. 30,'38.)				
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer			
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Aug. 5,'38		
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
White Collars	R. Young-R. Hussey-V. Grey	Aug. 19,'38		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jna. 8,'38†	76	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Bride for Henry, A (G) 3720	Anne Nagel-Warren Hull	Sept. 29,'37†	58	Oct. 2,'37
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G) 3726	Terry Walker-Milburn Stone	Oct. 30,'37†	61	Oct. 30,'37
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	58	Apr. 23,'38
God's Country and the Man 3732	Tom Keene	Sept. 2,'37†	56	
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room," Apr. 23,'38.)				
My Old Kentucky Home (G) 3719	Grant Richards-Evelyn Venable	Feb. 9,'38†	72	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	*60	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†		
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38†	81	June 18,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65	Jan. 29,'38
Stars Over Arizona (G) 3737	Jack Randall-Kathleen Elliot	Sept. 22,'37†	62	Sept. 25,'37
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compsen	Apr. 30,'38†	57	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38		
(See "In the Cutting Room," June 25,'38.)				
Gangster's Boy	Jackie Cooper	Sept. 14,'38		
Last Frontier, The	Jack Randall	Aug. 17,'38		
Man's Country	Jack Randall	July 6,'38†		
(See "In the Cutting Room," June 4,'38.)				
Mr. Wong, Detective	Boris Karloff	Sept. 7,'38		
Starlight Over Texas	Tex Ritter	Aug. 31,'38		
Wanted by Police	Frankie Darro	Aug. 24,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	*65	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue-Shirley Ross	Feb. 18,'38†	90	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Herton-David Niven	Mar. 25,'38†	87	Mar. 26,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66.)				
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hillard-Ben Blue-Rufe Davis	May 20,'38†	88	May 14,'38
College Swing (G) 3737	Martha Raye - Burns & Allen - Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70	Mar. 5,'38
Daughter of Shanghai, (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	80	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14,'38†	80	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67	Oct. 23,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65	May 14,'38
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Prison Farm (A)	Lloyd Nolan-Shirley Ross	June 17,'38†	*65	June 25,'38
Romance in the Dark (G) 3731	Glady Swarthout - John Boles - John Barrymore-Claire Dodd	Mar. 4,'38†	80	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62	Feb. 12,'38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62	Mar. 19,'38
Tropic Holiday (G)	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†	*70	June 25,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68.)				
You and Me (G)	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38†	90	June 4,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler	Bob Burns - Mary Carlisle - Fay Bainter	Sept. 23,'38		
Artists and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Booloo	Colin Tapley-Suratna Asmaka	July	29,'38†	
(See "In the Cutting Room," May 28,'38.)				
Bulldog Drummond in Africa	J. Howard - H. Angel - H. B. Warner	Aug.	19,'38	
(See "In the Cutting Room," June 11,'38.)				
Campus Confessions	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept.	30,'38	
Escape from Yesterday	Frances Farmer-Leif Erikson	Nov.	4,'38	
Give Me a Sailor	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug.	5,'38†	
(See "In the Cutting Room," June 4,'38.)				
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew	Oct.	14,'38	
In Old Mexico	William Boyd-George Hayes	Sept.	9,'38	
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Oct.	21,'38	
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38	special	
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct.	28,'38	
Orphan Annie, Detective		Aug.	19,'38†	
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
Pride of the West (G)	William Boyd-Charlotte Field	July	8,'38	*55. June 25,'38
Professor Beware	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July	15,'38†	
(See production article, Feb. 19,'38, p. 16.)				
Sing, You Sinners	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept.	2,'38	
(See "In the Cutting Room," May 7,'38.)				
Sons of the Legion	Donald O'Connor-Billy Lee	Sept.	16,'38	
Soubrette	Olympe Bradna-Ray Milland	Nov.	11,'38	
St. Louis Blues	G. Raft-D. Lamour-T. Guizar	Nov.	18,'38	
Spawn of the North	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug.	26,'38†	
(See "In the Cutting Room," June 4,'38.)				
Texans, The	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug.	12,'38†	
(See "In the Cutting Room," Apr. 16,'38.)				
Touchdown Army	Mary Carlisle - John Howard - Lew Ayres			
Zaza	C. Colbert-H. Marshall-B. Lahr			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar.	28,'38† 65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct.	4,'37† 59.	July 31,'37
Born To Be Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb.	16,'38† 66.	Feb. 28,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr.	18,'38† 70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar.	7,'38† 55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec.	6,'37† 55.	Dec. 18,'37
Desert Patrol 7127	Bob Steele-Marion Weldon	June	6,'38† 56.	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel-Genevieve Tobin	Nov.	29,'37† 64.	Dec. 11,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20.'37† 64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr.	4,'38† 55.	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May	23,'38† 67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec.	6,'37† 60.	May 15,'37
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb.	21,'38† 65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr.	4,'38† 65.	Mar. 26,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar.	18,'38† 68.	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June	13,'38† 66.	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan.	5,'38† 70.	Jan. 1,'38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan.	19,'38† 67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov.	13,'37† 84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan.	29,'38† 60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr.	14,'38† 55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb.	7,'38† 68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan.	10,'38† 55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov.	8,'37 72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar.	1,'38† 67	Mar. 12,'38
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan.	24,'38† 58.	Feb. 5,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June	15,'38† 55.	June 25,'38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov.	1,'37† 56.	
Romance on the Run (G) 7023	Donald Woods - Patricia Ellis - Edward Brophy	May	11,'38† *67.	May 7,'38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov.	15,'37† 60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb.	21,'38† 56.	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37† 56.	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr.	20,'38† 65.	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec.	6,'37† 56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37 62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37 62.	Oct. 23,'37

Coming

Army Girl	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July	4,'38†
As You Are	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore		
Come On, Leathernecks	Richard Cromwell-Marsha Hunt-Bruce MacFarlane		
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	July	11,'38†
Gold Mine in the Sky	Gene Autry - Carol Hughes - Smiley Burnette	July	4,'38†
Man from Music Mountain	Gene Autry-Smiley Burnette		
Tenth Avenue Kid	Bruce Cabot-Beverly Roberts		
Western Justice	Three Mesquiteers-P. Lawson		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border G-Man (G) 882	George O'Brien-Ray Whitley	June	24,'38† 60.	June 18,'38
Big Shot, The (G) 735	Guy Kibee-Cora Witherspoon	July	23,'38 60.	July 31,'37
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May	20,'38† 61½.	May 14,'38
Blond Cheat (G) 831	Joan Fontaine-D. DeMarney	June	17,'38† 62.	May 28,'38
(Exploitation: Feb. 19,'38, p. 83; June				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb.	18,'38 102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68. 18,'38, pp. 68, 69.)				
Condemned Women (A) 813	Louis Hayward - S. Eilers - Anne Shirley	Mar.	18,'38† 77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan.	7,'38† 61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Damsel In Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov.	19,'37 101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec.	3,'37† 60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan.	28,'38† 62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan.	14,'38† 67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov.	5,'37† 67.	Oct. 2,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr.	22,'38† 70.	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May	13,'38† *60.	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July	1,'38† 70.	June 18,'38
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar.	11,'38† 72.	Mar. 5,'38
High Flyers (G) 810	Wheeler and Woolsey	Nov.	26,'37† 70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec.	24,'37† 85.	Dec. 4,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr.	15,'38† 91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June	10,'38 100.	Feb. 25,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May	6,'38† 61.	Mar. 19,'38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard-J. Penner - H. Broderick - V. Moore	Sept.	3,'37† 77.	Aug. 28,'37
(Exploitation: Oct. 23,'38, p. 82.)				
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov.	12,'37† 61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar.	4,'38† *65.	Mar. 12,'38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb.	25,'38† 60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Quick Money (G) 811	Fred Stone-Dorothy Moore			
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Dec.	10,'37† 59.	Nov. 27,'37
		Feb.	11,'38† 90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan.	21,'38† 73.	Nov. 27,'37
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June	3,'38† 72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37† 60.	Sept. 18,'37
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec.	31,'37† 72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb.	4,'38† 86.	Dec. 25,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82: Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69.)				
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr.	8,'38† 71.	Mar. 19,'38
Victoria the Great (G) 861	Ann Neagle-Anton Walbrook	Nov.	12,'37† 113.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84; Mar. 12,'38, p. 64.)				
Vivacious Lady (A) 740	Ginger Rogers - James Stewart - Jas. Ellison - Beulah Bondi - Chas. Coburn	May	13,'38† 90.	May 7,'38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec.	31,'37† 70.	Jan. 1,'38

Coming

Affairs of Annabel, The 902	Joe Penner-L. Ball-R. Donnelly	
(See "In the Cutting Room," June 11,'38.)		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Birthday of a Stooge.	F. Albertson-E. Lynn-A. Ames.			
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Sept. 9,'38		
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy			
(See "In the Cutting Room," June 4,'38.)				
Crime Ring 886	Allan Lane-Frances Mercer	July 8,'38†		
Gunga Din	Cary Grant-Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine			
I'm From the City 834	Joe Penner-Kay Sutton	July 22,'38†		
(See "In the Cutting Room," June 18,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107. Nov.	11,'33
Mother Carey's Chickens 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38†		
(See "In the Cutting Room," May 28,'38.)				
Northern Flight 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38†		
(See "Ground Crew," "In the Cutting Room," May 28,'38.)				
Painted Desert 883	George O'Brien-Ray Whitley	Aug. 12,'38†		
Room Service 901	Marx Brothers	Sept. 2,'38		
Smashing the Rackets 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Baba Goes to Town (G) 815.	Eddie Canter-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81. Oct.	23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Always Goodbye 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†	75	
(See "In the Cutting Room," June 4,'38.)				
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80. Feb.	19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84. Apr.	2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70. Nov.	13,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60. Oct.	30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66. Jan.	8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71. Nov.	6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68. Aug.	7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78. Dec.	11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60. Jan.	1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81. Oct.	2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62. Sept.	25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	85. Mar.	8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77. Nov.	13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71. Oct.	23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85. Apr.	23,'38
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81. May	5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102. Jan.	29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88. Oct.	16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
In Old Chicago (G) 840	Tyrone Power - Alice Faye - Don Ameche-Alice Brady	Apr. 15,'38†	110. Jan.	8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, pp. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84. Jan.	29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67. Mar.	19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73. June	4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79. Sept.	28,'34
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85. May	7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90. May	21,'38
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84. Oct.	9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38	78. Mar.	23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94. Oct.	2,'37
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84. Dec.	25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64. Jan.	5,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75. Aug.	14,'37
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71. Apr.	16,'38
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63. Oct.	30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71. May	14,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77. Apr.	9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59. Mar.	19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81. Mar.	12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	T5½. Mar.	5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79. Nov.	13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70. Jan.	15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jane Regan	Dec. 24,'37†	67. Nov.	27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78. Aug.	28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66. Apr.	17,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75. June	11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63. Mar.	26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69. Feb.	5,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G).	T. Power-A. Faye-D. Ameche	*105. May		28,'38
Down to Earth	J. Withers-R. Kellard-J. Rogers			
Hold That Co-ed	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley			
I'll Give a Million 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†		
(See "In the Cutting Room," June 18,'38.)				
Keep Smiling (G)	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77. June	11,'38
Little Miss Broadway 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†		
(See "In the Cutting Room," June 25,'38.)				
Lucky Penny	Shirley Temple-Jean Davis			
Meet the Girls	J. Lang-L. Bari-D. Baldwin			
Mr. Moto in Egypt	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
My Lucky Star	Sonja Henie-Richard Greene			
Mysterious Mr. Moto (G)	Peter Lorre-Mary Maguire	Oct. 21,'38	*62. June	4,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband	S. Erwin-P. Moore-J. Woodbury			
(See "In the Cutting Room," June 11,'38.)				
Safety in Numbers	J. Prouty-S. Byington-S. Deane			
Speed to Burn (G)	Lynn Bari-Dennis Moore	Aug. 21,'38†	60. June	11,'38
Straight, Place and Show	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks			
Suez	Loretta Young - Tyrone Power - Annabella			
We're Going to Be Rich	Gracie Fields-Victor McLaglen	July 8,'38†	78	

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83. Aug.	14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38†	104. Feb.	19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91.)				
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38†	91. Feb.	19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo-John Halliday	June 17,'38†	*85. June	11,'38
Dead End (G)	Sylvia Sidney-Joel McCrea-Humphrey Bogart-Wendy Barrie	Aug. 27,'37†	93. Aug.	7,'37
(Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr.	15,'38†	91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Lee Carrillo-Pat Paterson	Nov.	19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)					
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Google Withers	Mar.	18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")					
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen - Ritz Bros.-Adolphe Menjou	Feb.	4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69.)					
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec.	24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)					
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan.	28,'38†	80.	Jan. 15,'38
Murder on Diamond Row (G).	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec.	10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")					
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov.	26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)					
Prisoner of Zenda (G)	Ronald Colman - M. Carroll - Douglas Fairbanks, Jr.-Mary Astor	Sept.	3,'37†	101.	Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)					
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr.	29,'38†	88.	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July	1,'38†	90.	Jan. 22,'38
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct.	29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)					
Stella Dallas (A)	Barbara Stanwyck-John Boles-Anne Shirley-Alan Hale	Aug.	6,'37†	111.	July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)					
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb.	25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct.	8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.")					
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept.	17,'37†	108.	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)					

Coming

Algiers	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale	July	22,'38	
(See "In the Cutting Room," Apr. 30, 38.)				
Drums (G)	Raymond Massey-Sabu- Roger Livesey - Valerie Hobson	Sept.	23,'38	100. Apr. 30,'38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The	Gary Cooper - Merle Oberon - D. Niven - W. Brennan - T. Mitchell	Sept.	30,'38	
Madamoiselle Docteur (A)	Dita Parlo-John Loder			77. Dec. 18,'37
Made for Each Other	Carole Lombard-James Stewart	Sept.	16,'38	
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Personal History	Henry Fonda-Louise Platt			
There Goes My Heart	Fredric March-Virginia Bruce-Patsy Kelly- Alan Mowbray-Nancy Carroll-Eugene Pallette	Aug.	26,'38	
Young in Heart, The	Janet Gaynor-D. Fairbanks, Jr. Paulette Goddard-Billie Burke	July	29,'38	

UNIVERSAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec.	5,'37†	63.	Nov. 13,'37
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May	13,'38†	61.	June 4,'38
Behind the Mike 2030	Wm. Gargan - Judith Barrett - Don Wilson	Sept.	26,'37†	68.	
Black Aces 2050	Buck Jones-Kay Linaker	Sept.	5,'37†	58.	
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan.	30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Connie Moore	Feb.	25,'38†	57.	
Boss of Lonely Valley 2052	Buck Jones	Nov.	14,'37†	59.	
Carnival Queen 2036	Dorothea Kent-Robert Wilcox	Oct.	3,'37†	66.	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson - John King	Mar.	11,'38†	68.	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec.	5,'37†	57.	
(See "In the Cutting Room," Sept. 11,'37.)					
Danger on the Air	D. Woods-N. Grey-W. Lundigan	July	1,'38†		
(See "In the Cutting Room," June 11,'38.)					
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May	20,'38†	65.	May 28,'38
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36	62.	Oct. 24,'36
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb.	13,'38†	67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)					
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov.	7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr.	1,'38†	70.	Mar. 26,'38
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct.	10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan.	16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor-William Lundigan	Sept.	19,'37†	63.	Oct. 23,'37
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69; May 28,'38, p. 91.)					
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr.	22,'38†	70.	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr.	1,'38†	56.	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37†	59.	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar.	25,'38†	67.	July 10,'37
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar.	4,'38†	96½.	Mar. 5,'38
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read-Lewis Stone	Aug.	29,'37†	77.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Save-Joy Hodges	Nov.	14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb.	6,'38†	68.	Jan. 29,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr.	15,'38†	67.	Apr. 16,'38
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou-L. Stokowski - Mischa Auer - Alice Brady	Sept.	12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)					
Outlaw Express	Bob Baker-Cecilia Callejo	June	17,'38†	56.	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec.	12,'37†	66.	Dec. 18,'37
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July	1,'38	78.	June 18,'38
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr.	8,'38	*65.	Apr. 2,'38
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug.	15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug.	1,'37	103.	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)					
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan.	23,'38†	56.	
Sinners in Paradise (G) 2011	John Boles-Madge Evans, Bruce Cabot	May	6,'38†	63.	May 7,'38
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June	6,'37	59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov.	28,'37†	64½.	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan.	9,'38†	61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar.	18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec.	19,'37†	59.	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct.	24,'37†	62.	
(See "In the Cutting Room," July 3,'37.)					
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct.	17,'37†	68.	Nov. 20,'37
Westland Case, The (G) 2024	Preston Foster - Carol Hughes - Barbara Pepper	Oct.	31,'37†	63.	Oct. 2,'37
Western Trails	Bob Baker-Marjorie Reynolds	June	3,'38†	57.	
(See "In the Cutting Room," June 25,'38.)					
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June	3,'38†	68.	June 11,'38
Young Fugitives (G)	Robt. Wilcox-Dorothea Kent	June	24,'38	68.	June 25,'38
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec.	26,'37†	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)					

Coming

Freshmen Year	Dixie Dunbar-Ernest Truex - Wm. Lundigan-C. Moore			
Letter of Introduction	E. Bergen-"Charlie McCarthy-Andrea Leeds-Adolphe Menjou	July	29,'38†	
(See "In the Cutting Room," May 7,'38.)				
Little Tough Guy	"Dead End" Kids - R. Wilcox - Helen Parrish	July	22,'38†	
(See "In the Cutting Room," June 25,'38.)				
Missing Guests	P. Kelly-C. Moore-W. Lundigan			
Prison Break	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July	15,'38†	
Road to Reno	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall			
That Certain Age	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Aug.	19,'38	
Youth Takes a Fling	Joe McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish			

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38†	62	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan. 22,'38	90	Feb. 2,'35
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gerden Oliver	Nov. 27,'37†	62	Sept. 11,'37
First Lady (G) 210	Kay Francis - Preston Foster - Anita Louise-Walter Connelly-Verree Teasdale-Victor Jory	Dec. 4,'37†	82	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Gold Diggers in Paris (G) 206	Rudy Vallee-Rosemary Lane	June 11,'38†	*95	May 21,'38
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard - Bette Davis - O. de Havilland-Patric Knowles	Nov. 20,'37†	90	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-Joseph Schildkraut-E. O'Brien Moore	Oct. 2,'37†	116	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan-John Litel	June 4,'38†	*65	May 7,'38
Love, Honor and Behave(A)216	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38†	71	Feb. 19,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane-Humphrey Bogart-Hugh Herbert	July 16,'38†	*70	Apr. 23,'38
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	66	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63	Jan. 15,'38
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer-Basil Rathbone-Anita Louise	Dec. 25,'37†	98	Dec. 4,'37
Varsity Show (G) 202	Dick Powell - Fred Waring's Orch.-Ted Healy-Lane Sisters	Sept. 4,'37†	121	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38†	*90	May 28,'38
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan-Dick Purcell-Peggy Bates	Sept. 11,'37†	64	July 24,'37

Coming

Angels with Dirty Faces	James Cagney-Pat O'Brien			
Boy Meets Girl	James Cagney - Pat O'Brien - Marie Wilson	Sept. 3,'38		
Broadway Musketeers	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter			
(See "Three Broadway Girls," "In the Cutting Room," June 18,'38.)				
Brother Rat	Wayne Morris			
Cowboy from Brooklyn (G)	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran	Aug. 13,'38	*80	June 11,'38
Devil's Island	Boris Karloff			
For Lovers Only	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins			
Four's a Crowd	E. Flynn - O. de Havilland - R. Russell - P. Knowles	Aug. 20,'38		
Garden of the Moon	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis			
Girls on Probation	Ronald Reagan-Jane Bryan			
Mr. Chump	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
Racket Busters	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38†		
(See "In the Cutting Room," May 28,'38.)				
Singing Cop, The	Dick Foran-Jane Bryan			
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter			
Unlawful	Kay Francis-Humphrey Bogart-Patric Knowles			
Wings of the Navy	George Brent			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10,'38	60	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec. 10,'37†	58	
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55	Nov. 27,'37
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Orphan of the Pecos	Tom Tyler	Victory	Dec. 30,'37†	55	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55	Feb. 5,'38
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38†		

Coming

Code of the Fearless	Fred Scott	Spectrum			
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Fight for Peace (A)	War Film	Warwick		70	Apr. 30,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls	Apr. 23,'38
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90	
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95	Feb. 26,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls	
Break the News (G)	Maurice Chevalier	General		78	May 14,'38
Call, The (G)	Jean Yennel	Best	Mar. 28,'38	75	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99	Apr. 30,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.		120	Jan. 29,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85	May 7,'38
Dock on the Havel, The (G)	Marianne Heppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90	
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95	Feb. 5,'38
Help! I Have Inherited.	Irene Agay	Danubia	Dec. 24,'37†	88	
"Housmaster" (G)	Otto Kruger	Assoc. British		95	Feb. 26,'38
I Married for Love	Kabos-Radai	Danubia	Feb. 4,'38†	84	
I See Ice (G)	George Formby	Assoc. British		81	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65	
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75	Feb. 19,'38
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Life and Loves of Beethoven (G)	Harry Baur	World	Dec. 15,'37†	82	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 38,'38†	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63	
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4,'38†	10 rls	
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
MI Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Buene		95	Mar. 26,'38
Nocturne (A)	Ria Byron	Schwab		90	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Reborn	Elene Papadake	Norton	Dec. 5,'37	90	
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91	
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec. 8,'37†	90	
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls	
Sutyl, the Lucky Child	Adam Kiari	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89	
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	78	June 18,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38†	90	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May	13,'38†15½..
Calling All Curtains 8422 (Monte Collins-Tom Kennedy)	Oct.	1,'37†16...
Cuckooranche 8431 (Joe Besser)	Mar.	25,'38†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb.	4,'38†18½.
Fiddling Around (2-19-38) 8427 (Monte Collins-Tom Kennedy)	Jan.	21,'38†17½
Gracie at the Bat 8423 (Andy Clyde)	Oct.	29,'37†17½.
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan.	15,'37.19...
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July	1,'38†17½..
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May	20,'38†16...
He Done His Duty (12-18-37) 8425 (Andy Clyde)	Dec.	10,'37†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) 8426 (Charley Chase)	Dec.	24,'37†18....
Mind Needer, The 8433 (Charley Chase)	Apr.	29,'38†18....
Oh What a Knight 8424 (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (4-2-38) 8429 (Andy Clyde)	Mar.	4,'38†17½.
Sitter Downers, The (11-27-37) 8403 (3 Stooges)	Nov.	26,'37†16...
Soul of a Heel, The (6-11-38) 8435 (All Star)	June	4,'38†16½.
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr.	1,'38†18...
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan.	7,'38†17....
Three Missing Links (6-25-38) 8408 (3 Stooges)	July	29,'38†17½..
Time Out for Trouble (4-2-38) 8430 (Charley Chase)	Mar.	18,'38†16½.
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Title	Rel. Date	Min.
Brokers' Follies (12-11-37). 8904	Dec.	15,'37†10½

COLOR RHAPSODIES

Title	Rel. Date	Min.
Big Birdcast, The (6-4-38) 8508	May	13,'38†.7..
Bluebird's Baby (3-12-38) 8504	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38) 8506	Mar.	26,'38†.6....
Gifts from the Air 7506 (re-issue)	Dec.	18,'37..7½..
Hollywood Picnic (1-15-38) 8503	Dec.	18,'37†.8...
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb.	17,'38†.6½..
Little Match Girl		
Poor Butterfly 8510	July	4,'38†.1 rl..
(11-27-37) 8502	Nov.	5,'37†.8½
Poor Elmer 8511	July	22,'38†.1 rl..
Scary Crows (9-11-37)	Aug.	20,'37..8....
Snowtime 8507	Apr.	14,'38†.7...
Window Shopping 8509	June	3,'38†.1 rl..

COMMUNITY SING

Title	Rel. Date	Min.
No. 4 8654 (Barber Shop Songs)	Nov.	28,'37†10½..
No. 5 (1-22-37) 8655 (Song Parade)	Feb.	5,'38†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb.	25,'38†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar.	18,'38†10....
No. 8 8658 (Songs of the Southland)	May	6,'38†10½..
No. 9 8659 (6-18-38) (Spanish Songs)	June	25,'38†.9½..
No. 10 8660 (6-18-38) (Patriotic Songs)	July	4,'38†10....
No. 11 8661	Aug.	5,'38†.1 rl..

HAPPY HOUR

Title	Rel. Date	Min.
Aladdin and the Wonderful Lamp 8471	Dec.	18,'37†17....
Jungle Babies 8473	June	1,'38†.1 rl.
New Nation, The (Czechoslovakia) 8472	June	1,'38†.1 rl..

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
20. Railroad Rhythm 8701	Nov.	20,'37†.9½.
21. Sad Little Guinea Pigs 8702	Feb.	22,'38†.6½..
22. Auto Clinic, The 8703	Mar.	4,'38†.6½
23. Little Buckaroo 8704	Apr.	11,'38†.6....
24. Krazy Magic (6-4-38) 8705	May	20,'38†.6½..
25. Krazy's Travel Squawks (6-25-38) 8706	July	4,'38†.6½..

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker 8758	July	8,'38†.1 rl..
Clock Goes 'Round and 'Round (11-20-37) 8753	Nov.	6,'37†.5½..
Fire Plug, The (11-13-37) 8752	Oct.	16,'37†.6....
New Homestead, The (2-12-38) 8755	Jan.	7,'38† 7....
Scrappy's News Flashes (1-22-38) 8754	Dec.	8,'37†.6.. .
Scrappy's Playmates 8757	Mar.	27,'38†.6..
Scrappy's Trip to Mars 8756	Feb.	4,'38†.7....

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 2 8852	Oct.	15,'37†.9½..
No. 3 (12-11-37) 8853	Nov.	18,'37†.9½..
No. 4 8854	Dec.	24,'37†10....
No. 5 (1-22-38) 8855	Jan.	7,'38† 9½..
No. 6 (3-5-38) 8856	Feb.	4,'38†10....
No. 7 (4-2-37) 8857	Mar.	4,'38†10....
No. 8 (5-14-38) 8858	Apr.	1,'38†.9....
No. 9 8859	Apr.	29,'38†.9½..
No. 10 8860 (6-18-38)	May	27,'38†.9½..
No. 11 8861	June	24,'38†.....
No. 12 8862	July	29,'38†.....

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Cadet Champions (12-11-37) 8803	Dec.	17,'37†.9...
Feminine Fun 8805	Feb.	18,'38†10....
Fistic Fun 8810	July	1,'38†.1 rl..
Play Ball (4-23-38) 8807	Apr.	15,'38†10....
Set 'Em Up 8802	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38) 8804	Jan.	21,'38†10....
Sport Stamina (6-4-38) 8808	Apr.	10,'38†.9½..
Thilling Moments (6-25-38) 8809	June	10,'38†.9½..
Unusual Hunting (3-26-38) 8806	Mar.	15,'38†10....

STRANGE AS IT SEEMS

Title	Rel. Date	Min.
Boy Who Saved a Nation, The (1-22-38) 8603	Dec.	10,'37†.9½.
Silver Threads (12-11-37) 8602	Nov.	12,'37†10½..

WORLD IN COLOR

Title	Rel. Date	Min.
El Salvador (2-12-38) 8552	Jan.	15,'38†.9 ..
Friendly Neighbors (Ontario) 8553 (6-18-38)	Apr.	29,'38†.9½..

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38) 8910 (Cabin Kids)	Feb.	25,'38†10....
Calling All Crooners (12-4-37) 8907	Nov.	19,'37†10½..
How to Dance the Shag 8909 (Arthur Murray and "Shag" Dancers	Dec.	17,'37†.8...
Love Goes West (1-15-38) 8908 (Louise Massey-Westerners	Dec.	31,'37†10½ .
Trailer Paradise 8906 (Cabin Kids	Nov.	26,'37†.9 .

TERRY-TOONS

Title	Rel. Date	Min.
Barnyard Boss, The 8510	Dec.	24,'37†.6½..
Big Top, The 8520	May	12,'38†.6½..
Billy Goat's Whiskers, The 8509	Dec.	10,'37†.6½.
Bugs Beetle and His Orchestra 8512	Jan.	21,'38†.6½..
Close Shave, A 8504	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37) 8505	Oct.	15,'37†.6½.
Dog and the Bone, The (11-27-37) 8507	Nov.	12,'37†.6..
Eliza Runs Again 8526	July	29,'38..1 rl..
Gandy the Goose (3-19-38) 8515	Mar.	4,'38†.6.. .
Happy and Lucky 8516	Mar.	18,'38†.6½
Here's to Good Old Jail 8522	June	10,'38†.6½..
His Off Day 8513	Feb.	4,'38†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb.	18,'38†.6....
Last Indian, The 8523	June	24,'38†.6½..
Lion Hunt, The (1-15-38) 8511	Jan.	7,'38†.7...
Maid in China 8519	Apr.	29,'38†.7...
Milk for Baby 8524	July	8,'38.1 rl..
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½.
Mrs. O'Leary's Cow 8525	July	22,'38..1 rl..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr.	15,'38†.6½..
Timid Rabbit, The 8508	Nov.	26,'37†.6½.

TREASURE CHEST

Title	Rel. Date	Min.
Grey Owl's Little Brother 8605	Dec.	24,'37†10.. .
Kingdom for a Horse (5-7-38) 8604	Apr.	22,'38†10...
Music from the Stars (4-30-38) 8610 (Horace Lapp and Orch.	Mar.	25,'38†11....
Not So Dumb 8603	Dec.	10, 37†.9. ..
Return of the Buffalo 8608	Apr.	8,'38†.9½.
Sky Fishing (3-26-38) 8607	Feb.	25,'38†.9½.
Songbirds of the North Woods (2-12-38) 8606	Feb.	11,'38†10...
We Live in Two Worlds 8609	July	22,'38†.1 rl..

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Air Parade (2-12-38) 8113 (Niela Goodelle	Jan.	14,'38†19...
Bashful Buckaroo, The 8202 (Charles Kemper	Dec.	3,'37†19½..
Beautiful But Dummies 8117 (Buster West-Tom Patricola	Mar.	25,'38†17....
Cactus Caballeros 8206 (Harry Gribbon-Joey Faye.	May	27,'38†19....
Cupid Takes a Holiday (2-19-38) 8115 (Danny Kaye	Feb.	4,'38†15..
Cute Crime (Jefferson-Machamer	Apr.	29,'38†18.. .
Dates and Nuts (1-15-38) 8307 (H. Timberg, Jr.-P. Rooney, Jr.	Dec.	31,'37†19...
Dime a Dance 8112 (Imogene Coca-Danny Kaye	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38) 8204 (Charles Kemper	Jan.	21,'38†18.. .
Going, Going, Gone 8107 (Buster West-Tom Patricola	Oct.	6,'37†18....
Heir Today 8305 (Tim and Irene	Nov.	5,'37†18. .
Hi-Ho Hollywood 8203 (Harriet Hutchins-Margt. Johnson	Jan.	7,'38†16..
Hurray for Hooligan (12-4-37) 8111 (Buster West-Tom Patricola	Nov.	19,'37†17...
Jitterbugs (Buster West-Tom Patricola	May	20,'38†16...
Koo-Koo Correspondence Skool, The 8110 (Jefferson Machamer	Nov.	19,'37†18.. .
Love and Onions (3-26-38) 8308 (H. Timberg, Jr.-P. Rooney, Jr.	Mar.	11,'38†19..
Meet the Bride 8306 (H. Timberg, Jr.-P. Rooney, Jr.	Oct.	29,'37†17...
Miss They Missed, The (2-12-38) 8114 (Willie Howard	Jan.	28,'38†19
Money on Your Life 8205. (12-4-37) 8108 (Chas. Kemper-Danny Kaye	May	13,'38†18½.
Pardon My Accident 8120. (Willie Howard	June	10,'38.17....
Playboy Number One (12-4-37) 8108 (Willie Howard	Nov.	26,'37†17....
Silly Nights (10-23-37) 8106 (Jefferson Machamer	Oct.	1,'37†19...
Sing for Sweetie 8309 (Lee Sullivan	Apr.	15,'38†19....
Smart Way, The (10-30-37) 8105 (Willie Howard	Oct.	15,'37†18..
Uncle Sol Solve It 8303	Feb.	11,'38†15....
Wanna Be a Model? 8116 (Jefferson Machamer	Feb.	25,'38†16....
Who's Who 8109 (Niela Goodelle	Oct.	22,'37†20..
Winner Lose All 8310 (Charles Kemper	June	17,'38†.2 rls..

MGM

CAPTAIN AND THE KIDS (In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38) W-682	Apr.	2,'38†.1 rl..
Captain's Pup W-684	Apr.	30,'38†.8..
Cleaning House (3-5-38) W-681	Feb.	19,'38†.8 .
Day at the Beach, A	June	25,'38†.1 rl..
Poultry Pirates W-683	Apr.	16,'38†.8...

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 14—What Price Safety P-611 (John Wray-George Huston	Feb.	5,'38†21...
No. 15—Miracle Money P-612 (5-21-38)	Mar.	26,'38†21....
No. 16—Come Across (6-4-38) P-613	May	14,'38†21....
No. 17—Criminal Is Born, A	June	25,'38†21....

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Budapest (5-7-38) T-659	Apr.	16,'38†.9....
Czechoslovakia on Parade T-661	June	11,'38†.9...
Copenhagen T-654	Nov.	27,'37†.9...
Glimpses of Austria T-657	Feb.	19,'38†.9...
Glimpses of New Brunswick (4-2-38) T-658	Mar.	19,'38†.8...
Land of Incas T-655	Dec.	25,'37..8....
Natural Wonders of the West T-656	Jan.	22,'38†.9....
Paris on Parade T-662	July	9,'38†.....
Rural Sweden T-660	May	14,'38†.8..

HARMAN-ISING (Happy Harmonies)

Title	Rel. Date	Min.
34—Little Buck Cheeser (1-8-38)	Dec.	15,'37..8....
35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8...
37—Little Bantamweight	Mar.	12,'38†.8....

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Captain Kidd's Treasure (8-26-38) H-723 (Stanley Andrews-Chas. Irwin	Jan.	22,'38†10...
Face Behind the Mask, The (4-9-38) H-725 (Leonard Penn- Mary Howard	Mar.	19,'38†11....
Joaquin Murrieta H-726 (sepia)	June	11,'38†11....
Man in the Barn, The (1-1-38) H-722	Nov.	20,'37†10...
Ship That Died, The H-724 (Leonard Penn-Rhea Mitchell	Feb.	19,'38†10....

LAUREL and HARDY REISSUES (1937-8)

Title	Rel. Date	Min.
County Hospital (4-23-32) C-241	Jan.	22,'38†17...
Perfect Day, The (3-18-27) C-418	Dec.	11,'37†20.. .

M-G-M MINIATURES

Title	Rel. Date	Min.
Forgotten Step, The (6-4-38) M-677 (Monty Woolley	May	7,'38†10..
Hollywood Handicap M-678	May	7,'38†10....
Life in Some Town, U.S.A. (4-9-38) M-674	Feb.	26,'38†10.. .
Optical Poem, An M-675	Mar.	5,'38†.7. .
Stroke of Genius M-673	Feb.	5,'38†11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
That Mothers Might Live M-676 ... Shephard Struwick-Mary Howard	Apr.	30,'38†10....
Tupapaoo M-679 ...	June	11,'38†11...
What Do You Think, No. 2 (2-12-38) M-671 ...	Dec.	25,'37†10....
What Do You Think, No. 3 M-672 ...	Jan.	15,'38†11....
MUSICAL COMEDIES		
Billy Rose's Casa Manana Revue R-603 ... Harriet Hoctor-E. Marshall	Mar.	26,'38†21....
Canary Comes Across, The (2-5-38) R-602 ... Erik Rhodes-Virginia Grey	Jan.	29,'38†21....
Girl's Best Years, A (2-20-37) ...	Dec.	25,'37.19....
Our Gang Follies of 1938 (1-8-38) R-601 ...	Dec.	18,'37†21....
Snow Gets in Your Eyes (6-4-38) R-604 ...	May	14,'38†20....
OUR GANG		
Awful Tooth, The ...	May	28,'38†10....
Bear Facts (4-2-38) C-735.	Mar.	5,'38†11....
Came the Brawn C-737...	Apr.	16,'38†11....
Canned Fishing C-734....	Feb.	12,'38†11....
Feed 'Em and Weep C-738.	May	27,'38†11....
Hide and Shriek C-740...	June	18,'38†11....
Three Men in a Tub C-736.	Mar.	26,'38†10....
PETE SMITH SPECIALTIES		
Anaesthesia S-711 ...	July	9,'38†10....
Candid Cameramaniacs (1-1-38) S-702 ...	Dec.	11,'37†.9....
Decathlon Champion (11-27-37) S-701 ...	Nov.	20,'37†10....
Friend Indeed (1-1-38) S-703 ...	Jan.	1,'38†10....
Jungle Juveniles (11-6-37).	Oct.	2,'37†.9....
Jungle Juveniles, No. 2 (2-5-38) S-704 ...	Jan.	29,'38†.9....
La Savate (4-9-38) S-706.	Mar.	12,'38†.8....
Modeling for Money S-708. (Exploitation: June 4,'38, p. 85.)	Apr.	30,'38†10....
Penny's Party (color) S-707. Prudence Penny-Gwen Lee	Apr.	9,'38†.9....
Story of Dr. Carver S-710.	June	18,'38†10....
Surf Heroes S-709...	May	28,'38†10....
Three on a Rope (3-26-38) S-705 ...	Feb.	19,'38†10....
ROBERT BENCHLEY		
Evening Alone, An...	May	14,'38†10....
How to Figure Income Tax (4-9-38) F-753...	Mar.	19,'38†.8....
How to Raise a Baby....	July	2,'38†.9....
Music Made Simple (4-30-38) F-754...	Apr.	16,'38†.8....
Night at the Movies, A (11-20-37) F-752...	Nov.	6,'37†10....
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38) J-771.	Jan.	8,'38†20....
New Audioscopiks, The (2-5-36) A-761 ...		8....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-28-38) T7-7 ...	Feb.	25,'38†.7....
Foxy Hunter, The T7-4...	Nov.	26,'37†.1 rl..
Honest Love and True T7-8.	Mar.	25,'38†.7....
Lost Kitten T7-11...	June	24,'38†.7....
Out of the Inkwell T7-9..	Apr.	22,'38†.7....
Puddy the Watchman T7-12	July	22,'38†.1 rl..
Riding the Rails (2-26-38) T7-6 ...	Jan.	28,'38†.7....
Swing School T7-10 (6-18-38) ...	May	27,'37†.7....
Zula Hula (1-15-38) T7-5.	Dec.	24,'37†.7....
COLOR CLASSICS		
Hold It C7-5 ...	Apr.	29,'38†.7....
Hunky and Spunky C7-6..	June	24,'38..7....
Little Lamby (1-8-38) C7-3.	Dec.	31,'37†.7....
Tears of an Onion C7-4...	Feb.	25 '38†.....
HEADLINERS		
Bob Crosby and Orch. A7-12 ...	May	6,'38†10....
Easy on the Ice A7-13 (6-18-38) ... H. King's Orch.-S. Foster	June	3,'38†10....
From the Minuet to the Big Apple A7-5 ...	Nov.	19,'37†.....
Hall's Holiday (4-23-38) A7-11 ... George Hall and Orch.	Apr.	8,'38†10....
Himber Harmonies (2-26-38) A7-8 ... Richard Himber and Orch.	Jan.	29,'38†11....
Listen to Lucas (2-26-38) A7-9 ...	Feb.	18,'38†10....
Meet the Maestros ...	Jan.	7,'38†.....
Oh Key, Rhyth (1-8-38) A7-6 ... Herbie Kay and Orch.	Dec.	17,'37†10....
Queens of the Air A7-14.. Vincent Lopez	July	8,'38†.1 rl..
Star Reporter, No. 3 A7-10 ...	Mar.	11,'38†.....
PARAGRAPHICS		
Accent on Beauty (1-8-38) V7-6 ...	Dec.	31,'37†10....
Bike Parade V7-10...	Apr.	22,'38†10....
California Giants V7-7....	Jan.	28,'38†.....
Crime Fighters V7-11 (6-4-38) ...	May	20,'38†.1 rl..
Find What's Wrong (V7-12) ...	June	17,'38†.1 rl..
Gold (3-12-38) V7-8.....	Feb.	25,'38†10....
Inventor, The (10-23-37) V7-4 ...	Nov.	5,'37†11....
Jungle Glimpses (color) V7-9 ...	Mar.	25,'38†10....
Tuna V7-5 ...	Dec.	3,'37†.....
PARAMOUNT PICTORIAL		
No. 4—Tropical Toppers—Huckleberry Harvest — Steel Never Dies (11-6-37) P7-4 ...	Nov.	5,'37†10....
No. 5—Dolls That Are Different—Ebb Tide — Skiis and Shadows P7-5 ...	Dec.	3,'37†.....
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6.....	Jan.	7,'38†.....
No. 7—Let's Visit the Moon —Autumn in the Alps—Shadow Man (2-26-38) P7-7 ...	Feb.	4,'38†10....
No. 8—Styles in the Sun-Sleeping City—Pulchritude for Pups P7-8...	Mar.	4,'38†.....
No. 9—Can They Take It—Seeing's Believing — Alpine Aqueduct P7-9.....	Apr.	1,'38†10....
No. 10 — (6-4-38) P7-10 Sailboat Time — Twilight on the Trail — Magnetic Music ...	May	7,'38†.1 rl..
No. 11 — P7-11 Fishing Highlights	June	4,'38†.1 rl..
No. 12 — P7-12 Mexican Style — Sea Scapes — At Your Service ...	July	1,'38†.1 rl..
POPEYE THE SAILOR		
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9....	Apr.	15,'38†.7....
Fowl Play E7-5...	Dec.	17,'37†.....
House Builder-Upper, The E7-8 ...	Mar.	18,'38†.....
I Yam Love Sick E7-10..	May	20,'38†.7....
Jeep, The E7-12 ...	July	15,'38†.7....
Learn Polikeness (2-26-38) E7-7 ...	Feb.	18,'38†.7....
Let's Celebrake E7-6 ...	Jan.	21,'38†.....
Plumbing Is a Pipe (6-11-38) E7-11 ...	June	17,'38†.7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves E7-1 ... (Color Special)	Nov.	26,'37†.2 rls.
Protex the Weakerist (11-20-37) E7-4 ...	Nov.	19,'37†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 3 J7-3 ...	Jan.	14,'38†.....
No. 4 J7-4 ...	Mar.	18,'38†.....
No. 5 (6-11-38) J7-5 ...	May	13,'38†.1 rl..
No. 6 J7-6 ...	July	8,'38†.1 rl..
SCREEN SONGS		
Thanks for the Memory SC7-4 ... Bert Block and Orch.	Mar.	25,'38†.8....
Whispers in the Dark (10-9-37) SC7-1... Gus Arnheim and Orch.	Sept.	24,'37†.7....
You Leave Me Breathless SC7-5 ... Jimmy Dorsey and Orch.	May	27,'38†.8....
You Took the Words Right Out of My Heart (2-19-38) SC7-3 ...	Jan.	28,'38†.7....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 44—Ball Tossers R7-5.	Dec.	3,'37†.....
No. 45—Water, Water Everywhere (1-15-38) R7-6 ...	Dec.	31,'37†10....
No. 46—Good Looking Winners (2-26-38) R7-7....	Jan.	28,'38†10....
No. 47—A Fascinating Adventure (2-26-38) R7-8.	Feb.	25,'38†10....
No. 48—Cops and Robbers R7-9 ...	Mar.	25,'38†10....
No. 49 Win, Place or Show R7-10 ...	Apr.	22,'38†10....
No. 50—Red, White and Blue Champions R7-11 (6-4-38) ...	May	20,'38†.1 rl..
No. 51—Strike! (6-25-38) R7-12 ...	June	17,'38†10....
No. 52—Horseshoes R7-13.	July	15,'38†.1 rl..
UNUSUAL OCCUPATIONS (In Color)		
No. 3 (1-22-38) L7-3	Dec.	10,'37†10....
No. 4 (2-26-38) L7-4	Feb.	11,'38†10....
No. 5 L7-5 ...	Apr.	15,'38†10....
No. 6 J7-6 (6-18-38).....	June	10,'38†10....
SPECIAL 3-REEL SHORT (Distributed by Paramount)		
River, The (12-11-37)....		31....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705 ...	May	6,'38†16....
Dummy Owners, The (1-1-38) 83,703 ...	Jan.	7,'38†19....
His Pest Friend 83,704 ..	Mar.	11,'38†18....
Jitters, The (6-25-38) 83,706 ...	July	1,'38†19....
Rented Riot, A 83,702.... Billy Gilbert-Jack Norton	Nov.	5,'37†17....
HEADLINERS		
No. 2—Music Will Tell (1-1-38) 83,602 ... Ted Fio Rito and Orch.	Feb.	11,'38†17....
No. 3—Picketing for Love 83,603 ...	June	3,'38†17....
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38) 83,403 ...	Jan.	28,'38†18....
Edgar and Goliath (12-25-37) 83,402...	Nov.	19,'37†17....
False Roomers 83,404.....	Mar.	25,'38†17....
Fool Coverage 83,406	July	15,'38†16....
Kennedy's Castle 83,405...	May	28,'38†17....
MARCH OF TIME 1937-38		
No. 4 — Human Heart — Britain's Gambling Fever —Alaska's Salmon War 83,104 ...	Nov.	26,'37†20....
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday (1-1-38) 83,105 ...	Dec.	25,'37†18....
No. 6 — Inside Nazi Germany 83,106 ...	Jan.	21,'38†16....
No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile 83,107 ...	Feb.	18,'38†19....
No. 8—Brain Trust Island —Arms and the League 83,108 ...	Mar.	18,'38†19....
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109 ...	Apr.	15,'38†21...
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83,110.	May	13,'38†19....
No. 11—Men of Medicine: 1938 83,111 ...	June	10,'38†19....
No. 12 ...	July	8,'38†.....
NU-ATLAS PRODUCTIONS		
Deviled Ham (1-22-38) 84,204 ... Gus Van	Apr.	28,'38†10....
International Rhythm 84,211 ... Ray Smeck and His Aloha Islanders	June	3,'38†10....
Latin Rhythm (3-5-38) 84,206 ... Jan Peerce	Feb.	18,'38†11....
Maids and Music 84,209.. Ray Fabing's Ingenues	Apr.	22,'38†10....
No Sale (4-2-38) 84,207.. Gogo De Lys	Mar.	11,'38†11....
Phoney Boy (12-25-37) 84,202 ... J. Harold Murray	Nov.	19,'37†11....
Radio Hookup, A 84,205.. Dorothy Stone-Chas. Collins	Jan.	25,'38†10....
Salt Shakers 84,210..... J. C. Flippen	May	13,'38†11....
Skyline Revue 84,200..... Paula Stone	Apr.	1,'38†11....
Sweet Shoe (1-1-38) 84,203. Rita Rio and Orch.	Jan.	14,'38†11....
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 2—Best Dressed Woman in America — Romanoff Treasures — Professional Children's School (12-18-37) 84,602.....	Nov.	5,'37†11....
No. 3—Baby Party—Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603 ...	Dec.	31,'37†10....
No. 4—Air Machine (2-26-38) 84,604.....	Feb.	25,'38†19...
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605 ...	Apr.	22,'38†11....
No. 6—Count of Ten 84,606.	June	17,'38†.9....
No. 7— ...	Aug.	12,'38†.....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Stuper-Visor, The (1-22-38) 83,202 ... Pat Gleason	Feb.	26,'38†17....
RADIO MUSICAL COMEDIES		
Photographer, The (6-18-38) 83,203 ... Jack Rice	June	17,'38†15....
Harris in the Spring (12-25-37) 83,501..... Phil Harris and Orch.	Dec.	3,'37†20....
Twenty Girls and a Band (1-22-38) 83,502..... Nick Stuart and Orch.	Apr.	8,'38†18....
RKO PATHE SPORTSCOPE		
Bit and Bridle 84,306.....	May	13,'38†11....
In the Swim (5-5-38) 84,302 ...	Feb.	18,'38†10....
Pinehurst 84,305 ...	Apr.	22,'38†.9....
Swinging Mallets 84,304..	Apr.	1,'38†10....
Underwater (6-25-38) 64,307 ...	June	3,'38†.9....
White Magic 84,301.....	Jan.	28,'38†10....
Windward Way 84,303....	Mar.	11,'38†10....
SMART SET		
Buckaroo Broadcast (3-26-38) 83,302 ... Ray Whitley	Apr.	22,'38†18....
Rhythm Wranglers (12-25-37) 83,301..... Ray Whitley	Dec.	17,'37†19....
SPECIAL		
Quintupland (2-26-38) 83,801 ... Dionne Quintuplets	Feb.	18,'38†19....
WALT DISNEY CARTOONS		
Boat Builders 84,108	Feb.	25,'38†.7....
Donald's Better Self (2-26-38) 84,109.....	Mar.	11,'38†.8....
Donald's Nephews 84,111..	Apr.	15,'38†.8....
Donald's Ostrich (1-1-38) 84,105 ...	Dec.	10,'37†.9....
Fox Hunt, The (6-18-38) 84,116 ...	July	29,'38†.8....
Good Scouts (6-25-38) 84,115 ...	July	8,'38†.8....
Lonesome Ghosts (12-25-37) 84,106 ...	Dec.	24,'37†.9....
Mickey's Trailer 84,112...	May	6,'38†.8....
Moth and the Flame, The (3-9-38) 84,110 ...	Apr.	1,'38†.8....
Old Mill, The 84,103.....	Nov.	5,'37†.9....
Pluto's Quintpuplets 84,104.	Nov.	26,'37†.9....
Polar Trappers, 84,114....	June	17,'38†.8....
Self Control (1-22-38) 84,107 ...	Feb.	11,'38†.8....
Wynken, Blynken and Nod 84,113 ...	May	27,'38†.8....

(THE RELEASE CHART--CONT'D)

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Nature's Wonders 2605	Dec.	3'37†
Laughing at Fate (11-27-37) 2604	Nov.	5,'37†.9½
Trailing Animal Stories (1-22-38) 2606	Jan.	14,'38†.9
MAGIC CARPET SERIES		
Italian Libya (12-4-37) 4704	Nov.	12,'37†10
Land of the Maple Leaf, The (1-22-38) 4705	Dec.	10,'37†10
Modern Dixie (2-12-38) 4706	Jan.	28,'38†10

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 41 (12-11-37) 2372	Nov.	15,'37†.9
No. 42 2373	Nov.	22,'37†.9
No. 43 2374	Dec.	6,'37†.9
No. 44 2375	Jan.	3,'36†.9
No. 45 (2-26-38) 2376	Jan.	29,'38†.9
No. 46 2377	Feb.	28,'38†.9
No. 47 2378	Mar.	21,'38†.9½
No. 48 2379	Apr.	11,'38†.9
No. 49 2380	Apr.	25,'38†.9
No. 50 (4-30-38) 2381	May	9,'38†.9
No. 51 (6-11-38)	June	13,'38†10
No. 52 (6-25-38) 2383	June	27,'38†.9
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37) 2164. Tex Lewis-3 X Sisters	Dec.	1,'37†17
Down on the Barn (2-26-38) 2167. Billy Jones-Ernie Hare	Feb.	23,'38†17
High Jack N' the Show (5-21-38). James Barton	May	18,'38†17
Latin Hi-Hattin' (4-30-38). Dorothy Stone-Chas. Collins	Apr.	27,'38†17
Music and Flowers (5-21-38). Block and Sully	June	15,'38†19
Oh, Say Can You Hear? (12-18-37) 2165. Merry Macs	Dec.	29,'37†15
Rhapsody in Zoo (12-11-37) 2166. Mark Plant	Jan.	26,'38†15½
Show For Sale (10-30-37) 2163. Big Apple Dancers	Nov.	3,'37†21
Somewhere in Paris (3-5-38) 2168. J. Harold Murray	Mar.	23,'38†17
Stars in Stripes 2172. Ed. East-Ralph Dumke	July	6,'38†17½
OSWALD CARTOONS		
Cheese Nappers 2288	July	4,'38†.7
Dumb Cluck (12-11-37) 2276	Dec.	20,'37†.7
Feed the Kitty	Mar.	14,'38†.7
Football Fever (12-4-37) 2274	Nov.	15,'37†.7
Happy Scouts	June	20,'38†.7
Lamplighter, The 2277	Jan.	10,'38†.7
Man Hunt (2-26-38) 2278	Feb.	7,'38†.7
Mechanical Handy Man (10-30-37) 2273	Nov.	8,'37†.7
Movie Phony News	May	30,'38†
Mysterious Jug, The (12-11-37) 2275	Nov.	29,'37†.7
Nellie, The Indian Chief's Daughter (6-4-38)	June	6,'38†.7
Nellie, the Sewing Machine Girl (5-14-38)	Apr.	11,'38†.7½
Problem Child, The (5-14-38)	May	16,'38†.7
Tall End (5-21-38)	Apr.	25,'38†.7
Trade Mice 2280	Feb.	28,'38†.7
Yokel Boy Makes Good (3-12-38) 2279	Feb.	21,'38†.7
Voodoo in Harlem 2289	July	18,'38†.7
STRANGER THAN FICTION SERIES		
No. 42—Novelty 2386	Nov.	1,'37†.9
No. 43—Novelty (12-4-37) 2387	Nov.	29,'37†.9
No. 44—Novelty (12-11-37) 2388	Dec.	27,'37†.9
No. 45—Novelty (2-26-38) 2389	Jan.	17,'38†.9
No. 46—Novelty (2-26-38) 2390	Feb.	21,'38†.9
No. 47—Novelty 2391	Mar.	14,'38†.9
No. 48—Novelty 2392	Apr.	4,'38†.8½
No. 49—Novelty (5-7-38) 2393	Apr.	18,'38†.8½
No. 50—Novelty 2940	May	2,'38†.9
No. 51—Novelty (6-8-11) 2941	June	6,'38†.9
No. 52—Novelty 2395	June	20,'38†.9
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec.	30,'37†23
Breathless Moments (2-26-38) 2160	Feb.	28,'38†19

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Toot Sweet 3025	Nov.	6,'37†
Fifi D'Orsay Rufe Davis Joe Palooka in "Calling All Kids"	Nov.	20,'37†17
Man Without a Country, The 3002. John Litel	Nov.	27,'37†.2 rls.
Here's Your Hat 3014	Dec.	11,'37†.2 rls.
Cookie Bowers		
One On the House 3026. Willie, West, McGinty	Dec.	18,'37†.2 rls.
Wedding Yells 3021. Ken Murray-Oswald	Jan.	1,'38†20
Script Girl 3009. Cross and Dun	Jan.	15,'38†
Romance Road 3003. Walter Cassell-Anne Nagel	Jan.	29,'38†19
Candid Kid, The (2-26-38) 3015. Josephine Huston	Feb.	12,'38†20
Waiting Around (2-26-38) 3027. Frank Libuse	Feb.	20,'38†20
Little Me 3010. Wini Shaw	Mar.	5,'38†.2 rls.
Romance of Louisiana 3005. Addison Richards	Mar.	12,'38†.2 rls.
Under the Wire 3022. Joe and Asbestos	Mar.	26,'38†.2 rls.
Got a Match 3016. Joan Abbott	Apr.	9,'38†.2 rls.
Hold That Ball 3028. Preisser Sisters	Apr.	23,'38†.2 rls.
Forget-Me-Knots 3011. Bernice Claire	May	7,'38†.2 rls.
Stocks and Blondes 3023. Gene Lockhart	May	21,'38†.2 rls.
Out Where the Stars Begin 3004. Evelyn Thawl-Jeffrey Lynn	May	28,'38†.2 rls
Prisoner of Swing. Hal LeRoy	June	11,'38†.2 rls.
Rise and Sing. Cross and Dunn	June	25,'38†.2 rls.
Rainbow's End. Eddie Peabody	July	2,'38†.2 rls.
COLORTOUR ADVENTURE (In Color)		
Mysterious Ceylon 3503	Nov.	20,'37†
Land of the Kangaroo (11-20-37) 3504	Dec.	18,'37†10
India's Millions 3505	Jan.	8,'38†
Malayan Jungles (2-5-38) 3507	Feb.	5,'38†10
What the World Makes 3502	Mar.	12,'38†
Crossroads of the Orient (4-30-38) 3508	Apr.	2,'38†
Toradja Land 3510	Apr.	30,'38†
Pearl of the East 3509	May	21,'38†
Mechanix Illustrated 3511	June	4,'38†.1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Danger—High Voltage 3303	Dec.	4,'37†.1 rl.
Alibi Mark 3304	Dec.	25,'37†.1 rl.
Bolted Door, The (2-5-38) 3305	Jan.	22,'38†13
Hit and Run (2-26-38) 3306	Feb.	19,'38†12
Shopgirl's Evidence 3307	Mar.	19,'38†
Dear Old Dad 3308	Apr.	16,'38†12
Wanderlust 3309	May	14,'38†.1 rl.
Dream Comes True, A 3310	June	6,'38†.1 rl.
Fighting Judge, The	July	2,'38†.1 rl.
LOONEY TUNES		
No. 42—Rover's Rival 3601	Oct.	9,'37†
No. 43—The Case of the Stuttering Pig 3602	Oct.	30,'37†
No. 44—Porky's Double Trouble (11-20-37) 3603	Nov.	13,'37†.7
No. 45—Pork's Hero Agency 3604	Dec.	4,'37†.7
No. 46—Porky's Poppa 3605	Jan.	15,'38†
No. 47—Porky at the Crocadero 3606	Feb.	5,'38†.7
No. 48—What Price Porky 3607	Feb.	26,'38†
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar.	19,'38†11
No. 50—Porky's Five and Ten 3609	Apr.	16,'38†
No. 51—Porky's Hare Hunt 3610	Apr.	30,'38†
No. 52—Injun Trouble 3611	May	21,'38†.1 rl.
No. 53—Porky the Fireman	June	4,'38†.1 rl.
No. 54—Porky's Party	June	25,'38†.1 rl.
MELODY MASTERS		
Mal Hallett and Orch. 3703	Oct.	23,'37†
Arnold Johnson and Orch. (9-11-37) 3704	Nov.	13,'37†10
Jan Rubini and Orch. 3705	Dec.	4,'37†.1 rl.
Henry King and Orch. 3706	Dec.	25,'37†.1 rl.
Leon Navaro and Orch 3709	Jan.	15,'38†.1 rl.
Enrie Madriguera and Orch. (2-5-38) 3708	Jan.	29,'38†10
Carl Hoff and Orch. 3710	Feb.	12,'38†
Benny Meroff and Orch. 3707	Mar.	5,'38†
Mike Riley and Orch. 3711	Mar.	26,'38†
Rubinoff and His Violin 3712	Apr.	16,'38†10
Carl "Deacon" Moore and Orch. 3713	May	7,'38†.1 rl.
Freddie Rich and Orch. 3714	May	28,'38†.1 rl.
Clyde Lucas and Orch.	June	18,'38†.1 rl.
Don Bestor and Orch.	July	9,'38†.1 rl.
MERRIE MELODIES (In Color)		
No. 47—Little Red Walking Hood 3403	Nov.	6,'37†
No. 48—Woods Are Full of Cuckoos 3404	Dec.	4,'37†.1 rl.
No. 49—September in the Rain 3405	Dec.	18,'37†.1 rl.
No. 50—Daffy Duck and Egghead 3406	Jan.	1,'38†.7
No. 51—My Little Buckaroo 3407	Jan.	29,'38†.7
No. 52—Jungle Jitters (2-5-38) 3408	Feb.	19,'38†.7
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar.	12,'38†.7
No. 54—A Star Is Hatched 3410	Apr.	2,'38†
No. 55—Penguin Parade (4-30-38) 3411	Apr.	23,'38†.7
No. 56—Now That Summer Is Gone 3412	May	14,'38†.1 rl.
No. 57—Isle of the Pingo Pongo 3413	May	28,'38†.1 rl.
No. 58—Katnip Kollege 3414	June	11,'38†.1 rl.
No. 59—Have You Got Any Castles	June	25,'38†.1 rl.
No. 60—Love and Curses	July	9,'38†.1 rl.
PICTORIAL REVUES		
No. 3—Dogs—Hollywood Rides (11-13-37) 3803	Nov.	13,'37†10
No. 4—Boxers—Dolls 3804	Dec.	11,'37†
No. 5—Ice Cream—Jockeys (1-29-38) 3805		
No. 6—Hockey—Shoes (2-5-38) 3806	Feb.	5,'38†10
No. 7—Dogs — Billiards — Lithography 3807	Mar.	5,'38†10
No. 8—Song Writers—Bowling 3808	Apr.	2,'38†
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr.	30,'38†10
No. 10—Beavers — Polo — Woolens 3810	June	4,'38†.1 rl.
VITAPHONE NOVELTIES		
All American Drawback (11-20-37). Edgar Bergen—"Charlie McCarthy"	Nov.	6,'37†11
VITAPHONE VARIETIES		
Puppet Love (9-11-37) 3902. Salici's Puppets	Oct.	2,'37†11
Roping 'Em Alive 3903	Nov.	6,'37†.1 rl.
Vitaphone Frolics 3904 (11-20-37). Jack & Loretta Clemens	Dec.	4,'37†10
Unreal Newsreels 3905	Jan.	8,'38†
Ski Flight 3908	Jan.	22,'38†.9
Alibi Time (2-19-38) 3906. Radio Ramblers	Feb.	12,'38†11
Vitaphone Gambols 3907. Chaz Chase	Mar.	19,'38†.1 rl.
Mr. & Mrs. Jesse Crawford 3909	Apr.	9,'38†.9
Juggling Fool, The 3910. Bobby May	May	14,'38†.1 rl.
Vitaphone Capers	June	18,'38†.1 rl.

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Beautiful and Gay Budapest (5-14-38)		10½
Fabulous Marseilles (6-18-38)		10½
Historic Sites, Normandy Coast (6-25-38)		10½
Hong Kong, Gateway to China (2-19-38)		11
Manila (2-26-38)		11
Old Towns of Normandy (4-9-38)		10
Resorts and Quaint Towns of the Blue Coast (5-21-38)		10½
Singapore (2-26-38)		11
HOFFBERG		
Skiing on Your Feet	Jan.	14,'38†
Catalina Island	Nov.	12,'37†
LENAUER		
Datelines (6-18-38)		8
MODERN		
America Marching On (1-29-38)		10
SANDERS		
Life in Lapland (2-12-38)	Feb.	18,'38†.8½
SYMPHONIC		
Tannhauser (6-4-38)		16

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (15 episodes). Gordon Elliott-Kermit Maynard	June 30,'38†	(each)
Mysterious Pilot, The (12-25-37) 8140. Capt. Frank Hawks (15 episodes)	Dec. 9,'37†21	(each)
Secret of Treasure Island, The (4-9-38) 8160. Don Terry-Gwen Gaza (15 episodes)	Mar. 17,'38†19	(each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201. Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38†	
Fighting Devil Dogs, The 7501 (5-28-38). Lee Powell-Herman Brix	May 28,'38†18	(each)
Hawk of the Wilderness 7301	Dec. 3,'38†	
Lone Ranger, The 7401 (2-5-38). Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†18	(each)
Zorro Rides Again 6461. John Carroll-Helen Christian	Nov. 20,'37†	

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38). Johnny Mack Brown-E. Hansen	July 5,'38†20	(each)
Flash Gordon's Trip to Mars (2-19-38) 2581. Larry Crabbe-Jean Rogers (15 episodes)	Mar. 21,'38†20	(each)
Red Barry. Buster Crabbe-Frances Robinson		
Tim Tyler's Luck (11-37-37) 2881. Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37†.2 rls.	

J. C. JENKINS—HIS COLYUM

Norfolk, Nebraska

Dear Herald:

We put a dime in a slot machine and that's gambling, but if we put ten bucks on the sorrel mare, that's speculating.

We don't like to be termed a gambler, and so when we cast a plug into an open spot in the splatterdock we speculate that we'll get a bass. A young couple get married; they don't gamble, they speculate. He speculates that he has drawn an American Beauty rose when it is not unlikely that he drew a Canadian thistle. She speculates that she has drawn a permanent meal ticket with huckleberry pie and chocolate ice cream for dessert, and it might be that her dessert will consist of beans and sowbelly with dill pickles. But at that they have the best of the rest of us for they have Reno to fall back on, while we have to fall back on the county.

There is one sure thing, however, that we can speculate on to a certainty, and that's taxes. We know, for we recently returned from the treasurer's office with a pocketbook as flat as a sow's ear.

▽

M. Bemond operates the Ord Theatre at Ord, Nebraska, and Ord is in the midst of the best popcorn district in the state, and many a theatre boy is furnishing his patrons with Ord popcorn. Our guess is that Mr. Bemond had something to do with that too.

▽

Jevver hear of Joe Lucas? Joe owns the State theatre at Central City, Neb., and the State theatre at Idaho Springs, Col., and Joe asked us to have the HERALD sent to both theatres. No further evidence of his excellent judgment is necessary. The jury is dismissed.

▽

Henry Youngman observes that "when we are broke we are sure to have no friends, but when we are rich we have no friends we are sure of." How true that is. When we were poor we didn't have a friend on earth, but now —well, we haven't any yet that we know of.

▽

South Sioux City, Neb., is just across the Missouri river from Sioux City, Iowa, and you run out of one right smack dab into the other, that is, provided you have the price of the toll.

South Soo is in the "White Spot" and that may be why Sioux City, Iowa, is afflicted with the jim jams. A. E. Thacker owns and operates two theatres in South Soo, both good ones, and his new one is a honey, good enough for anybody. A. E. writes us that he wants the HERALD. Sure he does.

▽

The people of the Goodall Electric theatre equipment company of Ogallala, Neb., have been constant readers of the HERALD ever since Heck had pups that time, and they ask us to keep them in the Herald family. We know of no more laudable ambition than to have our name listed with the Herald folks. It's a sign of intelligent progress.

▽

Steve Farrar of the Orpheum theatre at Harrisburg, Ill., evidently hasn't forgotten us, for he sent us his check to have the HERALD sent to the Orpheum and to Charley Farrar of the Grand at Vienna. Steve was very nice to us when we called on him several years ago.

▽

We have been trying to forget Joe Hewitt of the two theatres at Robinson because he beat us playing golf once, but that's not so surprising when we remember that he handled the score card. How we'd love to see Joe and Mrs. Joe and our good friends who operate the theatre at Oblong.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 82, Vol. 20.—Philadelphia celebrates Constitution anniversary....Freighter on maiden voyage runs on Great Barrier Reef....Auto daredevil has three accidents in a row....Ballet on skates in New York night club....Harold Ickes and bride....New Japanese cabinet....Lew Lehr....Fashions....Sports in Long Island, Switzerland and California.

MOVIETONE NEWS—No. 83, Vol. 20.—President and Swedish prince at Wilmington ceremonies....Manila volcano goes into violent eruption....Fokker turns hand to ship building....Olympian train crashes second time in week....Florida aquarium opened....Crown fastest typist....Mass drill in Prague....Lew Lehr....Aviation....Sport....Royalty in the news.

NEWS OF THE DAY—No. 280, Vol. 9.—Spy round-up started by Uncle Sam....Philadelphia children salute Constitution....First U. S. aerial tramway opens....''Knights'' joust with robot Saracen....Bathing style show in Paris....Ickes brings bride home....First aid for flying dancers....Yachts off in Bermuda race ....Louis tells how he won fight.

NEWS OF THE DAY—No. 281, Vol. 9.—Filipinos flee as roaring volcano threatens disaster....President at Swedish fete hails peace....Typewriter marathon ....Submarines added to Italian Navy....Italian town holds flower festival....Franco's troops take Castellon....Harvard trims Yale in rowing....U. S. horse wins British classic.

PARAMOUNT NEWS—No. 93.—43 yachts race from Newport to Bermuda....Miners picket in battle for railroad spur....Secretary Ickes returns with bride ....Marshall Field, Jr. weds Joanne Bass....Praha students in mass drill....Britain's royal princesses prepare for Paris trip....Nebraska Legislature adjourns still free of bonded debt.

PARAMOUNT NEWS—No. 94.—Ascot turf meeting held....Jews unite to fight persecution....Italians celebrate Piavo battle....John Nance Garner....50,000 attend mass on Canadian Plains....Swedish prince ill, misses U. S. welcome....Spain's "Lost Division" escapes over border....Florida aquarium formally opened....School's Out!

RKO PATHE NEWS—No. 97, Vol. 9.—Louis successfully defends crown....New Mexico Militia battle grasshoppers....Dan Beard honored on 88th birthday ....America's first air tram opens....Secretary Ickes home with bride....Townsendites hold third convention....Ship crew tests fireproof suits....Gypsies move to cities....Yachts off in 635 mile race.

RKO PATHE NEWS—No. 98, Vol. 9.—President greets Swedish prince....Demonstration coal mine opened....English royalty reviews Girl Guides....Science studies sky secrets....Norman Thomas attacks Mayor Hague....French test Atlantic clipper model....Walt Disney honored by Harvard....Long shot wins French steeplechase.

UNIVERSAL NEWSREEL—No. 678, Vol. 10.—Lawrin wins trial stakes....Ickes and young bride home....Aerial tramway has debut....President home from son's wedding....Veterans celebrate amity....Constitution has birthday....Quaint tilting tourney held....City modeled in miniature....Boy Scouts honor Dan Beard....Bathing models shown in Paris....Corpus Christi fete held....Louis and Schmeling weigh in for fight.

UNIVERSAL NEWSREEL—No. 679, Vol. 10.—Dedicate Swedish monument at Wilmington....President's fireside chat....Harvard "old grads" hold reunion ....Launch Italian submarines....Eucharistic Congress held in Quebec....Flower festival in Italian city....Club includes couples married 50 years....Motorcycle race on Isle of Man....New racing car ....Soccer....Rowing.

National Decency Legion Classifies 13 Pictures

Of 13 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were found unobjectionable for general patronage, four were listed as unobjectionable for adults and one cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Cowboy from Brooklyn," "Keep Smiling." "Lord Jeff," "My Bill," "Pride of the West," "Riders of Black Hills," "Romance of the Limberlost," "Speed to Burn." Class A-2, Unobjectionable for Adults: "Having Wonderful Time," "Das Maedchen von Gestern Nacht" (German)) "Men Are Such Fools," "We're Going to be Rich." Class B, Objectionable in Part: "The Rage of Paris."

Takes Post in England

L. R. Avery, former secretary-treasurer of Associated Screen News, has arrived in England to take over the post of director of publicity in the United Kingdom of the Canadian Department of Trade and Commerce. T. S. Morrisey has succeeded him at Screen News.

Musical Short Completed

Musart Productions has completed production at the Film Art Studios of the first of a series of six Russian gypsy musical shorts. Edgar G. Ulmer directed with Michael J. Gann supervising.

Abbotts Return from Paris Film Exhibition

John E. Abbott, director of the Museum of Modern Art Film Library, and Mrs. Abbott (Iris Barry), curator of the Library, returned to New York this week after a trip to Paris, Berlin and London. Mr. and Mrs. Abbott went abroad six weeks ago to supervise the installation of the motion picture section of the exhibition of American Art in the Jeu de Paume Museum, Paris.

The exhibition includes a step-by-step record of the making of a film and the showing of three 55 minute film programs several times daily. The programs trace, in brief highlights, the history of the American motion picture from 1894 to 1937.

Zeidman Joins Browne As Production Head

Bennie Zeidman has been appointed executive vice-president in charge of production, of Malcolm Browne Pictures Corporation, with headquarters in Hollywood. Mr. Zeidman is now preparing the scripts and cast for the first of the 20 productions to be distributed by Malcolm Browne.

Mr. Browne returned to New York this week from an extended trip to the middle west, where he arranged states rights distribution for the company's product, and in Cincinnati signed a contract with Lee Goldberg of Big Feature Rights Exchange for western Ohio, Kentucky and Indiana, and with Anne V. O'Donnell of Monarch Pictures Company, of Detroit, for Michigan territory.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

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VACATION BOUND? TAKE ALONG THIS BIG book bundle—swell reading! Only $1.39 for Sloane's "Motion Picture Projection," Mancall's "Servicing Projection Equipment," and Benson's "Fundamentals of Television." Order yours today. S. O. S., 636-AD Eleventh Avenue, New York.

THE 1938-39 EDITION OF THE INDUSTRY'S INternational reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and you will receive one of the first copies postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

"DECENCY IN MOTION PICTURES," BY MARtin Quigley, published by Macmillan. Every theatre executive should read it and every theatre should own it. Price $1, postage paid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION— Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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JUST TO SHOW YOU HOW YOU SAVE AT S.O.S. Voco-chrome sound screens, new stock, 19½c sq. ft. Gold bronze exit boxes, new, $1.39. 10¼" reflector units, conversion type, new, $14.95. Sound opticals, $4.95. Film splicers, $3.99. Film cabinets, $5.95, up. Exciter lamps, 29c. Standard photocells, $2.95. Electric clock and attraction board, $11.95. S. O. S., 636-AD Eleventh Avenue, New York.

ONE BATTERY DRIVEN PUBLIC ADDRESS system, $40; Burroughs portable adding machine, $35. CAMILLA THEATRE, Camilla, Ga.

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16 MM. CAMERA IN GOOD CONDITION, PREfer Bell & Howell. Will pay cash for bargain. Will also take 16 mm. projector but only prefer camera now. BOX 917A, MOTION PICTURE HERALD.

WILL BUY FOR CASH ALL TYPES OF PROjector heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

ONE USED 35MM. SOUND ON FILM EQUIPment. Late Holmes preferred. V. A. ANDERSON, Gary, Minn.

WANTED TWO RCA SOUNDHEADS, STATE lowest price. I. KAMODE, 5404 N. Clark, Chicago.

THEATRES

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THERE ARE HUNDREDS OF PEOPLE IN THE motion picture business looking for theatres. They all read Motion Picture Herald. If you want to sell, why not let a Herald classified ad develop prospects for you? MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR SALE. TWO DELUXE THEATRES IN northern half of Iowa. Will sell either one or both. Apartments above both theatres. Business better than good. BOX 1024, MOTION PICTURE HERALD.

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Free Shows Spreading, Exhibitor Groups Warn

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Wage Law Applies to Sales, Not to Exhibition

Distributors Move Along On New Conciliation Plan

Italy Acts Officially to "Freeze Out" Hollywood

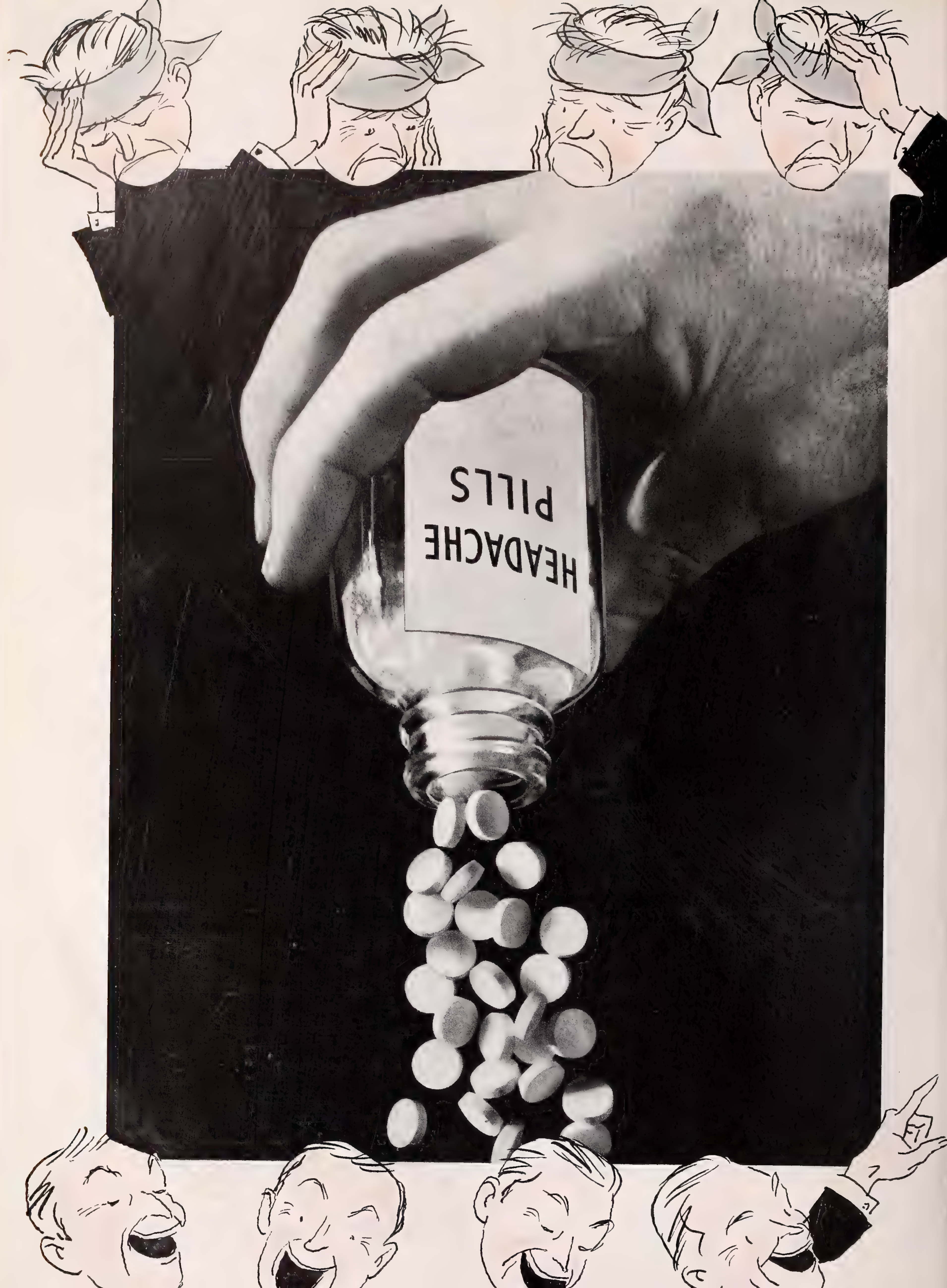
Censors Approve Films Of Organized Industry

U. S. Looks to Hollywood To Aid Cultural Progress

Radio Networks Show Gains in Broadcasts

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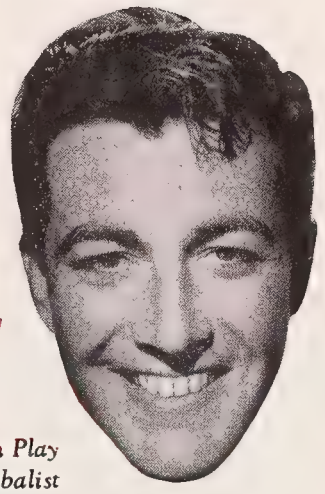
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THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 2 — July 9, 1938

"MONOPOLY"

WHEN Ringling's big top was folded and shipped off to Sarasota the other day in mid-season, as culmination of a labor dispute, it was a signal of something that has happened in this America, something that is still in the process of happening—all made pointed, poignant and particular to the world of showmanship.

If one may pause the moment between larger concerns and the lesser and personal, mayhap the passing of the eternally ebullient and optimistic Mr. Dexter Fellows before this dark hour was less a tragedy than survival might have been, for him.

It seems just possible, even unpleasantly probable, that the last stand of larger showmanship is the motion picture, as the art and industry that it is today.

The stage has become a WPA project, a "nationalized" institution in the hands of entrepreneurs of the undeclared revolution. The Radio, war born, has grown up under Federal surveillance, and has been building the while a heritage of precedence and rules for Television, destined also never to have a free day.

There has been enough in the public prints of the last five years to indicate that the public press, most conspicuously the newspapers, have seen and continue to face a problem of the survival of what we would like to call a "free press."

Ample indeed is the evidence that there are forces that would seek and hold possession of all of the media of address to the multitudes.

Enthusiasm for that program might be had if indications could be seen of the special nature of the salvation of the masses to be so promulgated.

The motion picture, important among the technological industries, must be concerned with all that pertains to industry. The motion picture is integrated with the whole of the national and international fabric, not alone in the terms of its end-product of entertainment, but in every step of the process by which it is created. The motion picture is silver, cotton, and all manner of metallurgical things. It is labor and inspiration and zeal and genius. It includes the shimmers of the rainbows and the whimsy of madmen and the ditherings of glorious fools, the memories of minnesingers, along with as much from the savants and sages as the audience can take.

And all industry now must view with immediate concern such acute promises of special attention as the current emphasis of address under the White House project of "study of monopoly."

THE very phraseology of the program is pungent with presumption. "Monopoly" is taken over from the vocabulary of description to be made a term of indictment. It is made a word of hate, even as in a somewhat earlier day "trust" was shouted to incite distrust.

The motion picture was born of a monopoly. It was the monopoly of inventive intelligence centered in a train-butcher-telegrapher-experimenter by the name of Edison, "under privileged" likely as not. It achieved practicality through another monopoly, which consisted of the intelligence of an attic dark-room experimenter, the bank clerk son of a widowed Rochester boarding house keeper by the name of Eastman. He probably was "under privileged," too. Neither, to be sure, while we dally with phrases, was a "forgotten man" because neither had previously been heard from. These men were ruthless monopolists, seizing as they did these golden opportunities, right in the faces of several million others who had the same rights and privileges of invention and creation.

The dream hungry masses buying the wares of the screen created and empowered an industry. In that industry neither capital nor patent control nor any device of monopoly privilege prevailed. The last Edison picture was made in 1916, and that was some years after the name had become all but unknown on the screen. A new dynasty of masters of the movies had arisen on the authority, the "mandate" if you like the word, of the masses who cast votes at the box office in their free choice of getting their money's worth.

No one has ever really ruled the box office but the customer.

THE customer has always encouraged success. That has inevitably led to various, but diverse, concentrations of skill and capital. The demand for the superior product has empowered the superior producer. The demand for the best in presentation and exhibition has created the mechanisms and concentrations of that service. In so far as the larger institution has been able to render larger service it has come into being. When the institution has become too big it has disintegrated by natural, inevitable processes. An example is afforded, if you chance to remember, in a certain outgiving on this page a few years ago under the title of "Too Dam Big," which was a discussion of certain analogies between the dinosaur and the ponderous Publix, which presently broke up into entities small enough to function. There is a larger law that no Congress or dictator will ever put on the books, that rules.

A neat, compact and explicit demonstration of the creative force of the automatic processes of demand from the masses is afforded in the current spec-

(Continued on next page, bottom of column 1)

THE constructively minded majority will view with interested anticipations the formation of the Distributors' Committee to deal with a recasting of relations between Distribution and Exhibition—in official words: "for the solution of such trade problems as are still matters of contention." ¶ The procedure has the normal, reasonable aspects of operation in an industry which has so long, and on the whole so successfully, tended to its own business by interior regulations and disciplines. ¶ It is inevitable, in an industry so filled with competitions and complexities of function and mechanism as this, that there must be from time to time interludes of both adjustment and readjustment. Meanwhile the whole fabric of American industry, from steel to shoe-laces, is in varying steps of like processes. Inevitably the motion picture, the most intimately and yet broadly merchandised of products, must, for reasons quite as much external as internal, share in the reactions of the day. ¶ The selection of Mr. Sidney R. Kent as chairman of the committee of adjustment is at once both a recognition of his high status in that difficult mid-region between distribution and exhibition, and an earnest of sincere purpose in the project.

This Week

Free Show Protest

Exhibitor protests against free shows sponsored by merchants in the south and middle west have attracted the attention of the Motion Picture Copyright Protection Bureau, maintained by distributors to police copyrights and prosecute in cases of bicycling. It is claimed that in many cases the free shows make use of feature picture prints which are bootlegged from exchanges or illegally duplicated. Jack Levin, head of the Bureau, suggests that exhibitors suspecting the use of illegal prints communicate with Bureau headquarters in New York.

See page 21.

Postponed Fireworks

Although the Folkestone summer conference of the Cinematograph Exhibitors Association passed without untoward incident it was not for lack of reason for disagreement and high dispute but rather because controversial issues were firmly subdued and their discussion postponed to a later and more propitious moment. The press, watching the conference anxiously, had reason to believe that the unity and solidarity exhibited in the fight on grading is not too strong and that future internal harmony will result only from extensive effort by the leaders.

Aubrey Flanagan analyzes the conference on page 34.

FOR REFERENCE

Editorial	Page 7
The Hollywood Scene	Page 27
This Week in Pictures	Page 10
Release Chart	Page 51
Managers' Round Table	Page 43
In the Cutting Room	Page 25
Showmen's Reviews	Page 28
Asides and Interludes	Page 37
In the Courts	Page 42
In the Newsreels	Page 42
Short Subjects on Broadway	Page 36
What the Picture Did for Me	Page 39
British Studios	Page 36
Deaths of the Week	Page 42
Technological	Page 61

"Action Without Talk"

A distributors' trade practice committee, considering plans for a self-regulation program for distributor-exhibitor relations continued its work this week under a policy of "action without talk." The committee was represented as being determined to proceed in the face of any conservative attitude which may be displayed by the legal representatives of the film companies. Tryree Dillard, a member of Loew's legal staff, declared that so far no formula has been found which, in the opinion of attorneys, will protect the company against lawsuits by aggrieved exhibitors.

Details are on page 16.

Wages and Hours

Application of the Labor Standards Act, the wages and hours bill passed by Congress in its closing moments, to the motion picture industry is as yet uncertain. Washington observers believed that the distribution branch would certainly come under its provisions, that independent exhibitors operating purely locally would be exempted, that the status of large circuits was uncertain. The case of production likely will be settled by a supreme court decision on whether or not it is in interstate commerce, growing out of the producers' protest that the recent National Labor Board ruling was invalid.

The bill is discussed on page 14.

"MONOPOLY" . . . . . *An Editorial* . . . . . Continued from preceding page

tacular success of "Snow White and the Seven Dwarfs." Mr. Walt Disney came out of the Nowhere-much hardly more than ten years ago and today is acclaimed an international, well near cosmic, success. He did not build a better mouse trap, but instead a better mouse. No one knew Mickey was the better mouse except the customers. "Snow White" is a monopoly product consisting of Mr. Disney's "know how" and about a million dollars of manpower and materials. Someway it would seem difficult to anticipate that a WPA picture industry might give us a "Snow White," or even a "Snow Pink."

There are conspicuous opportunities as wide as the amusement map of the United States, and some of the rest of the world, for successes as great as Mr. Disney's. He enjoyed no special opportunity, found no special encouragement. He will afford a nice case study for inquiry into "monopoly."

THE motion picture is less susceptible than the product of any other of our great industries to final control. It has repeatedly and almost continuously broken through every commercial cordon. In 1910 all competent, and some incompetent, producers were allied, every exchange and every projection machine was under license. By 1914 that picture was demolished, by "Independents" who did a better job for the public. About 1917 it was charged that Mr. Adolph Zukor with his Famous Players-Lasky corporation had control of 80 percent of the industry's creative talent. Mr. Samuel Goldwyn escaped. Mr. Louis J. Selznick was never corralled. Mr. J. D. Williams proved elusive. In 1928 it was said that, empowered by sound and its machines, the "big electrics" would rule the industry, inexorably and forever. Since then the "electrics" have been mainly concerned with how to let go of what they got ahold of. Then the cry was "the bankers are the bosses." Lady Hollywood and all the customers, too, were to be under the heel of Wall Street. Money was king.

Then the biggest of the banking partners of the industry wrote off about forty million dollars worth of mishaps or misjudgments. And presently, demonstrating once again the degree of free opportunity, appeared Mr. Joseph Schenck, equipped with some "know how" and a slender wisp of a man, Mr. Darryl Zanuck, whose capital consisted of ideas, to salvage what had promised to be one of the industry's biggest corporate debacles.

It would seem that not only is gold where you find it but it is made of what it is.

The indications are that the monopoly hunters, the regulators and the bureaucrats will likely have no more luck doing things about the motion picture industry than others have had. But it may be easy enough for them to make quite a mess while they are trying.—TERRY RAMSAYE

Threats from Chicago

A delegation said to represent 100 independent Chicago exhibitors and circuits was in New York this week to present to distributors demands for alleviation of what was described as an impossible clearance and zoning situation in Chicago, second largest motion picture market in the country. The aggrieved delegation, headed by Aaron Saperstein, president of Allied States Association of Illinois, claimed that the Balaban and Katz circuit, dominating the exhibition field in the Chicago territory, receives unreasonable and unfair concessions on clearance and zoning because of its buying power. The situation, they said, has been aggravated in the last 12 months by B & K's use of double features, doubling the number of feature pictures which receive clearance protection. Threats of a comprehensive anti-trust suit were heard.

The committee is quoted on page 13.

Monogram Studio

George W. Weeks, Monogram director of sales, this week announced that his company will construct its own studio in Hollywood. However, he did not disclose the location or other details concerning the project. In making the announcement, Mr. Weeks declared: "Exhibitor reaction to such of our pictures as 'Boy of the Streets' and 'Girl of the Limberlost,' recently released, makes this move necessary. We have aimed to reach the man in the street. It has been proved that the man who rides the street car must be served. Our policy is to please him." Mr. Weeks also referred to double bills by saying: "It has often been demonstrated that the second picture is the dessert of the dinner. When the first course is indigestible the dessert frequently makes the whole meal enjoyable."

Hollywood's Role

Pointing up the industry's progress in developing its motion pictures to a higher standard, the Government's National Resources Committee, constituted chiefly of Cabinet officers, reported to President Roosevelt this week that films will play an important part in the cultural improvement of the nation as it approaches its peak of population.

The committee told the President that the trend in film content is running away from the "vulgar," and toward a higher quality. The report is detailed on page 21.

German Rules

As was generally expected, it was officially announced in Berlin this week that all regulations covering the German film industry and the importation of foreign films have been extended by official decree to Austria.

To Increase Holdings

Atlas Corporation expects to increase its holdings of RKO stock and debentures this month by acquiring an additional one-twelfth of the RCA's interest. The move will be made in order to comply with the requirements for obtaining a six months extension of Atlas' option to purchase the balance of the RCA holdings. Under the provisions of the option Atlas was privileged to acquire the remaining 555,254 shares of RKO common stock and $4,485,550 fact amount of debentures held by RCA for $5,500,000 up to July 1st. With no action being taken by that date, Atlas may obtain an extension by acquiring one-twelfth of the remaining holdings for $500,000 during July. This action would increase the Atlas investment in RKO to more than $6,000,000 and would increase its holdings of RKO securities to approximately 700,000 shares of common and $5,700,000 face amount of debentures.

Stock Appreciation

Gaining in value more than $50,427,000, motion picture stocks on the New York Stock Exchange kept pace with industrial leaders in the upswing that sent all prices of securities soaring, the film group rising from $618,200,875 to $688,627,875 in a few days.

The movement is outlined on page 15.

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Increased Business

Increased business for the Columbia Broadcasting System during the first six months of 1938 as compared to the same period in 1937 was estimated this week and, at the same time, the Mutual network reported a 15 per cent increase for the same six months. The cumulative billings for Mutual during the first half of this year aggregated $1,342,182 as compared to $1,165,620 in 1937. Other developments in the fields of radio this week included the announcement of the results of two surveys. One was conducted by the Bureau of Advertising of the American Newspaper Publishers' Association, and the second, by the bureau of home economics of the Department of Agriculture.

The survey results are included in a story on page 26.

Federal Theatre

The Federal Theatre Project has widened its activities in Chicago, where there has long been a dearth of legitimate theatre shows. Officials of the government-sponsored project said this week that they had undertaken to operate the Selwyn theatre in the Loop in cooperation with the Shubert interests.

The first Federal Theatre play at the Selwyn is "Master Jim," a production with which the theatre will compete with the professional and commercial theatre at standard box office rates.

Italian Independence

A "five-year-plan," designed to increase Italian film production from its present level to approximately 250 pictures annually, has been inaugurated by Italy, Joseph D. Ravotto, MOTION PICTURE HERALD correspondent, reported from Rome this week. The plan, according to Mr. Ravotto, is to reverse, within five years, the film figures of last year when 38 films were purchased in Italy and 235 were imported, 75 per cent of which were of American origin.

Mr. Ravotto's article explaining the situation in detail is on page 17.

Investigation Asked

Abram F. Myers, general counsel of Allied States Association, in a letter to a member of the joint Congressional committee which is beginning its big business investigation, this week asked that a study be made of the "organization, financing policies and practices" of the motion picture industry, charging that the producer-distributors' present practices not only drive independents out of business but regulate those who remain in business.

The letter is reported on page 13.

This Week In Pictures



GEORGE K. SPOOR, founder of the Essanay Studios, early among the industry's "majors", congratulates Herman A. DeVry, right, at a banquet celebrating Mr. DeVry's 25th anniversary in the industry given in Chicago by the National Conference on Visual Education and Film Exhibition.

Jerry Scholer, below, manager of the Warner Ohio theatre in Sandusky, Ohio, who has been appointed a member of the civic affairs and public relations committee of his town's Chamber of Commerce.





Cosmo-Sileo Photo

W. G. Van Schmus, managing director of the Radio City Music Hall, is host to New York's notables at a reception for Walt Disney, fresh from academic honors at Yale and Harvard, in the studio apartment atop the New York theatre. Mr. Van Schmus and Mr. Disney, left to right, above, with Roy Howard, editor-in-chief of the New York World-Telegram*; Mrs. Ogden Reid, vice-president of the New York* Herald-Tribune*; David Sarnoff, president of RCA, and Merlin Hall Aylesworth, publisher of the* World-Telegram.



Chicago exhibitors and distribution representatives honor Sam A. Shirley, retiring MGM district manager, at a luncheon in the Blackstone Hotel, left. At the speakers table are Bob Workman, MGM Minneapolis branch manager; Walter Bronson, RKO district manager; Eddie Silverman, Essaness circuit; Aaron Saperstein, president of Allied of Illinois; James Costen, Warner district manager; J. E. Flynn, MGM district manager; Clyde Eckhart, 20th-Fox Chicago; E. M. Saunders, MGM western sales manager; Doc Banford, MGM branch manager; Walter Immerman, Balaban & Katz; and Allen Usher, Paramount, Chicago.



Alfred Hitchcock, above right, English director on his first visit to Hollywood is welcomed at a luncheon in the Paramount studio restaurant by Frank Tuttle, Paramount director.



Shirley Temple meets J. Edgar Hoover and presents the chief of the Federal Bureau of Investigation with the gold badge of an honorary member of the Variety Clubs of America, the presentation being supervised by A. Julian Brylawski, Washington chief barker.





Against the delicate romantic background of Vienna in the 19th century MGM's newest spectacle production will project the life and music of Johann Strauss whose fictionalized biography is given titular significance as "The Great Waltz." Rich in cast names the picture will star Luise Rainer and Fernand Gravet, right, and will frame the screen debut of Miliza Korjus, above, Viennese diva who is the latest addition to the studio's list of outstanding singing stars. Background and settings will be lavish in the tradition of the material and full and expensive attention has been paid to the technical necessities. Direction is by Julian Duvivier.

In the current trend toward romance and adventure diffused and glorified by the mantle of history Paramount is offering Justin Huntley McCarthy's drama of the dashing Francois Villon, French romantic who comes easily to mind when deeds of derring-do are mentioned. Ronald Colman, right, will portray Villon in that episode of his almost legendary life in which he becomes Chief Constable of Paris on the grim condition that he rout the besieging Duke of Burgundy. Supporting him will be Frances Dee, Basil Rathbone, Ellen Drew and many competent players. Frank Lloyd as producer and director has laid out and followed one of the most intensive production programs ever attempted at the studio.



British Exhibitors Meet at Folkstone

FRESH from their unified and vigorous attack on the Kinematograph Renters' Society in the matter of grading and looking forward to the settlement of other long rankling grievances through the machinery for negotiation which was set up following that fight, British exhibitors, members of the Cinematograph Exhibitors Association, met in summer conference at Folkestone to discuss the state of the industry and ponder future plans. Random photographs of officers and members at the conference and at the water carnival which featured the social calendar are presented on this page.



Tommy France, left, moving spirit of the Cinema Veterans and chairman of the London and Home Counties Branch of the CEA with Councillor F. J. Spickernell, Portsmouth exhibitor and Lord Mayor of that city.



Kenneth Nyman, above, CEA president, watches the swimming events with Mrs. Nyman and the Mayoress of Portsmouth.



Arthur Dent, general manager of Associated British Distributors, Ltd., and Alec B. King, Scottish exhibitor and member of the new Films Council, right.



Captain Paul Kimberley, second from left, chairman of the exhibition committee and English chief of National Screen Service, with his two daughters and his son.



Morris M. Levy, leading spirit of the Kent Branch of the CEA which was host to the exhibitors at the Folkestone conference.

Mr. Nyman greets the Mayoress of Portsmouth on her arrival at the conference, below.



CHICAGO INDEPENDENTS MARCH ON NEW YORK DEMANDING DEAL

Monogram Leads Independent Distributors' Uprising Against Attempts to Settle Chicago Clearance Dispute: No Duals

A group of independent exhibitors, said to number about one hundred, up in arms for a year over socalled "aggressions" of major interests in Chicago, second largest film market in the country, sent a secret delegation to New York on Wednesday to make "final" demands that the "unfair" Chicago clearance-and-zoning situation be corrected without further ado.

Settlement, either by "cooperation or correction," is the independents' ultimatum, and by "correction," the independents have let it be known, is meant an anti-trust suit in the federal courts, possibly instituted by 100 owners, against Balaban & Katz and the large distributors, because of the present clearance accorded B & K to, the independents say, the detriment of the city's subsequent-run theatres. Talk of a "war chest" has been heard.

Balaban and Katz is the predominating circuit in Chicago, controlling some 50 houses in the city alone. The circuit is about 97 per cent controlled by Paramount, of which Barney Balaban, one of the B & K circuit founders, is the president.

The basis of the argument is that there are 300 subsequent-runs in the Chicago district, that nearly every one of them is affected, more or less, by the clearance protection afforded Balaban and Katz through its buying power, and that B & K uses twice as many features on a double-bill policy under the existing clearance as the circuit did when it ran single features under the same protection. A speed-up of availability of product is demanded.

Chicago's "secret" delegation—comprised of Aaron Saperstein, president of the local Allied exhibitors' organization; Eddie Silverman, head of the independent Chicago circuit known as Essaness, and one of the independents most affected, and Joe Rosenberg, legal chief in the fight—left Illinois Tuesday afternoon aboard the Twentieth Century, Ltd., arriving in New York early Wednesday. They set up a base of operations at the St. Regis hotel, in Fifth Avenue. Mr. Rosenberg, besides guiding the legal procedure in the present argument, also represents Mr. Silverman and Essaness, through the law firm of Rosenberg, Stein and Rosenberg.

After letters were sent last week to all distributors Mr. Rosenebrg said legal action would be taken within a few days unless they were answered, threats of a suit echoing similar threats expressed from the same quarters over a period of months. Papers in a suit in the present controversy are understood to have been drawn and await filing.

Not known generally is the probability that the independents are willing to forego their legal attack if B & K abandons its dual bill policies for singles, which would release more product to the independents.

Spokesmen for the organized industry said Wednesday that any open fight between the independents and majors over trade practices would be most unfortunate at this time, in view of last week's declaration by the majors for self-regulation and their appointment of a committee headed by Sidney R. Kent, president of Twentieth Century-Fox, to formulate such a program, and in view of the visit of executives to President Roosevelt, during which they told Mr. Roosevelt about the "encouraging picture . . . of the continued progress in self-regulation by the motion picture industry." This comment presumably relates to federal investigation of trade practices on numerous complaints of distributors' "aggressions" as filed with the Department of Justice in the past year by independents.

Nor would controversy end with B & K's restoration of single feature policies, if they should.

"If the independents' representatives are in New York for relief from clearance, that is a matter between buyer and seller, and we will play no part in that picture," declared Edward A. Golden, vice-president of Monogram Pictures, and generally accredited spokesman of independent distributors for furtherance of double bills. "But if they are here to foster any conspiracy for the elimination of double bills we are very much interested."

Elsewhere, however, it was learned that Mr. Rosenberg as counsel for the independents spoke with Mr. Keough at the Paramount home office and officially presented the exhibitors' demands for elimination of double bills in Chicago.

That the independents will fight for singles is the conclusion of those on the "inside" in Chicago, this being based on Attorney Rosenberg's assertion that the present clearance setup with double bills "throws everything to Balaban and Katz." He is understood also to hold that this is in violation of the consent decree entered into in 1932 in federal court in Chicago in a previous fight against B & K and distributors over local distribution-exhibition practices.

Some of the independents in Chicago feel that Mr. Balaban himself eventually will serve as the representative of the distributors in the situation, which developed two years ago, immediately after B & K "bolted" the voluntarily established citywide prohibition against dual bills.

B & K's abandonment of doubles, if they did agree to such action as a compromise settlement of the independents' demands, probably would have to be effected in an agreement drawn up among the city's exhibitors.

The status of the rights of any Chicago independents, other than those lined up in the current controversy in any concerted exhibitor move to abolish duals was questioned in New York on Wednesday by Mr. Golden for the independent distributors. He pointed out that the entire issue might be boiled down to the point where independents, charging "conspiracy" by the major interests in Chicago clearance-and-zoning, are proposing to the majors that they overlook any conspiracy in production if the majors will agree to act with them in outlawing duals.

Mr. Keough, the Paramount counsel, was not available for discussion of the matter.

Mr. Saperstein, reached at the St. Regis hotel, said, "We're in the middle of this thing." He refused to confirm or deny existence of the independents' ambition to eliminate double bills, nor would he discuss the story that Paramount invited his delegation to New York.

Chicago's independents claim that they bought films according to a clearance and release setup which had been accepted as standard by their local industry, and that the distributors gave them the films at an inferior playing time. This refers specifically to the independents' complaint that B & K has filled-in the previously "dead" weeks between the Loop and the general release week at 25 cents.

Allied Asks Monopoly Committee For Investigation of Industry

In sequel to, if not in consequence of, the call of the executives of the dominant film corporations at the White House, June 25th, Abram F. Myers, general counsel of the Allied States Association, this week asked an investigation of the "billion dollar" film trust by the Administration's joint legislative-executive Monopoly Committee.

Learning of the appointment between the industry leaders and the President, Abram F. Myers, general counsel of Allied, telegraphed to Allied leaders in the field to send wires to the White House urging the President not to allow the companies' executives to influence him.

Writing to Representative Edward Eicher (Dem.) of Iowa, a member of the committee, Mr. Myers asked that a study be made of the "organization, financing, policies and practices" of the motion picture industry.

"Certainly," he wrote, "the degree of regimentation imposed by the motion picture trust on the theatres and the effects, both actual and potential, on the theatre-going public are a challenge to government itself."

Allied's petition to the committee came as Department of Justice officials turned their attention anew to the report which for some months has been resting on Attorney-General Homer Cummings' desk, covering an intensive investigation of conditions in the motion picture industry.

Criticism has been voiced by independent interests over the failure of the Government to move and there is now a desire in Washington to head off further attacks.

Congressional and Administration members of the Monopoly Committee met Thursday to work out further details of their program,

STATUS OF CIRCUITS AND PRODUCERS UNDER LABOR ACT IS STILL IN DOUBT

But Distributors Definitely Are Subject to Wages-and-Hours Law; Individual Exhibitors Are Not Involved, It Seems

by FRANCIS L. BURT
in Washington

With a court challenge of its constitutionality admittedly inevitable, the new U. S. Labor Standards Act—the wages-and-hours law—passed at the last session of Congress is now law, and will go into effect on or about November 1st.

The possible effect of the new law upon the motion picture industry is still a matter of conjecture, the only certainty being that it will apply to distributors, regarding the interstate character of whose operations there has been no question, and will not apply to the owners of single theatres, who will come under the classification of retailers engaged in purely local business.

In all probability, the act will apply to producers, since their operations are said by the U. S. to have an effect upon interstate commerce. While the producers have consistently claimed to be engaged in purely intrastate operations, and have cited court decisions in support of their contention, the National Labor Relations Board only recently held them to come under the Wagner Labor Relations Act, in passing on the petition of the screen writers for an election to determine what labor organization should represent them for collective bargaining purposes.

Whether the only remaining group, the large theatre circuit, may also be brought within the purview of the legislation as being engaged in interstate commerce, has not been determined, but it is probable that the status of all groups in the industry will be officially fixed by orders issued by the Administrator of the act, not yet named by President Roosevelt.

The Child Labor Phase

While the new law specifically bars child labor, an exemption was incorporated nullifying that provision insofar as it applies to the only branch of the film industry in which child labor appears—the production branch—in the realization that child labor in the picture industry is a different proposition from child labor in any other activity.

On the whole, even if the act is held to apply to the motion picture industry's various groups, the concensus is that it will not be a serious matter, because of the industry's existing comparatively higher standards of wages and hours.

Initially, the act provides for a minimum wage of 25 cents per hour and a maximum working week of 44 hours—$11 per week—with time and one-half for overtime. After a year, the wage goes up to 30 cents per hour and the working week drops to 42 hours—$12.60 per week—and eventually the standards will be 40 cents per hour for a 40-hour week—$16 per week.

Radio's Wages

The radio broadcasting industry pays the highest wages in the industrial field, according to a survey by the Bureau of Labor Statistics made public here by Broadcasting Magazine. With an average weekly compensation of $45.12 for its 17,000 full-time station employes, the magazine reported, the industry ranks ahead of motion picture production with a $41.33 average and the stock brokerage business with an average of $34.47.

Before the maximum is achieved, however, permanent minimum wage rates will be worked out for each classification in each industry by special committees to be appointed by the Administrator—one for each industry—on which employers, labor and the public will be equally represented. These committees will have the responsibility of determining the highest minimum wage which each industry can pay without bringing about a reduction in employment—but a ceiling of 40 cents per hour is fixed.

Constitutionality Issue

Constitutionality of the legislation will be challenged on the ground that the act attempts to bring under federal control establishments whose activities are such as to be regulated only by the states. This is the same ground that wrecked the NRA, which attempted to control activities which the court held were not in interstate commerce.

The swift succession of events preceding passage of the Wages and Hours Bill in Congress left organized labor somewhat breathless, but nevertheless there was considerable speculation in Washington as to the possibility of making changes in the act as soon as possible.

William Green, president of the American Federation of Labor, is expected to work out some suggestions as soon as he hears from those who may be affected by various provisions in the bill. He fought against the creation of one or more wage boards to administer the act and he also opposed flexible provisions to permit wage differentials to be made under certain conditions.

Whether Mr. Green will go to the next Congress and ask for the repeal of these sections will be determined later. If the building trade unions were to have their way Mr. Green would oppose the entire measure.

The building crafts are still against minimum wages for men.

There was some speculation also as to whether the A. F. of L. would fight to take responsibility for the administration of the act from the Department of Labor. The Federation leaders opposed permitting Secretary Perkins to have any hand in the bill's administration but the new wage and hour division is set up in the Labor Department.

PARAMOUNT STUDIO FAVORED GUILD

The Screen Writers Guild has received added strength in its fight to be named the collective bargaining agency for writers generally. With the clearing of challenged votes in the National Labor Relations Board poll of writers it is seen that the majority of ballots cast at the Paramount studio favored the Guild over Screen Playwrights.

The hearing on the challenged votes, which was held in the office of Dr. Towne Nylander, regional director of the NLRB, was not attended by John Lee Mahin, president of the Playwrights. By wire to Dr. Nylander he waived the right to make challenges.

June Holdovers Total 650 Weeks

A total of 24 leading features of major companies have played approximately 650 weeks of holdovers in the first run theatres of 23 key cities scattered about the country for June.

The large totals are seen as indicative that important product is being offered by the major distributors during the summer months, despite allegations to the contrary.

Among the leading films currently enjoying long runs and holdover time are "The Adventures of Marco Polo," "Crime School," "Cocoanut Grove," "Dr. Rhythm," "Holiday," "Kentucky Moonshine," "Vivacious Lady" and "Yellow Jack."

July releases of the eight major companies are:

Columbia — "City Streets," "Pioneer Trail," "Reformatory," "South of Arizona."

Mero-Goldwyn-Mayer—"Shopworn Angel," "Fast Company," "Crowd Roars," "Love Finds Andy Hardy," "The Chaser."

Paramount—"Pride of the West," "Tropic Holiday," "Boo Loo," "Professor Beware."

RKO Radio—"Having Wonderful Time," "Crime King," "Little Women" (reissue), "Mother Carey's Chickens," "I'm From the City," "Sky Giant."

Twentieth Century-Fox—"Always Goodbye," "We're Going to Be Rich," "Panamint's Bad Man," "Passport Husband," "I'll Give a Million," "Little Miss Broadway."

Universal—"Rage of Paris," "Danger in the Air," "Letter of Introduction."

United Artists—"South Riding," "Algiers."

Warner Brothers—"Men Are Such Fools," "My Bill," "Racket Busters," "Penrod's Double Trouble," "The Amazing Dr. Clitterhouse."

Educators Have First Look at Television

Most of the 15,000 delegates to the National Education Association convention, held in New York last week, had their first look at television equipment when the American Television Corporation accepted the invitation of the city's Board of Education to place its receiving sets on display in conjunction with the exhibit of the public schools' vocational work.

Captain A. D. G. West, Baird Television expert, in speaking of the prospect, in London this week, of special regulations to control the use of television in British cinemas, declared that the television manufacturers did not anticipate any difficulty at all. He said it was a proper engineering job.

AMPA Awards July 14th

Results in the Associated Motion Picture Advertisers' annual advertising awards will be announced at a luncheon which has been set for next Thursday at the Waldorf-Astoria, New York.

FILM STOCKS GAIN FIFTY MILLIONS IN NEW UPSWING

Market Value Reaches $668,627,875 in Abrupt Revival in Security Markets; Gains Vary from $1 to $10 a Share

The spectacular revival in security markets has boosted the market value of motion picture shares listed on the New York Stock Exchange to $668,627,875, a gain of $50,427,000 over the valuation of $618,200,875 shown at the end of 1937.

Before the rally, picture stocks had slumped in dull trading. They followed the course of the general market, which, during the first half of the year dipped to the lowest levels since 1935. Ten months of business recession had dulled trading interest to such an extent that in one session, on June 18, the exchange's total turnover was the smallest since August 17, 1918.

Then the Upturn

Only two days later, on June 20, the turn came. The recovery movement was as broad as it was abrupt. Prices rose swiftly as a new spirit of optimism, engendered by signs of business recovery, swept through financial circles. All the fanfare of a bull market in stocks reappeared. Brokers' board rooms, long deserted became filled again with traders. Orders that poured in from all sections of the country indicated that the "little fellow" was in the market again and there were signs of investment buying by big financial institutions—banks, insurance companies and investment trusts. The ticker tape showed sales of stocks in 2,000, 5,000 and 10,000 share blocks for the first time in many months. The tickers were unable to keep pace with the market's new swift tempo and often fell behind actual transactions on the floor of the exchange.

Film stocks, like the other issues, met new demand and spurted sharply. The following table, showing some of the leading picture stocks listed on the New York Stock Exchange at their lowest prices for 1938 and at the close on July 1, illustrates the scope of their participation in the June rally:

Stock	1938 Low	Close July 1	Rise From Year's Low
Columbia Pictures vtc	$ 9.00	$ 14.00	$ 5.00
Eastman Kodak	$121.50	$169.50	$48.00
Loew's	$ 33.00	$ 50.75	$17.75
Paramount	$ 5.75	$ 11.00	$ 5.25
20th Century-Fox	$ 16.12	$ 23.00	$ 6.88
Warner Brothers	$ 3.75	$ 6.50	$ 2.75

For the period from January 1 to July 1, all but three of the twenty film common and preferred stocks listed on the "Big Board" showed net gains as a result of the market's reversal of form. These gains ranged from $1 to $10 a share, as compared with quotations at the end of 1937.

Kodak Most Active

Most prominent of the active film issues was Eastman Kodak, the market value of which rose from $364,014,000 at the end of 1937 to $384,426,000 at the close on July 1, representing a gain of $9 a share on its 2,268,000 shares listed. Eastman Kodak preferred showed a net appreciation of $10 for the first half, as did Universal Pictures preferred, an inactive issue.

Loew's common stock gained $5.75 a share from January 1 to July 1, its market valuation rising from $71,955,000 to $81,149,250. Columbia Pictures rose from $12 to $14 a share and its preferred from $27 to $33 a share, representing market value gains of $682,000 and $456,000, respectively. Paramount Pictures showed an increase of $3,372,875 for the first half, its 2,453,000 listed shares rising from $9.62 to $11 a share. Twentieth Century-Fox common and preferred appreciated $5,440,625 and $6,740,250 in market value, respectively. Value of Warner Brothers common jumped from $22,806,000 to $24,706,500.

In addition to the inspiration that spurred the general market—expectation of early business revival—a factor that made many film issues attractive to the stock market's new following was the progress made by leading units in scaling down costs, which offset generally first-quarter earnings, caused in most instances by the necessity of amortizing high production costs, against smaller box office income. Indicative of this progress was a report made to Paramount stockholders at their annual meeting on June 21 by President Balaban, who said that the company, despite unfavorable conditions, had added $1,500,000 to its cash balance since the end of 1937.

Meanwhile, rising security and commodity markets and definite signs of improvement in general business were expected to show their effect at the box office.

Causes Conjectured

The abruptness of the upswing in security prices and the change in trade and financial sentiment perplexed most financial observers, who, however, arrived at a consensus that showed several causes.

First on the concrete side was the launching of a new recovery drive by the Government to prime the pump of private industry.

Industrial indices began to show advances late in June. They were slight in most instances but, coming after months of steady recession, were interpreted as marking a turn.

Consumer industries, which were expected to show the quickest benefits from the Government recovery program, perked up.

Retail trade improved late in June, department stores showing the best sales since the Easter period.

Security markets also were spurred by a break in the log jam of new financing, indicating a reopening of capital markets as financial confidence returned.

On the psychological side of the abrupt upswing in stocks were the adjournment of Congress and evidences of better future cooperation between business leaders and the Administration. The appointment of an entirely new set of officials of the New York Stock Exchange, headed by 31-year-old William McChesney Martin, Jr., the exchange's first paid president, was heralded in many quarters as an indication that Washington had resumed diplomatic relations with Wall Street.

Meanwhile, it became known that in recent weeks meetings have been held in Washington between leaders of some of the country's biggest corporations and prominent New Dealers in an effort to further cooperation.

COMPARISON OF VALUATIONS OF 20 FILM STOCKS

Stock and Dividend	No. of Shares Listed	Close Dec. 31 1937	Valuation	Close July 1, 1938	Valuation	Net Change	Net Change Valuation
Columbia Pictures vtc (2½A)	341,000	12	$4,092,000	14	$4,774,000	+$ 2.00	+$ 682,000
Columbia Pictures pfd. (2¾)	76,000	27	2,052,000	33	2,508,000	+ 6.00	+ 456,000
Consolidated Film Ind	525,000	1⅝	853,125	1½	787,500	— .125	— 65,625
Consolidated Film pfd. (½B)	400,000	5½	2,200,000	7⅛	2,850,000	+ 1.625	+ 650,000
Eastman Kodak (6)	2,268,000	160½	364,014,000	169½	384,426,000	+ 9.00	+ 20,412,000
Eastman Kodak pfd. (6)	62,000	156	9,672,000	166	10,292,000	+ 10.00	+ 620,000
General Theatres Equipment (¼C)	600,000	11⅞	7,125,000	13⅝	8,175,000	+ 1.75	+ 1,050,000
Keith-Albee-Orpheum pfd. (7)	64,000	80	5,120,000	65¼	4,176,000	— 14.75	— 944,000
Loew's (1C)	1,599,000	45	71,955,000	50¾	81,149,250	+ 5.75	+ 9,194,250
Loew's pfd. (6½)	137,000	105½	14,453,500	107⅛	14,676,125	+ 1.625	+ 222,625
Paramount Pictures	2,453,000	9⅝	23,610,125	11	26,983,000	+ 1.375	+ 3,372,875
Paramount Pictures 1st pfd. (6)	140,000	84¾	11,865,000	95	13,300,000	+ 10.25	+ 1,435,000
Paramount Pictures 2nd pfd. (.60)	554,000	10½	5,817,000	11⅝	6,440,250	+ 1.125	+ 623,250
Pathe Film	585,000	5	2,925,000	5¾	3,363,750	+ .75	+ 438,750
Radio-Keith-Orpheum	1,516,000	4	6,064,000	2⅝	3,979,500	— 1.375	— 2,084,500
20th Century-Fox (1C)	1,741,000	19⅞	34,602,375	23	40,043,000	+ 3.125	+ 5,440,625
20th Century-Fox pfd. (1½)	946,000	26⅜	24,950,750	33½	31,691,000	+ 7.125	+ 6,740,250
Universal Pictures 1st pfd	18,000	29	522,000	39	702,000	+ 10.00	+ 180,000
Warner Brothers	3,801,000	6	22,806,000	6½	24,706,500	+ .50	+ 1,900,500
Warner Brothers pfd	103,000	34	3,502,000	35	3,605,000	+ 1.00	+ 103,000
			$618,200,875		$668,627,875		+$50,427,000

A—Payable in Stock; B—Accum. div. paid or declared this year; C—Declared or paid so far this year.

DISTRIBUTORS ARE MOVING ALONG ON THEIR PLAN FOR SELF REGULATION

Trade Practice Committee Reported Prepared to Proceed Despite Any Conservative Attitude of Companies' Counsel

Adopting a policy of "action without talk," a distributors' trade practice committee was at work this week on its plan of a self-regulation program for distributor-exhibitor relations, reputedly determined to proceed in the face of any conservative attitude which may be displayed by the legal representatives of the film companies.

The conservative attitude of attorneys, based on the contention that such plans as are expected to be given consideration may subject the companies to charges of violating the federal anti-trust regulations, is expected to be encountered, but it is generally believed that with the exhibitor interests cooperating there will be little danger of such a construction being placed upon the distributors' action.

It also is believed that, in view of the accepted fact that the conciliation plans underway are in the interest of betterment of the entire industry, there will be no question of violations of statutes.

The position of distributors was explained by Tryree Dillard, who was counsel for the NRA film code administration, and since invalidation of the NRA, has been a member of Loew's legal staff, in charge of adjudicating exhibitor contractual matters.

Sees Danger of Lawsuits

Metro - Goldwyn - Mayer executives are ready and willing to adopt a conciliation program, Mr. Dillard said, but so far no formula has been found which, in the opinion of attorneys, will protect the company against lawsuits by aggrieved exhibitors.

The danger, he continued, arises from the fact that if company representatives serving on a board act concertedly in any matter, the complainant, if he feels the decision has injured him, may go to court with a conspiracy suit.

"Since the NRA was held unconstitutional by the supreme court three years ago, the industry has been seeking a formula which would solve many of the problems which constantly need adjudication," Mr. Dillard declared.

Most from Small Theatres

The majority of the complaints come from small theatres whose business means comparatively little to a major company but who, collectively, may influence the course of legislation through their local Congressmen, Mr. Dillard added. It is this type of grievance which the industry seeks to avoid, he declared.

He also pointed out that the two major causes of complaints are not within the distributors' power to remedy. These are overbuying and unfair clearance, which, Mr. Dillard said, are both exhibition practices and can be remedied by the exhibitors concerned.

Concerning clearance and zoning, Mr. Dillard said he believed that if a board should set up a plan which in its operation imposed a hardship on any exhibitor, the exhibitor might attempt to find a solution through a lawsuit with possible conspiracy implications.

The first step in the distributors' move will be to study the entire question of distributor-exhibitor relations and determine what should be undertaken and the procedure by which a program may be effectuated. Then the proposal will be placed before the industry for exhibitor consideration. The next move will be to reconcile the distributors' recommendations with what the exhibitors think should be accomplished.

Small Committee Preferred

The fact that the distributors' committee is made up of representatives of only four companies was explained to mean merely that it was believed a small committee would be able to function with greater rapidity and efficiency than a larger one.

The six distributor spokesmen, Sidney R. Kent, president of Twentieth-Century-Fox; Nicholas M. Schenck and William F. Rodgers of MGM; Leo Spitz and Ned E. Depinet of RKO; and Abe Montague of Columbia, will act for the other companies.

W. Ray Johnston, president of Monogram, was the only independent distributor to comment publicly on the proposed trade practice program.

"Monogram does not plan to participate in any conferences with exhibitors' representatives which are intended to solve problems that certain companies are confronted with," Mr. Johnston said. "Despite the so-called recession and slackening of business generally, this company finds itself in an entirely satisfactory position.

Cites Increased Collections

"There has been a steady increase in our collections, which indicates growing support on the part of exhibitors throughout the country. The reason for this is obvious. Many showmen are eager to give preference to one of the smaller companies like Monogram which, through modest rentals, make it possible for the theatre to realize a profit on its engagement.

"Unlike many of the socalled major companies, Monogram is not burdened by the vast overhead which must be necessarily apportioned to individual pictures. Although our production budgets are continually being augmented, the increase in cost is reflected in bigger box office personalities and first rate story material."

Mr. Kent, chairman of the distributors' committee, left last weekend for a vacation in Maine. He is expected to be away for at least four weeks, but his absence will not hold up discussions, it was explained, since Mr. Schenck and Mr. Spitz will act as chairmen while Mr. Kent is away.

NO FILMS FOR SIOUX CENTER

Sioux Center, Iowa, polled the largest vote in the history of the city this week when the question "Shall the town license a theatre or a motion picture house?" was submitted to the voters. The vote was 429 opposed to 343 for, so Sioux Center will remain a town without films.

Garret Wanscheer had proposed to build a $15,000 film house if the question had carried. The proposition was voted down two years ago. The city claims to be the largest in the state without a film house. It has a population of 1,650.

Jesse Goldburg Has New Plans for Own Production

Jesse J. Goldburg, a pioneer in independent motion picture production, is now in Hollywood formulating plans for the production of six features for the new season, "such subjects," he advises, "to be on subjects of current national and international production."

Upon Mr. Goldberg's recent return to New York from London, where he negotiated a contract for the distribution of the first three pictures to be produced by Benjamin Judell, Mr. Goldburg discontinued his association with Mr. Judell's new Progress Pictures. He had closed with Associated British Pictures in London for the British distribution of the Judell features. He said this week that he will be announcing his new plans shortly from Hollywood.

Loew's Wins Delay Of Stockholder Suit

Peter Schmuck, New York supreme court justice, on Wednesday granted the application of Loew's, Inc., to restrain Edward M. Grossman from prosecuting his stockholder's suit against the Bank of America, the National Trust and Savings Association, Loew's and 32 directors and officers of Loew's, pending final determination of eight similar consolidated suits previously instituted.

Justice Schmuck agreed with the contention of Loew's that the multiplicity of suits was a "great and unnecessary burden and expense" and ruled that "the rights of the plaintiffs are adequately protected by actions now pending."

CAPA, theatrical club of Chicago, unanimously elected Irving Mack of Filmack Trailer Company president for the coming year at the annual election of officers this week. Other officers elected were Hank Porter, vice-president; Ralph Smitha, secretary; Moe Wells, treasurer, and Sidney Stern, sergeant-at-arms.

Loew's directors on Wednesday declared a regular $1.62½ quarterly dividend on the $6½ cumulative preferred stock, payable August 15th to stockholders of record July 29th.

ITALY ACTS OFFICIALLY TO FREEZE-OUT HOLLYWOOD

"Five-Year Plan" to Eliminate Dependence Upon Foreign Product Is Put at Work; 300 Films Are Needed

by JOSEPH D. RAVOTTO
in Rome

Consistent with the Fascists' autarchial program, the Italian film industry has adopted a "five-year plan" designed to free Italy from dependence on foreign films, particularly those of Hollywood.

The new policy, which went in to effect this film year without any fanfare, follows in line with Vittorio Mussolini's recent prediction that within a few years Italy will become one of the world's leading film producers. (MOTION PICTURE HERALD, February 26th.)

Although he did not mention the "five-year plan," Il Duce's son did point out at that time: "Even if for the time being we are at the tail of the world's production, 1938, at least, is happily initiated. . .

"I am sure that in a few years' time (don't become frightened by the few years) when this period of trial is over, when the last smoke of a cinematographic Utopia has vanished, when work will be done with more seriousness, we will pass the others and we will be in first place."

The revelation that the new policy already has gone into effect was made by an important Italian film director and unofficially corroborated by an official in the cinema section of the Ministry of Popular Culture.

From the Italian point of view the goal of complete independence from foreign films is described as "self-sufficiency in our most recent of big industries."

The Italian market requires roughly 300 films annually. Of this number only 38 were produced by local studios during 1937. During the same period, 245 foreign films were imported, 75 per cent of which were of American origin.

Spaced Over Five Years

During the five-year period the Italians hope to reverse the figures, having Italy produce 250 films and importing only about 50 pictures.

While encouragement will be given to the investment of foreign capital in the Italian industry, the goal, strictly speaking, is Italian studios, Italian talent, Italian genius and Italian direction.

Italy's feelings toward Hollywood product were disclosed in MOTION PICTURE HERALD on February 26th, when it was pointed out by this correspondent that negotiations were underway between four countries, Italy, France, Germany, and England for a pact to "freeze out" Hollywood.

The new "plan" has been spaced over five years to give the local industry sufficient time to expand. The process is to be gradual so as to permit the Italian propaganda machine to prepare the Italian public for more Italian films and less foreign productions.

Another and more logical reason is that the local industry could not hope to eliminate foreign films in any shorter time and it is doubtful whether five years will be long enough to reverse the present totals.

Even if badly needed capital were provided for Italian productions, it is doubtful whether the studios could double last year's total of 38 completed films. This is due simply to the lack of accomplished film actors and directors.

Any observer can notice that with few exceptions the same actors are engaged for the principal films and that accomplished directors already have their hands full

Hope for Recruits

As Italy becomes more film conscious, the industry hopes that recruits will be engaged. Already the actors school at Cinecitta is working overtime. Film magazines are running contests for attractive faces that register well on the screen. In this way the industry may be able to find enough youngsters in the ranks to keep pace with the planned expansion.

The current year, however, gives every promise of supplying the first positive step ni the "five-year-plan." Italian film fathers predict that 60 films will be turned out of local studios by the end of the season. Some of these films are being made by foreign companies using Italian settings and others are using Italian studios because they are less expensive than elsewhere. Others are international combines in which Italy invariably is one of the partners.

Revelation of the autarchial drive coincides with the celebration of the first anniversary of the inauguration of Cinè Citta by Mussolini "Italy's greatest movie fan." The first anniversary was observed by completing several studios —making those in use ten in all—a new projection room, a synchronization studio, a school for makeup. Also inaugurated were a post office, a telegraph office, a branch of the Banca del Lavoro and an open air swimming pool. Thirty of the 38 films produced last year were made in Cinè Citta.

After a period of uncertainty caused by Minister Dino Alfieri's speech to the Chamber (MOTION PICTURE HERALD, May 7th) in which he warned the industry that it could no longer count on government subsidies and loans and in which he criticized "mastodonic capitalistic undertakings" and "monopolies," the local industry has regained confidence and returned to the task with renewed vim.

Ten Films on the Lot

At the present time there are ten films on the lot, three of which are undergoing finishing touches. Ten others are in the cutting room, four are ready for release and two have been released. There are 15 films due to start work within the next two months while 24 others have been named to go on the lot during the current year. With two full length films and three short colored films already released, this brings the total planned production to 70, up to the present time. With others about to be announced and some of those already named obviously dropped it can be safely assumed that this year's production will average around 60 films.

It was pointed out that under the new rules of the Venice show, Italy, as a nation producing less than 40 films up to the present time, will be permitted to show two films, one of which must be world premiered. All Italian producers hope to have their films selected for the show and as a result are holding them back from release.

This explains why the Italian public has seen only four of the eight films finished and why the rest are buried in the cutting room.

The list of films released, ready for release, in the cutting room, undergoing their finishing touches, on the lot, planned to begin shortly and those scheduled to go on the lot sometime during the year follow:

Released

PIETRO MICCA, director, Aldo Vergano; producer, Mottura; actors, Camillo Pilotta, Guido Celano, Renato Cialente.

THIRTEEN MEN AND A CANNON, director, Mario Zampi, and producer, Two Cities and Giovancchino Forzano. Released in London.

Ready for Release

CANZONE DELLA MAMMA, director, Carmine Gallone; actor, Beniamino Gigli.

L'UGOLA FORTUNATA, director, Gennaro Rhigelli; actor, Giovanni Manurita.

SOLO PER TE, director, Carmine Gallone.

L'ULTIMA NEMICA, director, Vincenzo Sorelli.

In Cutting Room

L'AMOR MIO NON MUORI, director, Pepino Amato; actors, Edoardo and Peppino De-Filippo.

PARTIRE, director, Amleto Palermo; producer, Astra; actors, Maria Denis, Vittorio de Sica, Elsi Pardo.

L'ORGOGLIO, director, Marco Elter; actors, Nada Fiorelli, Paola Barbara, Fosco Giachetti.

EQUATORE, director, Giovanni Valori; actors, Milena Penovich, Tino Erler, Ivana Cloar.

HANNO RAPITO UN UOMO, director, Gennaro Rhigelli; producer, Juventus; actors, Vittorio de Sica, Maria Denis.

L'ARGINE, director, Corrado d'Errico; producer,

(Reports continued on following page)

DECISION DELAYED ON JURISDICTION

Dr. Towne Nylander, chairman of the Los Angeles Regional Labor Board, on Wednesday agreed to postpone to July 18th action on the application of Studio Utility Employees Local 724 for certification as the exclusive bargaining agent at Republic Studios where, the Local's complaint claimed, workers had been notified they must join the IATSE by July 2nd.

The decision followed a conference attended by L. C. Helm, signer of the petition; Harland Holmden, IATSE vice-president, and Harold Smith, IATSE business representative, who said, "The idea of the IATSE trying to take over all studio workers has been greatly exaggerated in press reports."

Mr. Holmden said only eight of the 75 studio utility employees at Republic had been referred to in the IATSE manifesto and only because they had occasionally performed services properly in the province of the IATSE men on the lot.

ITALY WOULD PRODUCE 250 A YEAR

(*Continued from preceding page*)

Fratelli Scalera; actors, Luisa Ferida, Gino Cervi, Rubi d'Alma.

Toto No. 2, producer, Titanus; actors, Luisa Ferida, Lily Hand, Calisto Bertramo.

Il Torrente, director, Marco Elter; actors, Camillo Pilotta, Corrado Corradi.

Crispino e la Conara, director, Vincenzo Sorelli; actors, Ugo Ceseri, Mario Pisu, Silvana Iachino.

Albergho degli Assenti, director, Raffaele Matarazzo; producer, Romulus; actors, Camillo Pilotta, Paola Barbara, Dria Paola.

Undergoing Finishing Touches

Luciano Serra Pilota, directors, Goffredo Alessandrini and Vittorio Mussolini.

La Croce del Sud, director, Guido Brignone; producer, Mediterraneo; actors, Doris Duranit, Antonio Centa, Enrico Glori.

L'Orologio a Cucu, director, Camillo Mastrocinque; producer, Era Film; actors, Vittorio de Sica, Ugo Cesari, Oretta Fiume, Laura Solari.

On the Lot

Le Due Madri, director, Amleto Palermi; producer, Astra; actors, Vittorio de Sica, Maria Denis, Lydia Johnson (American).

Ettore Fieramosca, director, Alessandro Blasetti; actors, Gino Cervi, Elisa Cegani, Marco Ferrari.

Giuseppe Verdi, director, Carmine Gallone; producer, Grandi Film Storici; actors, Beniamino Gigli, Fasio Giachetti, Emma Grammatica, Ermete Zaccone, Ruggero Ruggeri, Gaby Morlay, Maria Cebotari.

La Moglie Ideale (Italian and German versions), director, Paul Voroeven; producer, Itala Film; actors, Kate von Nagy, Paul Kemp.

Jean Doré, director, Mario Bonnard; producer, Fratelli Scalera; actors, Emma Grammatica, Evi Maltagliati, Sergio Tofano.

Tutta la Vita in Una Notte, director, Corrado d'Errico; actors, Luisa Ferida, Camillo Pilotta, Germana Paolieri.

Il Destino In Tasca, director, Amerigo Righelli; actors, Enrico Viarisio, Vanna Vanni.

About To Go On the Lot

Lotte Nel Ombra, director, Paolo Gambino; producer, Diana Film; actors, Rubi d'Alma, Diana San Marino, Dria Paola.

Marionette, director, Carmine Gallone; actors, Beniamino Gigli, Lida Baarova, Paul Kemp.

Fuochi d'Artificio, producer, Juventus; actors, Amedeo Lazzari, Claudio Ermelli, Romolo Costa.

Terra di Fuoco (French and Italian versions), director, Marcel l'Herbier; producer, Manenti Film; actors, Tito Schipa, Mireille Balin.

La Signora dei Merletti, director, Oreste Biancoli; producer, Elettra Film; actors, Irma Gramatica, Fosco Giachetti.

Nonna Felicita, director, Mario Mattoli, producer, Icar Film; actors, Dina Galli, Armando Falconi, Lydia Johnson (American).

L'Ha Fatto Una Signora, director, Mario Matooli; producer, Icar Film; actors, Michele Abrruzzi, Rosina Anselmi.

La Donna di Montecarlo (French and Italian versions), director, Mario Soldati; producer, Compagnie Cinematrographe Continentale; actors, Dita Parlo, Fesco Giacheeti, Jules Berry, Albert Prejean.

Quel Paese, producer, Amato.

Tre Giorni in Paradiso (Italian and German versions), director, Giuseppe Gemina; producer, Astra; actors, Lillian Harvey, Vittario de Sica.

La Voce Senza Volto, producer, Juventus; actor, Giovanni Manurita.

E Arrivato Un Bastimento, director, Romolo Marcellini.

Piccoli Naufragi, producer, Mediterraneo.

Life of Saint Francis (French and Italian versions), director, Jacques Feyder; producer, Colosseum; actor, Pierre Blanchard.

Dove l'Uomo Edifico, director, Stefano Landi; producer, Equatore.

For Production in the Year

Sposa dei Re, director, Ugo Falina; producer, Aprilia Film.

Colombo, producer, Societa Grandi Film.

La Certosa di Parma, producer, Societa Grandi Film.

Tre Belle Ragazze, director, Gino Valeri; actors, Milena Penovich, Ivana Claar.

Torna Caro Ideale, director, Aldo Vergano; producer, Appia.

Miliardi, director, Aldo Vergano; producer, Appia.

Serenata, director, Aldo Vergano; producer, Appia.

The Cossachs of the Don (English and Italian versions), producer, Franco London Film.

Boston Girl No. 7, producer, Elettra Film.

Boccacio, producer, Elettra Film.

Quella, director, Carol Viola; producer, Scalera; actors, Emma and Irma Gramatica, Armando Falconi.

Inventiamo l'Amore, director, Goffredo Alessandrini; producer, Scarela; actors, Camillo Pilotta, Gino Cervi, Isa Pola.

Don Pietro Caruso, director, Corrado d'Errico; producer, Scalera; actors, Sergio Tofano, Luisa Ferida, Luis Almirante.

Io Suo Padre, director, Mario Bonnard; producer, Scalera; actors, Evi Maltagliatti, Amedeo Nazzari.

Il Documento, director, Giorgio Camerini; actor, Victor Bouche.

Quella di Cesare, director, Emilio Margadonna; producer, Scalera.

Lumie di Sicilia, director, Vittorio de Sica.

Se Ci Sei Batti Un Calcio.

La Donna Bianca.

The Life of Gabriele D'Annunzio.

Piccolo Hotel.

Rosso e Nero.

Il Barone Corbe.

L'Uscita del Vedovo.

Goodman Sails to Arrange European Distribution Deal

European distribution deals for the next year will be set up in London by Morris Goodman, Republic vice-president in charge of foreign sales, who sailed Wednesday on the *Queen Mary*. He expects to return in seven weeks.

A majority of the existing distribution arrangements will continue, including that with British Lion in the United Kingdom, which is on a long-term basis, but new distributors will be named for Belgium and Norway, Mr. Goodman said.

Spanish Film Premiere

The Film Division of the Theatre Arts Committee will sponsor the world premiere of "Return to Life," produced recently in Spain, in the grand ballroom of the Waldorf-Astoria, New York, the night of July 20th. The Frontier Films Production was directed by Henri Cartier in collaboration with Herbert Kline, and depicts the work done by the International Medical Aid for refugee children and wounded soldiers.

Silverstone Will Negotiate for New UA-Selznick Pact

Although negotiations for David O. Selznick continuing as a United Artists producer have been carried on by Maurice Silverstone, UA general manager, from London, no decision on Mr. Selznick's future affiliation with the company will be reached until after the arrival in New York next week of Mr. Silverstone.

Negotiations are in progress for the release of a number of Selznick films through UA during the 1938-'39 season, George J. Schaefer, general distribution head for the company said. It also was pointed out that the probability that "Gone With the Wind" will be released by Metro-Goldwyn-Mayer will have no bearing on the renewal of the releasing agreement with United Artists.

The contract for the one picture has not been signed with MGM as yet, Mr. Schaefer said.

A United Artists board of directors meeting was scheduled to be held last Monday but was postponed until next week so that Mr. Silverstone, who will arrive in New York from London Monday, may attend. Several important matters, including a new long term contract for Mr. Schaefer as head of distribution in the United States and Canada, are expected to be settled at the forthcoming board meeting.

With the transfer of the company's executive headquarters to New York, the coast directors either have resigned or will do so shortly. In the absence of the owner principals, New York directors have been designated to represent them at board meetings.

James Mulvey will speak for Samuel Goldwyn; Dennis F. O'Brien for Mary Pickford; Ed Raftery for Douglas Fairbanks, and Charles Schwartz for Charles Chaplin. These four, with Mr. Schaefer, constitute the eastern board members. Emanuel Silverstone, American representative for Alexander Korda, will act for the latter, but is not a board member.

Miss Pickford is due to arrive in New York about August 1st but, it was understood, her trip may not have much to do with United Artists affairs since she is interested in the development of a cosmetics company and the Film Treatizor Corporation which is marketing a device to prevent projector fires.

Morris Helprin, advertising and publicity representative of Mr. Korda's company, London Films, also is due in New York about August 1st, from conferences at the Denham studios.

Premier Opening Offices

Premier Trading Corporation, American distributors of Irish and Polish films, will shortly open offices on the ninth floor of 723 Seventh Ave., New York. "The Rose of Tralee," produced by Dublin Films, will be released by the company.

McGrady, RCA Vice-President

Edward F. McGrady was elected a vice-president of Radio Corporation of America at the regular meeting of the board of directors held last week.

...e newest in 20th's

...IG PICTURES FOR SUMMER

—with more to come!



I'LL GIVE A MILLION

IT'S WORTH A MILLON TO THE NATION'S BOXOFFICES!

Title with marquee sock, exploitation wallop! Story with a live...and a different idea! Romantic, merry, even hilarious—plus close-to-the-heart warmth! Warner Baxter in the type of role associated with his biggest successes! Marjorie Weaver in another popularity-building performance! Freshness, vitality, showmanship—those golden Darryl F. Zanuck touches! . . . . *Extra-profit* touches!

ROMANTIC GAIETY THAT LIFTS HEARTS HIGH!

A picture that creates happiness, . . . as this millionaire, tired of life's falsities, goes after the *real* things by giving his million the air! A hundred surprise twists to make oldsters chuckle, youngsters hold hands a little tighter. Another 20th Big One to boom your summer grosses!



"Life is swell . . . if you know how to live it! Romance is grand . . . if it *is* romance!"

WARNER BAXTER

in

I'LL GIVE A MILLION

with

MARJORIE WEAVER • PETER LORRE
JEAN HERSHOLT • JOHN CARRADINE
J. EDWARD BROMBERG • LYNN BARI • FRITZ FELD

Directed by Walter Lang

Associate Producer Kenneth Macgowan

Screen Play by Boris Ingster and Milton Sperling
Based on a story by
Cesare Zavattini and Giaci Mondaini

Darryl F. Zanuck
in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

U.S. LOOKS TO HOLLYWOOD FOR AID IN NATION'S CULTURAL DEVELOPMENT

National Resources Committee, in Population Survey, Finds Films Often Hailed as "Medium of Cultural Advance"

Asserting that the trend in motion picture content is running away from the "vulgar," and toward a higher quality, the United States Government this week observed through the National Resources Committee that motion pictures will play an important part in the cultural development of the Nation as it approaches its peak of population, expected to be reached with an eventual maximum of 158,000,0000. The Committee reached this conclusion in a report Tuesday to President Roosevelt on the problems of a changing population.

"The cultural significance of the new instruments of mass communication, notably the movies and radio, and the influence of mass production on personal tastes, remain obscure," the committee commented. "There appears to be a strong trend toward standardization, more or less at a dead level of artistic production, but there is also clear evidence of important movements in the direction of experimentation and diversity."

The National Resources Committee, of which Secretary of the Interior Harold L. Ickes is chairman (the other members are Secretary of War Harry R. Woodring, Secretary of Agriculture Henry A. Wallace, Secretary of Commerce Daniel C. Roper, Secretary of Labor Frances Perkins, Works Progress Administrator Harry L. Hopkins, Frederic A. Delano of the Board of Regents of the Smithsonian Institution, and Charles E. Merriam of Chicago), was set up by President Roosevelt to study the situation with respect to national resources and outline a program for handling their problems in the future.

"At first, the motion picture was widely regarded as making for standardization at a vulgar level; now it is often hailed as a medium of cultural advance," the report said in discussing films. "Perhaps the truth lies between these extremes.

"It is easy to see from even a cursory glance that the major thread in the history of the cinema is the development of technique.

"It is difficult to characterize trends in film content with any accuracy. The trend away from the merely vulgar is easy to see; the public agitation leading up to it is still fairly recent. Another obvious tendency is to film favorite novels of the past, and successful plays and novels of the moment.

"One thing that the commercial cinema has almost never done is to experiment in the realm of ideas. The path established as successful is the one the industry seeks to follow. It is perhaps better that the major emphasis in filmmaking should continue to be the purveying of entertainment, rather than that a conscious effort should be made to mold public opinion.

"In the main, movies are designed to amuse everybody and offend nobody.

The cultural significance of radio is in many ways more complex than that of motion pictures, the committee held.

"The cinema is much more clearly a force tending toward cultural standardization.

Free Shows Spreading, Exhibitors Warn; Copyright Violations Hunted

Exhibitors' complaints regarding non-theatrical exhibitions, legal and otherwise, as put on by merchants in the midwest and south, are increasing this summer and the distributors are on the lookout for copyright violations, Jack Levin, head of the Copyright Protection Bureau, said this week.

Exhibitors regard free shows sponsored by merchants in halls or outdoors as stiff competition, particularly since they are put on in or near small towns with a limited population draw, according to Mr. Levin, who, with Gabriel L. Hess, Hays organization counsel, conducts the Bureau in behalf of distributors.

The distributors have received a number of complaints from exhibitors in the Northwest and from the Independent Theatres Protective Association of Wisconsin and Upper Michigan. While the distributors are blamed for permitting the spread of the practice, the home offices say that as a general policy the exchanges are not permitted to service non-theatrical accounts in competition with established exhibitors.

Mr. Levin said he had made a survey of the situation and has found that 90 per cent of the films involved in itinerant exhibitions are from independent exchanges. Many of the others use 16 mm. films. There are instances, he said, where pictures from the major distributors make their way illegally into these channels and prompt steps are taken upon their discovery.

Mr. Levin said that the legitimate distributors are doing everything possible to prevent the spread of illegal exhibitions and the cooperation of exhibitors would go a long way to prevent them. He suggests that where any case of illegality is suspected or known, that exhibitors communicate immediately with the Copyright Protection Bureau, which will put an agent on the case. The bureau is located in the RKO Building, Rockefeller Center, New York.

Investigation has proved, Mr. Levin said, that films may disappear without explanation from exchanges, being stolen or "lost." They come into the possession of "bootleg" distributors who have a ready market among the itinerant circuit operators. A usual practice is to strip the titles in order to prevent identification and it is difficult in such instances for the agents of the Copyright Protection Bureau to spot the contraband, he said.

The free show situation has been aggravated in the last two years by the economy and mobility of 16 mm. projection equipment. A large number of films are available from 16 mm. libraries which, though quite old, are suitable for showing in outlying communities.

Itinerant exhibitors using illegal methods are reported to be on the increase in South Carolina, Indiana and Kentucky.

In Tucson, Arizona, copyright infringement actions have been filed by seven distributors against Louis F. Long and the managers of 13 of the Louis F. Long Circuit of Theatres, in the United States District Court for that state.

Bills of complaint in the seven infringement actions charge that prints of about 50 copyrighted feature motion pictures booked for certain specified theatres in the Long circuit were used at other theatres in the circuit without license from the distributors. The defendant has until July 11th to file his answers. The violations charged in the complaints are known in the trade as "bicycling."

Among the plaintiffs are Twentieth Century-Fox Film, Vitagraph, Universal Film, United Artists, Columbia, Paramount and RKO Radio. Unlicensed exhibitions are alleged to have been given in the towns of Benson, Willcox, Eloy, Florence, Sonora, Solomonsville, Pima, Duncan, Ray, Hayden, Bowie, Superior and Coolidge, Ariz.

Exhibitor complaints to Los Angeles branch offices of the distributors resulted in investigations by the Copyright Protection Bureau which disclosed the copyright violations upon which the actions are based, according to the Copyright Protection Bureau.

Griffin Closes Deals

Herbert Griffin, vice-president of International Projector, and George Friedl, Jr., director of sound engineering, who left for the coast three weeks ago, have returned to New York, reporting a number of installations of E-7 and Simplex sound systems. They reported there is an interest in the campaign to have sound in small theatres as well as large ones more closely approximate the original Hollywood recording.

Gutenberg Changes Policy

As a result of his controversy with the Milwaukee projectionists' union, A. C. Gutenberg is running his Grand theatre only four nights a week. Mr. Gutenberg continues to operate his own machine. Mr. Gutenberg refused to pay Class 4 wages, claiming he is entitled to Class 5 rating because of his seating capacity, which is on a par or less than that of 17 houses recognized by the union as Class 5 houses.

Kennedy Appeals For Collaboration of U. S., Britain

by AUBREY FLANAGAN
in London

Joseph P. Kennedy, American Ambassador to Great Britain, made an unexpected and dramatic appearance at the farewell testimonial luncheon for Murray Silverstone in London Tuesday to appeal for collaboration between the motion picture interests of Great Britain and the United States.

Mr. Silverstone, recently appointed executive head of United Artists, was honored at a luncheon sponsored by the Cinematograph Exhibitors Association and the Cinematograph Renters Society on the occasion of his leaving England to establish permanent headquarters in New York.

The American Ambassador, once concerned in, and always considered a friend of the motion picture business, made his appearance when the luncheon was almost over, accompanied by Fayette Allport of the London office of the Motion Picture Producers and Distributors of America, and Jack Kennedy, RKO.

The Ambassador declared emphatically that just as Great Britain's film industry could not exist without pictures from the United States, so also the American industry could not exist without the British market.

He asked that American film interests encourage British producers in return for the money taken from Britain by the American industry.

He made the forecast that the industry in the United States would face a very difficult period in which everybody would suffer by the crisis if the present control failed. If that happened, somebody else would take charge, he said, but did not elaborate on that thought.

Collaboration by the United States interests with those of Great Britain is an American obligation, he declared. He also requested the American producers, press and exhibitors to bear in mind the importance of the British market to the American industry. The Ambassador expressed his appreciation for the reception accorded him at the luncheon.

Sir Frederick Whyte, chairman of the new Films Council, presided at the luncheon at the Hotel Mayfair in his first public apppearance in that capacity, and declared that the council is a corporate body with a mind of its own.

Edward J. Hinge, vice-president of the CEA, described Mr. Silverstone as 50 per cent an Englishman in more ways than one. Sam Eckman of Metro-Goldwyn-Mayer and Arthur Jarrett paid tribute to Mr. Silverstone, and Sir Frederick read a telegram from Will Hays, which declared that Mr. Silverstone had strengthened the bonds between America and Britain.

Mr. Silverstone, in his address of thanks, pleaded that the United States producers would not survive without the English market, and that without American pictures the English exhibitor would not be able to exist.

Mr. Silverstone was honored also at a banquet tendered by United Artists at the Savoy on Sunday night. British and Continental U. A. salesmen attended, as did Alexander Korda, Oscar Deutsch and Herbert Wilcox, who is reported negotiating to rejoin U. A. Mr. Silverstone was presented a traveling bag.

Tarkington Files Suit Over "Penrod" Name

An injunction to restrain the exhibition of "Penrod and His Twin Brother" is being sought by Booth Tarkington in an action instituted against Warner Brothers this week in New York supreme court. Mr. Tarkington based his suit on an alleged contract made with the Warner company on March 6, 1931, in which he granted exclusive talking picture rights on 28 stories, including "Penrod" and "Penrod and Sam."

Mr. Tarkington further charged that he did not write "Penrod and His Twin Brother" and, in filming it, Warner Brothers violated the contract and infringed upon his exclusive right to use the literary figure and name of "Penrod." Mr. Tarkington also asserted that the defendant company had advertised the picture as based on his story, although it was "widely divergent" from his work. This, he charged, had caused "irreparable injury" to his reputation.

FitzPatrick to Negotiate New Production Deal

Cheap quota "quickies" are a thing of the past so far as British production by American companies is concerned, James A. FitzPatrick, head of FitzPatrick Production, Ltd., commented this week when he arrived in New York from London.

Mr. Fitzpatrick said he went to London with the intention of liquidating his company which formerly made quota films for Metro-Goldwyn-Mayer. Shortly after his arrival there, however, he was asked by a major company to defer liquidation pending the discussion of a production deal, he explained. He returned to the United States to negotiate the deal which provides for four double quota films, two of which may be made in color.

Mr. Fitzpatrick's studio is at Sound City.

Rose in New York to Discuss Paramount Plans

David Rose, recently appointed head of Paramount production activities in England, arrived in New York from the coast Wednesday to confer with Barney Balaban, Paramount president, and John W. Hicks, vice-president and foreign department head, on final arrangements for the company's producing plans abroad.

After the conference Mr. Rose will sail for England to complete his organization of Paramount's British production company. It is expected that Paramount's production in England will be handled by outside producers this season.

Schellhorn Transferred

Edward Schellhorn, who was formerly with the Paramount home office foreign publicity department, arrived in Hollywood last week to take up new duties at the Paramount studio there. Mr. Shellhorn will work under the guidance of Luigi Luraschi in the foreign department. Bob Powers succeeds him in the foreign publicity department at the home office.

Monogram Contract Closed

A two-year contract has been closed on Monogram product for release in Chile and Bolivia, according to Norton V. Ritchey, foreign export manager.

Equity Refuses Newsreel Bid to Film Members

The council of Actors Equity on Tuesday voted a refusal to a request by Pathe News for authorization to photograph Equity members at work without paying the actors. The newsreel's request was made in anticipation of including in its future news productions, shots from several plays whose authorship and casts might make news events of their presentation.

The established Equity rate for photographing members at work is one week's pay for every day or part of a day the members work.

Joseph Vitale and Hugh Rennie were named temporary delegates to the Associated Actors and Artistes of America in the absence of Philip Loeb and E. J. Blunkall.

Robert T. Haines, Ruth Richmond and John Lorenz were named to serve on Equity's committee for New York World's Fair participation in the absence of Burgess Meredith and other committee members.

Consideration of regulations to end ticket speculation on Broadway plays was made a special order of business for the council's next meeting, July 19th.

District Court Overrules Interstate Motions

W. H. Atwell, Federal district court judge in Dallas, this week overruled all defense motions to modify findings of fact and conclusions at law in the Interstate Circuit anti-trust case which was recently sent back from the United States supreme court. He gave his findings and conclusions on the case, as requested by the high court.

In his rulings, Mr. Atwell held, as before, that in fixing prices on subsequent runs and the time to elapse before re-running Interstate and several distributors acted in violation of the monopoly laws.

On Wednesday Judge Atwell signed the motion for appeal presented by George S. Wright, attorney for Interstate. The case will be heard by the higher court in November.

"Life" Sponsors Broadcast Series

A new series of the "March of Time" broadcasts was to be inaugurated this Friday night under the sponsorship of Life magazine. The new series will be broadcast over a coast-to-coast network of Blue and Red stations of the National Broadcasting Company at 9:30 (EDST) Friday nights.

Trilling Named Talent Executive

Steve Trilling, studio casting director for Warner Brothers, this week was promoted to temporarily fill the talent executive post, succeeding Max Arnow, resigned.

Prager with Feist

Bernard Prager has been named vice-president and general manager of Leo Feist, Inc., Metro-Goldwyn-Mayer music subsidiary, succeeding Jack Bregman, resigned. Len Mooney has been placed in charge of the professional department filling the post vacated by Chester Cohn.

You're GOING TO BE RICH ..FORECAST NEW YORK CRIX in hailing 20th's surprise summer hit!

"Rollicking film fare! One of the best of recent months! On every count hugely entertaining!" —*New York Journal-American*

"This is a picture to be placed on the 'must' list! A splendid picture of which Fox may be justly proud!" —*New York Daily News*

"A definitely superior picture! Vigorous and vastly amusing entertainment!" —*New York World-Telegram*

"Vigorous, lusty, amusing comedy! Not only brought the house down but had the ruins chuckling!" —*New York Times*

"Lusty, lively and amusing! Exquisitely ungenteel!" —*New York Daily Mirror*

"Scaling a high octave as screen entertainment! A wealth of fun!" —*N. Y. Post*

GRACIE FIELDS McLAGLEN VICTOR

in

WE'RE GOING TO BE RICH

with

BRIAN DONLEVY

CORAL BROWNE • TED SMITH

GUS McNAUGHTON • CHARLES CARSON

Directed by Monty Banks

Associate Producer Samuel G. Engel

Screen Play by Sam Hellman and Rohama Siegel

Story by James Edward Grant

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

CIVIL LIBERTIES UNION SAYS FILMS ENJOY FREEDOM FROM CENSORSHIP

Only Three of Seven Official Boards in U. S. Raise Issues Contested in Courts; Radio Field Also Reviewed

Comparative freedom from censorship was enjoyed in the past year by motion pictures, the radio and the theatre in this country, the American Civil Liberties Union reports Friday in its annual survey of the status of civil liberties in the United States. The report is in the form of a 96-page pamphlet entitled "Eternal Vigilance!" The Union's general survey, said to be the only one of its kind compiled in this country, is in turn based on reports from committees and correspondents in 36 states, and analyzes conditions all over the country for the year ending June 1st.

Of the seven official motion picture boards in the states, only New York, Pennsylvania and Ohio raised issues which were contested in the courts, it was said. In New York, the Board banned "The Birth of a Baby" and the French film, "Remous." Pennsylvania barred several pro-Loyalist Spanish films, a Soviet film, "Baltic Deputy," and a pro-labor film, "Millions of Us" Ordered released by the courts or through "pressure" by the Governor were Spanish Earth," "Spain in Flames," "Millions of Us" and the "Baltic Deputy."

In Ohio, where "Spain in Flames" was also banned, the Union went into the courts for a mandamus order, which was denied. Appeal was taken to the Supreme Court which held on technical grounds that it could not review. The Union also sued for a writ of mandamus when the film "Millions of Us" was barred. The proceeding is still pending.

Pro-Loyalist Spanish films were also banned in Hartford and Waterbury (Conn.), Fall River, Brockton and Worcester (Mass.), Detroit, and Providence (R. I.). Several cities halted showings of the March of Time film "Inside Nazi Germany." The Paramount film of the Chicago strike riot and massacre was at first suppressed and then released generally, except in Chicago.

Except for the March of Time "Inside Nazi Germany" and the Paramount Chicago strike films, none of the aforementioned subjects were the product of the organized industry, and in no case was a freature film of a large company involved, both the March of Time and the Paramount strike films being newsreels. All of the pictures which were attacked in one form of censoring or another were either so-called "political propaganda" or sex films.

In radio, "while censorship by station managers continues as a part of the accepted set-up," the Union notes that the Federal Communications Commission for the first time assumed such powers in criticizing the Mae West-Charlie McCarthy sketch.

Regarding Post Office censorship, the report states that "despite the Post Office Department's wide powers of control over the mails, only a few trivial actions were taken excluding matter from the mails on the ground of their character."

In the legitimate theatre, the Union points out that "New York, as the greatest theatre town of the country, enjoys comparative freedom of the stage, although the system of granting and renewing theatre licenses remains as a constant threat of censorship.

Interference with the distribution of only one book was reported during the year—Ernest Hemingway's "To Have and To Have Not," barred in libraries of Queens, (New York) and Detroit. The issue of *Life* containing pictures from the film "Birth of a Baby" was suppressed in scores of cities.

None of the anti-censorship bills promoted by the Union in Congress moved at all.

Arguments for and Against Contents Further Involve Wanger's "Blockade"

Walter Wanger's "Blockade" became further embroiled in a sea of controversy this week as some organizations pledged their active support to the success of the film and others bluntly condemned it and protested against it being shown.

Associated Film Audiences, in a special release, declared that the recent statement of Catholic organizations that the picture is "Marxist propaganda" and "will stir up prejudice, bad feeling, and contention among many groups of people" was a "palpable attempt by a select group to render a verdict regarding this film, before the jury of American film audiences has seen or heard the evidence."

"Fortunately," the AFA release continued, "the statement of a few Catholic organizations is not predicated on the feelings and beliefs of over 75 per cent of Americans of all faiths and creeds who by the Gallup poll and the poll of the Interstate Research Association have shown their sympathies to the Loyalists in such overwhelming numbers. The great mass of Catholics must have indicated their preference in such a widespread vote."

In conclusion the AFA appealed for support of the film with the declaration that: "The success of 'Blockade' is important for if it suceeds it will be the forerunner of a great many other progressive films. It is the duty, therefore, of film audiences to support this picture fully."

Another Review

The National Council for Prevention of War also issued a review on the film, declaring that "whatever doubt some members of the industry might have felt about the screen's ability to fashion an entertaining motion picture based on the subject of world peace are dispelled" by Mr. Wanger's production.

"Mr. Wanger," the council's review continued, "has dared to break the industry's accepted tradition of 'hands off' such topics, and a large amount of credit is due him. . . .

"Upon the financial success of 'Blockade' depends whether there will be other filmplays which deal with vital problems of the day. By all means see it. Tell your friends about it."

On the opposite side of the controversy were the Knights of Columbus in Hamilton County, Ohio, and in Houma, La., 65 miles west of New Orleans. The Houma council protested against the showing of the picture in the New Orleans area and forwarded a copy of the protest to Will H. Hays, president of the Motion Picture Producers and Distributors of America.

"Insult to Intelligence"

The Hamilton protest declared: "When a government such as that in Spain today, consisting of real Communists, Anarchists and even Atheists, is held up as a champion of democracy through such a picture as 'Blockade' it becomes an insult to the intelligence of democratic peoples.

" 'Blockade' has been accepted by motion picture critics as a plea for sympathy and support for the so-called Loyalist faction engaged in the civil war in Spain and disclaimers contained in the film itself do not alter the fact of that acceptance.

"It is historically false and intellectually dishonest in its portrayal of the struggle in Spain and its complete suppression of the facts of the Communist-inspired reign of terror that preceded and precipitated armed resistance by the Spanish Nationalists."

Loew's Circuit, in an advertisement in the Catholic publication, The Tablet, which recently criticized "Blockade" for being pro-Loyalist propaganda, voiced its opposition to using the screen for propaganda films. The ad continued by pointing out that executives of the circuit did not believe the Wanger film to be "out of harmony with our policy of presenting only sheer, non-propaganda entertainment."

IN THE CUTTING ROOM

Head Over Heels

(Warner)

Comedy-Romance

The bull's-eye on the target at which this production is aiming is labelled comedy. The amusement plan which it is following is not that of the punch-'em-around variety. Rather it is that which results from cleverly concocted situations.

The story premise is simple. It follows the idea that things are bound to happen when a rich and willful young lady decides to get revenge upon a poor but personable young man.

Five screen playwrights put their heads together to create the original story. All, Joseph Schrank, Wally Klein, Jerry Wald, Richard Macauley and Maurice Leo, have had much experience in the preparation of comic stories. Whether "Too many cooks spoil the broth" or "Two heads (five here) are better than one" remains to be seen. Nevertheless, Ray Enright, skilled in the technique of comedy direction via many Joe E. Brown pictures, several of which featured Joan Blondell and Glenda Farrell and the recent "Gold Diggers in Paris" is at the helm. Music and lyrics are credited to Harry Warren and Johnny Mercer.

Powell comes to "Head Over Heels" fresh from "Cowboy From Brooklyn," a picture which critics agreed, with varying degrees of enthusiasm was comedy and Olivia de Havilland who last was in "The Adventures of Robin Hood." The marquee value of these names is not very debatable. For a supporting company the leads will have the benefit of the talents of Charles Winninger, Allen Jenkins, Melville Cooper, Grady Sutton, Isabel Jeans, Bonita Granville, Thurston Hall, Anthony Averill, John Ridgeley, Chester Clute, Nella Walker and Penny Singleton.

Release date: *September,* 1938.

Smashing The Rackets

(RKO-Radio)

Topical Melodrama

This picture will show, vividly and realistically, according to present anticipations, how a fearless prosecutor works with a determined grand jury to break the hold which a band of racketeers have on a great city. Although the story will be told in melodramatic fictional style, it is based on actual occurrences during the recent racket clean-up in New York. Along with its disclosures and crises, a romantic love story has been woven into the theme and action.

The parentage of the screen story is a series of articles published in Saturday Evening Post last fall and winter which were written by Forrest Davis. The reports were consolidated into a picture theme by Lionel Houser, experienced in the treatment of this sort of material via "Condemned Women," "Blind Alibi," "I Promise to Pay" and "Public Menace." The film is being directed by Lew Landers who made the first two pictures mentioned, "Law of the Underworld," and many similarly premised productions.

"Smashing the Rackets" will feature Chester Morris who, from "The Big House," has progressed through a series of gangster-racketeer films such as "Law of the Underworld," "Counterfeit" and "I Promise to Pay" as well as other melodramatic films to his present position as one of the screen's foremost interpreters of thrill action stories and Frances Mercer, seen in "Vivacious Lady" and featured in "Blind Alibi" and "Crime Ring." Also important in the narration of the theme and the detailing of its action are Bruce Cabot, Lee Bowman, Ben Welden, Edward Pawley, Walter Miller, Frank M. Thomas, Kay Sutter, George Irving and Theodore VonEltz.

Release date: *August* 19, 1938.

Birthday of a Stooge

(RKO Radio)

Comedy-Melodrama

In Hollywood, and this is to be an imaginative piece of fiction concerned with some of the things that might happen while Hollywood goes about its business of making a motion picture, the "stooge" is an important character in real life. "Stooges" here are handy-men and all around aides-de-camp.

The story to be told in "Birthday of a Stooge" deals with the unique experiences of one of the gentry and how he becomes involved in and points the way to the solution of a weird murder plot which is the result of studio politics and petty personal jealousies. A thread of romance will bind the two themes together. The yarn is a product of the imagination of Richard Wormser earlier credited with "Let Them Live" and "The Frame-up." It was adapted by Dalton Trumbo who did "Devil's Playground" and "Love Begins at Twenty." Leslie Goodwins who directed scores of two-reel comedies for RKO as well as "Crime Ring," "Headline Crasher" and "Anything For a Thrill" is the man entrusted with transcribing the screen play to screen realism.

Frank Albertson, seen in "Mother Carey's Chickens," "Navy Blue and Gold" and "Hold That Kiss," is the "stooge" who hopes one day to be a star. His girl is Eleanor Lynn, recently on Broadway, but seen in "The First 100 Years" and "Shopworn Angel." Bradley Page is the actor employing the stooge. Allan Lane and Adrianne Ames are other screen notables. Included among the others who have prominent roles in the story are Russell Hicks, Richard Lane, Jonathan Hale, Robert Gleckler and Cecil Kellaway.

Release date: *August* 26, 1938 (*tentative*).

The Great Waltz

(Metro-Goldwyn-Mayer)

Musical Romance

Just a few days ago, 20th Century-Fox previewed "Alexander's Ragtime Band" which is a pageant of Irving Berlin's music. Presently MGM is busy with the production of "The Great Waltz," which with due respect to all other elements will be a pageant of Johann Strauss' music. Although they lived and worked nearly a century apart, Strauss and Berlin were music revolutionists. Strauss' waltzes, "The Blue Danube," "Tales Of The Vienna Woods," "Polka" and "Wine, Women And Song," were equally as revolutionary as Berlin's latter day ragtimes.

But where for theme, "Alexander's Ragtime Band" told the story of Berlin's music, "The Great Waltz" will tell the romantic, music embellished, love story of Strauss, his wife and that of Carla Donner, the reigning operatic star of Vienna in the 1840's when romantic Austria of the Emperor Franz Josef era was its most romantic. It is being produced on a scale and in detail that befits a pageant. Also MGM is producing it with a keen eye steadfast on commercial and entertainment values.

To bring this story of Johann Strauss to the screen in the full flower of its artistic and entertainment appeal, the studio has selected Fernand Gravet, known in this country especially for "The King And The Chorus Girl" to play the composer's role and Luise Rainer, "The Great Ziegfeld," "The Emperor's Candlesticks," "The Good Earth" and presently in "The Toy Wife" to be his wife. It has imported Miliza Korjus, noted diva from Vienna, credited with possessing the world's finest coloratura voice to reenact the role of Carla Donner. As a featured supporting cast, "The Great Waltz" will also present Bert Roach, Greta Meyer, Henry Hull, Sig Rumann, Hugh Herbert, Minna Gombell, George Houston, Lionel Atwill, Alma Kruger and Herman Bing. Also there will be a 100 piece symphonic orchestra, a chorus of eighty and a ballet which Albertina Rasch is directing.

As MGM imported Mlle. Korjus, so it also imported French director Julien Duvivier to direct the picture. Among his pictures familiar to American audiences are "The Golem" and "Pepe Le Moko," the American version of which has just been made by Walter Wanger under the title "Algiers." Bernard Hyman, producer of "Conquest" is in charge of production which has Dmitri Tiomkin, adapting the original Strauss music and Dr. Arthur Guttemann, first conductor of the Johann Strauss Theatre in Vienna, conducting the orchestra.

Release date not set.

Prison Break

(Universal)

Melodrama

The title hints at some of the thematic content of this forthcoming picture. It does not divulge it all. Neither should showmen, who prefer that their audiences be expectant as they watch the film, divulge the whole story. On paper, the idea looks as though it has exceptional melodramatic entertainment possibilities.

The screen play utilized is an original by Norton S. Parker and Dorothy Reid. A Trem Carr production, "Prison Break" is being directed by Arthur Lubin who made "Midnight Intruder" for Universal and "The Beloved Brat" for Warner recently.

Barton MacLane and Glenda Farrell, long before the screen public, lately co-starred in the "Torchy Blane" series, are the leading players. One of Universal's most recent discoveries, Constance Moore, gets her first big chance in this picture. It will also mark the reappearance of Edmund MacDonald on the screen. Busy with radio broadcasting lately he has been on such programs as "Gang Busters," "March Of Time," Kate Smith's "Dramatic Moments" and the Phillip Morris "Charles Martin's Thrills." The supporting cast which has been hand-picked for individual suitability to the respective roles includes Ward Bond, Edward Pawley, little John Russell, Paul Hurst, Frank Davian and Victor Killian.

Release date: *July* 22, 1938.

RADIO CHAINS REPORT INCREASES IN BILLINGS

Columbia Broadcasting's Estimated Business Five Per Cent Above First Half of Last Year

Increased cumulative billings for the first six months of this year as compared to the first half of 1937 were reported this week by the Columbia Broadcasting System, the National Broadcasting Company and the Mutual Broadcasting System.

The percentage gains over the first six months of last year were: CBS, 5.3 per cent; NBC, 5.4 per cent, and Mutual, 15.1 per cent.

CBS scored the achievement of recording the greatest amount of business for a six-month period by any single network in radio history, with gross billings amounting to $15,581,295. The cumulative total for the period last year was $14,803,265.

The NBC total for Blue and Red networks to the end of June was $21,023,674, an increase of 5.4 per cent over 1937, the highest for any similar period in NBC history.

Cumulative billings for the Mutual this year totaled $1,342,182, as compared to $1,165,620 in 1937.

Despite the increased business, the Bureau of Advertising of the American Newspaper Publishers' Association this week reported that an analysis covering 422 advertisers and their expenditures in 1937 showed the total advertising expenditures of the accounts was $299,058,674, of which chain radio stations received $55,804,564, or 18.6 per cent, as against $158,695,000 or 53.1 per cent for newspapers. The remaining $84,559,110, or 28.3 per cent, went to magazines.

76 to 93 Per Cent Have Receiving Sets

The week also brought the results of a survey conducted by the bureau of home economics of the Department of Agriculture. The study showed that radio receiving sets are owned by 76 to 93 per cent of families living in various sections of the United States.

A total of 7,459 white, native-born American families not on relief was canvassed.

Ownership of radio sets, phonographs and pianos was highest in New England. The study showed that of 743 families in 14 villages 93.4 per cent had radios; 42.4 per cent pianos and 22.3 per cent phonographs. The lowest percentage was in the southeastern states, where of 2,100 families in 33 villages, 76.1 per cent owned receivers; 27.4 per cent, pianos, and 13.3 per cent phonographs.

FCC's Authority Challenged

In 46 villages in the north central and middle Atlantic states, 89 per cent of 3,042 families interviewed owned radios; 40.2 per cent had pianos and 20.9 per cent, phonographs while of 1,103 families in 22 villages in the mountain and plain states, 85.2 per cent owned receivers; 36 per cent, pianos, and 17.1 per cent, phonographs. On the Pacific Coast, however, of 1,471 families in 24 villages in California, Oregon and Washington, 92.4 per cent reported radio sets, 39 per cent, pianos and 17.1 per cent, phonographs.

A special study, made among 972 negro families in 34 villages in North and South Carolina, Georgia and Mississippi, disclosed that 20.1 per cent had phonographs, 17.9 per cent radios and 9.7 per cent pianos.

Mrs. Mabel Willebrandt, representing Station WHDH at the conclusion of hearings on proposed new rules for broadcasting stations, last week challenged the Federal Communication Commission's authority to close the clear channels to all but one station on each frequency.

Mrs. Willebrandt's strictures were directed at the proposed new rule that only one station shall operate at night on the high-power clear channels. Her client, she said, has had pending for more than two years an application for experimental operation on the 830-kilocycle frequency, and the proposed rule will "prejudge" that application adversely.

The rule would be legislation rather than regulation, she charged, challenging the commission's right to usurp the privilege of Congress contrary to the provisions of the Communications Act instructing the FCC to encourage experimentation.

Statistics prepared by commission experts also were presented at the concluding session of the hearings. They showed that approximately 10,000,000 persons, about 1,500,000 of whom are in the urban population, are outside the primary range of any station during the day and that over 21,000,000, including less than 4,000,000 in urban centers, are outside the primary service at night.

The dominant clear channel stations serve all but 30,000,000 of the 122,775,000 population on which the figures were based, during the day, and all but 32,000,000 at night, it was shown. All other stations serve all but 16,650,000 of the population during the day, but at night cannot give primary service to over 50,000,000.

The primary service of all American stations fails to cover 8.1 per cent of the population during the day and 17.4 per cent during the night.

20th Century-Fox Forms Another Family Group

Twentieth Century-Fox already sponsoring the serio-comic adventures of the "Jones Family" in a series of pictures, has decided to make the family group headed by Henry Armetta in "Speed to Burn," a feature of the World of Sport series, of which that picture was the first.

Tom Beck, Joan Valerie, Bill Robinson, Edward Marr, Harold Goodwin and Murray Alper have featured roles in addition to the "Gabini Family." The family group consists of Armetta, Inez Palanage, Johnny Pirrone, Betty Greco and Eleanor Virzie. Otto Brower will direct the second picture in the series which is as yet untitled.

To Renew Fabian Deal

The deal under which Si Fabian operates the Brooklyn Paramount will be renewed for two years on its expiration at the end of August, Y. Frank Freeman, Paramount theatre executive said this week. Three previous deals were negotiated on a 12 month basis.

Margaret Waite, eastern story scout for Republic, arrived on the coast this week to join the studio story department.

Milton A. Mooney said in Cleveland this week that he has completed all details of his newly organized Cooperative Theatres of Ohio and will open offices soon.

ASTOR DISPLAY FOR "MARIE ANTOINETTE"

Starting July 14th (Bastille Day) the Astor theatre in New York, will be open to the public as a museum dealing with Metro-Goldwyn-Mayer's production of "Marie Antoinette."

Historically accurate antiques, costumes, jewelry and pieces of furniture have been sent from the coast studios, where they were used in the film, to be placed on public display. The display will remain until early August, when the picture with Norma Shearer in the title role, has its Broadway premiere.

While the seats at the Astor have been covered over with platforms for the display, several rows have been left intact for audiences to hear brief lectures on the technique of this historical picture.

The idea was planned by Howard Dietz and his MGM promotion staff.

20th-Fox Ad Unit To Move

The advertising and publicity department of Twentieth Century-Fox will be housed in a building of its own adjoining the home office building on West 56th Street, New York, according to present plans. The structure, which formerly housed a Catholic boy's club, will be altered and is expected to be ready for occupancy in August. The steel framework on the annex to the Movietone building at 54th St. and 10th Ave. is near completion and is expected to be opened in September. The three story structure will be used for short subject production.

French Films Edited

Herman G. Weinberg, in New York, has completed editing and titling of two new French films for fall release. They are "La Citadal du Silence," with Annabella and Pierre Renoir, and "Mister Flow," starring Fernand Gravet, Louis Jouvet and Edwige Feuillere. Mr. Weinberg is currently editing Anatole Litvak's "L'Equipage" (tentative title), with Annabella.

Reviving "King of Kings"

The American Film Exchange re-enters the distribution field with the revival of Cecil B. DeMille's production, "The King of Kings." A new sound track with orchestration and choral singing has been added with the orchestra under the direction of Erno Rapee of Radio City Music Hall. Other releases will be announced shortly.

Gradwell L. Sears, vice-president in charge of distribution for Warner Brothers, has signed the Publix Circuit of Martin Mullin and Sam Pinanski for the showing of the company's 1938-39 product.

Garrison Films will distribute Frontier Films' production, "Return to Life," a feature film about the women and children of Spain, on both 35 mm. and 16 mm.

John A. Bachman has been named manager of the Warner office in Charlotte, succeeding Ralph McCoy, who recently was made branch manager of the Atlanta office.

THE HOLLYWOOD SCENE

Contrary

Hollywood is a contrary place. Just when everybody else is getting ready to go on a vacation, Hollywood decides to go to work. Ergo as June, 1938, passed into history thirteen productions were started and a like number finished.

Columbia contributed three films to the starting list. "West Of Sante Fe," the character of which is identified by the title, will present Charles Starrett, Iris Meredity, Ed Le Saint, Dick Curtis, Pat Brady, Eddie Cobb and Al Bridge. The studio joins the crowd making aviation pictures with "Wings Of Doom." Charles Farrell and Jacqueline Wells are the stars. The supporting troupe includes Frederick Benton, Alexander D'Arcy, Hugh Sothern, Addison Richards and Charles D. Brown. The third picture, "Juvenile Court," a romance which has a melodramatic background, will present Paul Kelly, Rita Hayworth, Frankie Darro, Leo Gorcey, Dick Selzer, Allan Ramsey and Hally Chester.

Three pictures also got under way at 20th Century-Fox. The rush towards activity there was so intense that one that bears no title other than "Sport Series, Number 2," and which Jerry Hoffman who made "Speed to Burn" is producing was given the starting gun. Its personnel will include Henry Arthur, Joan Valerie, Tom Beck, Bill Robinson, Henry Armetta, Inez Pelange, Murray Alper and Lon Chaney, Jr. The "Five Of A Kind" expedition returned from the land of the Dionne Quintuplets to the studio to engage itself in making the balance of the footage that will complete the 2,000 feet which will feature the Quints. Jean Hersholt, Claire Trevor, Cesar Romero, Slim Summerville, Inez Courtney, Inex Pelange, Henry Wilcoxson and John T. Qualen are the Hollywoodites to be seen in the third Dionne picture. "Splinter Fleet" also sailed. It will present Richard Green, Nancy Kelly, Preston Foster, George Bancroft, Slim Summerville, Douglas Fowley and Joan Valerie.

MGM started two pictures. "It's Now Or Never," which was the stage play "White Collars" a decade and a half ago, will present Robert Young, Ruth Hussey, Lew Ayers, Guy Kibbee, Lana Turner, Virginia Grey, Sarah Haden, Rita Johnson and Gordon Jones. Janet Gaynor and Robert Montgomery will be the stars of "Three Loves Has Nancy."

Start Cagney Film

Two pictures went before the cameras at Warner Brothers. The line-up for "Angels With Dirty Faces" will offer James Cagney, Pat O'Brien, Humphrey Bogart, Billy Halop, Bobby Jordan, Leo Gorcey, Bernard Punsley, Gabriel Dell and Huntz Hall. In "Devil's Island" Boris Karloff, Leonard Mudie, Pedro de Cordoba, James Stephenson, Frank Reicher and Stuart Holmes will be seen.

Paramount joined with MGM and Warners in starting two productions. William Thomas makes his bow as an associate producer with "Campus Confessions" in which Stanford University basketball hero, Hank Lusetti, Betty Grable, Elenore Whitney, Patricia Perry and Fritz Feld are the headliners. Name values in "Sons Of The Legion" will be represented by Evelyn Keyes, Tim Holt, Lynne Overman, Donald O'Connor, William Frawley, Elizabeth Patterson, Billie Lee and Edward Pawley.

WANGER ABANDONS "PERSONAL HISTORY"

Walter Wanger has anounced that plans for production of Vincent Sheean's "Personal History" have been temporarily abandoned. It was reported that United Artists officials had opposed the production and that Mr. Wanger himself had been reluctant to produce another controversial film to follow immediately on "Blockade."

Commenting on the widespread pressure against "Blockade," Mr. Wanger said, "A meaning has been read (into the picture) which is at complete variance with the facts."

Henry Fonda who was to have starred in "Personal History" has been borrowed by RKO for the leading role opposite Barbara Stanwyck in "The Mad Miss Manton."

After some delay, Republic started "The Man From Music Mountain" in which Gene Autry, Carole Hughes, Smiley Burnette and Sally Payne will be the featured players.

Eight Complete Thirteen

Credit for the thirteen completed productions was distributed over eight studios. Five of them each finished two pictures. RKO-Radio checked "Smashing The Rackets" off the active list. Chester Morris, Francis Mercer, Bruce Cabot, Rita Johnson, Lee Bowman, Ben Welden, Edward Pawley, Walter Miller, Frank M. Thomas, George Irving, Kay Sutton, Theodore von Eltz, Louise Beavers and Edith Craig are the cast. Work also wound up on "Painted Desert" which will star George O'Brien with Laraine Johnson, Ray Whitley, Stanley Fields, Fred Kohler, Max Wagner, Harry Cording, Maude Allen and William V. Mong.

Columbia finished "You Can't Take It With You" in which Jean Arthur, James Stewart, Lionel Barrymore, Ann Miller, Spring Byington, Edward Arnold, Samuel Hinds, Mischa Auer, Halliwell Hobbes, Mary Forbes and Donold Meek are the principals. For this company's program, David Loew Productions turned in "The Gladiator." Joe E. Brown is starred with Man Mountain Dean, June Travis, Dickie Moor, Lucien Littlefield and Robert Kent.

Another "Mr. Moto"

"Meet The Girls" and "Mr. Moto in Egypt" were finished at 20th-Century-Fox. June Lang, Dick Baldwin, Lynn Bari, Wally Vernon, Gene Lockhart, Erick Rhodes and Ruth Donnelly are the principals in the first. Peter Lorre, Virginia Field, George Sanders, Joan Carol, Ricardo Cortez and Margaret Irving will be seen in the latest adventures of the Oriental detective.

One of the two finished at Universal is "Red Barry," a serial, in which Larry Crabbe, Frances Robinson and Edna Sedgwick are the name players. The other, "The Missing Guest," will present Paul Kelly, Constance Moore, William Lundigan, Edward Stanley, Patrick J. Kelly, Selmer Jackson, Florence Wix, George Cooper, William Wayne and Guy Usher.

First of the Warner pair to reach the finish line was "Broadway Mesquiteers," formerly titled "Three Girls On Broadway," in which Ann Sheridan, Margaret Lindsay, Marie Wilson, Ian Hunter, Janet Chapman, Richard Bond, Anthony Averill, Larry Williams, Dick Purcell and Jan Holm will be seen. Kay Francis is the star of "Unlawful" in which she will be supported by Humphrey Bogart, John Eldredge, James Stephenson, Penny Singleton, Ed Stanley, Arthur Aylesworth, Charles Foy, Richard Bond, Frank Reicher, Pierre Watkins, Murray Alper and Paul Panzer.

MGM completed "Love Finds Andy Hardy." A series show, it will present Lewis Stone, Mickey Rooney, Judy Garland, Cecilia Parker, Fay Holden, Ann Rutherford, Betty Ross Clarke, Lena Turner, Marie Blake, Douglas McPhail, Gene Reynolds, Mary Haward, George Breakstone and Raymond Hatton.

"Come On, Leathernecks," was marked off the lists at Republic. The cast includes Richard Cromwell, Marsha Hunt, Bruce MacFarlane, Leon Ames, Edward Brophy, Robert Warwick, Howard Hickman and Harry Strange.

Selznick International finished "The Young In Heart" in which Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke, Richard Carlson and Minnie Dupree are the principals.

Stay at Home

During the past year pictures made by 20th Century-Fox have called for world-wide settings and backgrounds, but the films were made without ever a person leaving the lot. The Chicago of "In Old Chicago" was built, existed and destroyed on what formerly had been a public golf links, located immediately to the east of the studio proper, between busy Pico and Santa Monica Boulevards. The Suez Canal has been built, not dug, exactly on the same spot.

Stock shots went to sea for the background of "Kidnapped," but the boats on which Warner Baxter, Arleen Whelan and Freddie Bartholomew shipped never left the dock to which the seafarers of "Lloyds Of London" and "Slave Ship" were permanently moored. Mr. Moto went to Egypt. Shirley Temple to New England and New York, Sonja Heine to Norway, Simon Simone et al to New Orleans, the Ritz Brothers to the Ozark Mountains, the troupe that was in "Four Men And A Prayer," half way around the world, but none of the people ever left the real estate on which the corporation pays taxes.

While other companies pry into the four corners of the world for realistic locations, 20th Century-Fox stays home. The last real location trip the company indulged its employees in, save the periodic excursion to the Dionne homestead, was to the sand dunes between Calexico and Yuma where much of "Under Two Flags" was made.

Every other studio in town has "borrowed" the 20th Century-Fox lot at times. Sometimes they run into unlooked-for happenings. One company was over there recently photographing "Texas" as it was in 1870 and everything was perfect until the rushes were inspected wherein it was revealed dozens of streamlined autos, electric cars and buses were rushing across the distant backgrounds.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Little Miss Broadway

(20th Century-Fox)

Shirley Temple Rides Again

To the Editor:

Your Pacific slope observer took himself out to Glendale on Friday evening last to observe the reactions of the plain people who populate this snug little California town when exposed to Miss Shirley Temple's exercises presented under the above caption. Your observer long ago abandoned the practice of observing Miss Temple's pictures with his own confessedly prejudiced eyes and ears, which find them never less than perfect, and adopted the theoretically infallible device of coming at an estimate of their calibre through observation of their observers in the act of observing them. This time he went a step further and took along his 11-year-old daughter, a young lady of distinctly brunette personality loud in leadership of a campus group outspokenly allergic to the blonde heroine of this film, and he felt pretty thoroughly insulated against the Temple charm this time. He sits morosely down to typewriter, now, to report that Miss Temple is allergic in insulation.

The plain people of Glendale, unaware that the film to be tried on them was Miss Temple's latest, shrieked their glee when the title was flashed on the screen and proceeded to give a perfect demonstration of the perfect cinema audience having a perfectly swell time for the next 70 minutes. It is, as you know, customary for the studio bloc present at these unveilings to stimulate the unsuspecting payees, when necessary, by laughing audibly in the appointed places and, if need be, applauding briskly. They doubtlessly laughed and applauded this film, as usual, for such is the effect of habit, but the payees beat them to it. Even your reporter caught himself at it once. That was for more of a Rogers-Astairish dance by Miss Temple and George Murphy.

The Glendale citizenry could have been wrong, of course, since the place is practically a Hollywood annex, and so could your coastal correspondent, a notorious follower of crowds, but his 11-year-old confrere could not be mistaken. This cynical expert had enlivened the journey to Glendale by painstaking enumeration of Miss Temple's shortcomings. It seemed she was too good to be true, too sweet, too pretty, too clever, too grownup, too altogether perfect to be good company in a spirited game of jacks or hopscotch and, therefore, a muchly overtouted cinema institution. It is with some parental concern, therefore, that your reporter reports this contrary young woman's reaction to Miss Temple's cavortings as precisely of a piece with those of the Glendale natives.

So much for what Miss Temple's latest fable in film does to people. It did, in Glendale, what her others have done everywhere. It contains a little of everything that all her others have contained. Doubtlessly showmen will make the same use of these contents as they have made of them before. This time they have a number of different names to link with Miss Temple's in their billing.

This time George Murphy dances with Shirley, replacing Bill Robinson. Mr. Murphy's dancing is more nearly akin to Fred Astaire's. Possibly it was felt Miss Temple should be allowed to display her versatility. She does so, admirably, and Mr. Murphy is a most gifted artist in his line. It will be all right with your reporter, though, if the young lady is reunited with Mr. Robinson her next time out.

This time the crochety old lady who makes life miserable for the child is Edna May Oliver, who plays it without humor, and Phyllis Brooks plays the nice lady who marries the nice man. Jimmy Durante, El Brendel, Donald Meek and George Barbier supply most of the comedy, aside from the star's major portion, and the cast is long and nameful.

The story, an original screen play by Harry Tugend and Jack Yellen, is composed entirely of materials congenial to Miss Temple's talent. She enters the picture as an orphan. She is adopted by an uncle who operates a theatrical hotel in New York, which places her in atmosphere and company reminiscent of "Little Miss Marker." The hotel is owned by a wealthy old woman with a heart of stone against which Miss Temple's charm is unavailing. Later on she has better luck with a judge, who permits the staging of a vaudeville show in his court room. Meanwhile she has been returned to the orphanage and escaped. Her ups and downs are of the kind she's been having since she took hold on the top rung of the ladder of Fame three years ago and she negotiates them with practiced and ripened skill.

Irving Cummings, wise in his veterancy, directed the production with like fidelity to precedent. He has kept the adults severely in their places and the star in uncontested command of consumer attention. He has treated the film frankly as a personality picture, disregarding plot, plausibility and other stodgy considerations in favor of stellar opportunity at any and all times. David Hempstead, associate producer, has gone along in the same devotion to the little lady with the big name, fitting up a court room such as never was, an orphanage wherein the kiddies sing swing music in close harmony, and performing geographical miracles without blinking.

The six songs delivered during the proceedings are by Walter Bullock and Harold Spina. Of these "Be Optimistic" seemed to hit the preview customers hardest, "Little Miss Broadway" running it a close second. The dances by Miss Temple and Mr. Murphy were staged by Nick Castle and Geneva Sawyer. Two of them were so loudly applauded that dialogue following them was sacrificed.

It was a changed young lady who rode back with your reporter from Glendale, and a thoughtful one. No doubt the campus group allergic to Shirley Temple is going to have a resignation to deal with. Halfway to Hollywood comment began to issue. George Murphy was swell. The comedy in the picture was swell. Shirley certainly could dance. Her new hair-do was more becoming to her than any she ever had. But she'd better stop singing for a while. Her voice was beginning to show strain. She'd ruin it if she wasn't careful. That would be too bad. And the story, when you come to think it over, was "fakey." That was, things like that couldn't happen. It would be nice if they could. Oh, well, it was a good picture, anyway, the best Shirley Temple ever made.

Your California agent thinks that about covers the matter.—William R. Weaver.

Produced and distributed by Twentieth Century-Fox. Associate producer, David Hempstead. Directed by Irving Cummings. Screen play by Harry Tugend and Jack Yellen. Music and lyrics by Walter Bullock and Harold Spina. Dances staged by Nick Castle and Geneva Sawyer. Photography, Arthur Miller. Film editor, Walter Thompson. P. C. A. certificate 4217. Release date, July 28, 1938. Running time, when seen in Glendale, 70 minutes. General audience classification.

CAST

Betsy Brown	Shirley Temple
Roger Wendling	George Murphy
Jimmy Clayton	Jimmy Durante
Barbara Shea	Phyllis Brooks
Sarah Wendling	Edna Mae Oliver
Fiske	George Barbier
Pop Shea	Edward Ellis
Miss Hutchins	Jane Darwell
Ole	El Brendel
Willoughby Wendling	Donald Meek
Flossie	Patricia Wilder
Judge	Claude Gillingwater, Sr.
George and Olive Brasno	Themselves
Mike Brody	Charles Williams
Simmons	Charles Coleman
Perry	Russell Hicks
Specialty	Brian Sisters
Guests	Brewster Twins
Miss Blodgett	Claire DuBrey
Detective	Robert Gleckler
Miles	C. Montague Shaw
Pool	Frank Dae
Scully	Clarence Hummel Wilson
Members of Band	Eddie Collins, Syd Saylor, Jerry Colonna, Heinie Conklin
Taxi Driver	Ben Weldon

Shopworn Angel

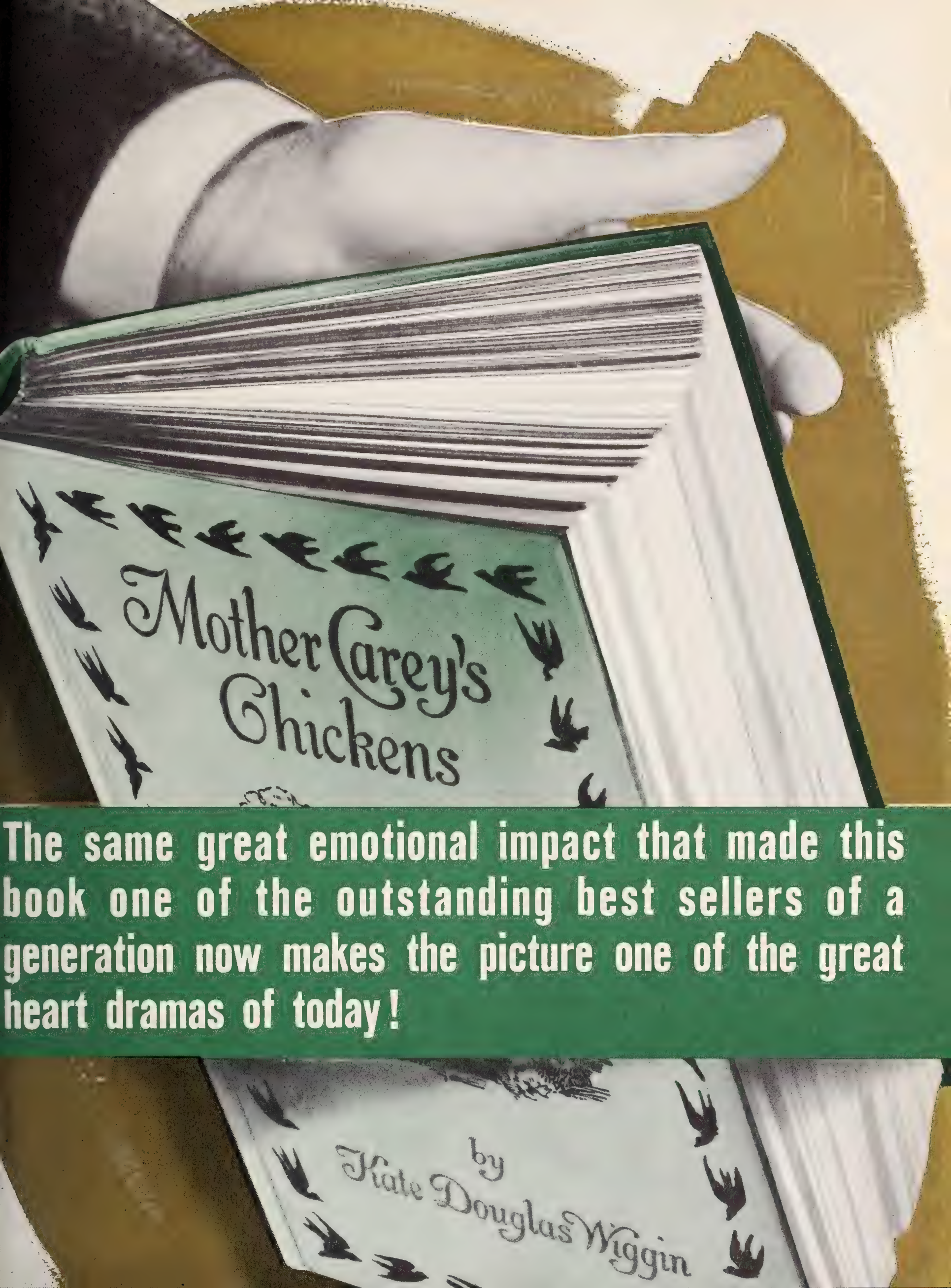
(MGM)

Wartime Comedy Melodrama

Showmen who were around when pictures started talking will remember the above as the title of a Gary Cooper-Nancy Carroll-Paul Lukas film which broke its silence toward the end and many a susceptible audience heart with its simple tragic story of a gawky doughboy who got a Broadway butterfly to marry him just before his boat sailed. That was 1929. They were saying, even then, that war pictures were poison at the box office, but this one drew like honey. This is recalled here for the benefit of contemporary showmen who might be inclined to play down in their exploitation the fact that the hero is a soldier.

This vision offers James Stewart as the simple Texan played before by Mr. Cooper, Margaret Sullavan as the gilded lady previously portrayed by Miss Carroll, and Walter Pidgeon as her sophisticated sponsor instead of Mr. Lukas. The story is identical save that the

(*Continued on page* 31)



The same great emotional impact that made this book one of the outstanding best sellers of a generation now makes the picture one of the great heart dramas of today!

THE DEEP-DOWN SPRINGS OF HUMAN LOVE that make you laugh and cry . . . The author of "Rebecca of Sunnybrook Farm" found them in a family America has learned to love . . . And now the producers of "Little Women" bring these living fiction people thrillingly to life on the screen . . . in ANOTHER BIG RKO SUMMER SHOW!

KATE DOUGLAS WIGGIN'S GLORIOUS NOVEL OF AMERICAN GIRLHOOD

MOTHER CAREY'S CHICKENS

with

ANNE SHIRLEY
RUBY KEELER
JAMES ELLISON
FAY BAINTER
WALTER BRENNAN
FRANK ALBERTSON
ALMA KRUGER
VIRGINIA WEIDLER

PANDRO S. BERMAN
IN CHARGE OF PRODUCTION

DIRECTED BY ROWLAND V. LEE



RKO RADIO PICTURES

Screen play by S. K. Lauren and Gertrude Purcell

(Continued from page 28)

nature of the sponsorship is somewhat purer in the post-Code production.

Dana Burnet's story, produced this time by Joseph Mankiewicz and directed by H. C. Potter from a screen play by Waldo Salt, brings "Bill Pettigrew" to New York in khaki en route to France. A street incident brings him into contact with "Daisy Heath," jaded actress, whom he idolizes and who humors him in spite of the objections of "Stan Bailey," her backer. The effect of the simulated romance is to awaken in "Daisy" and "Stan" a realization of their own sincere love, but circumstances impel her to marry "Bill" on the eve of his sailing. He is killed in action, leaving "Daisy" and "Stan" to each other.

The material, powerful as produced in the limited techniques of 1929, is beneficiary of the technological and artistic progress of a ripening decade. Stewart's performance is better than his memorable previous best. Miss Sullavan makes the Broadway butterfly an intensely alive and comprehensible personality. Pidgeon again demonstrates his right to newly re-won prominence. Hattie McDaniel portrays a colored maid in matchless and frequently mirthful manner. H. C. Potter's direction is forceful, effective and impressively realistic.

Previewed at the Village theatre, Westwood, Cal., where a representative payee contingent manifested thorough emotional satisfaction.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Joseph L. Mankiewicz. Director, H. C. Potter. Screen play, Waldo Salt. Story, Dana Burnet. Musical score, Edward Ward. Dances staged by Val Raset. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright and Edwin B. Willis. Gowns, Adrian. Photographer, Joseph Ruttenberg. Montage effects, Slavo Vorkapich. Film editor, W. Donn Hayes. P. C. A. Certificate No. 4302. Running time, when seen in Hollywood, 85 minutes. Release date, July 8, 1938. General audience classification.

CAST

Daisy Heath	Margaret Sullavan
Bill Pettigrew	James Stewart
Sam Bailey	Walter Pidgeon
Martha	Hattie McDaniel
"Dice"	Nat Pendleton
"Thin Lips"	Alan Curtis
"Leer"	Sam Levene
Sally	Eleanor Lynn
McGonigle	Charles D. Brown

St. Martin's Lane

(Mayflower - Associated British)

Character Drama

Like any Laughton film this latest creation of the Mayflower team is built and stands—or falls—almost entirely upon the personal ability and equally personal appeal of its star. His performance in this studied and zealous essay in London lowlife is superb, so human and sympathetic that at times the pathos of this lumbering busker's love is so poignant as to blind one to the architectural care with which it has been designed. Clemence Dane's story, however, is hardly big enough, and Laughton is constantly faced with the problem of making a personal mountain out of a dramatic molehill, a problem to which, alas, there is no satisfactory solution.

Woven around the lives of London's theatre queue entertainers, "St. Martin's Lane" takes in its stride a fanciful and occasionally convincing canvas of London lowlife, glimpses the sidewalk existence of the busker and faithfully mirrors noted landmarks on the nocturnal map of the metropolis. Once again Tim Whelan, American born Irishman, has deftly succeeded in achieving a really English film, and his direction at times reaches heights of artistry which lift the film to no unworthy eminence.

Laughton's role is that of an immaturely minded but down to earth kerbstone entertainer who befriends a waif and who developes her to a talent which is soon snatched from him for the stage and for stardom. Poignantly and with no small drama, the narrative traces the disillusion of Charles, the decay and downfall, the lingering dog-like devotion, and the ultimate renaissance—a renaissance without his inamorata, but with a newly born belief that life must go on. It is a sensitively conceived and skilfully etched cameo of character, set off with whimsy and tragedy and rounded to a nicely proportioned form—but with all too few flashes of the light which makes the shade tolerable.

Laughton is teamed by Vivien Leigh, a young lady who looks and behaves attractively, but whose Cockney characterization will not deceive the Cockney.

For the Laughton fans "St. Martin's Lane" will surely prove a generous meal, and suggests exploitation of those lines. It would have been a different story with any other actor.

Previewed at the C.E.A. Conference at Folkestone to a mixed audience it provided two reactions, the one from the paying section, and the more cordial from the guests. Provincial exhibitors found much food for discussion in its problem of saleability.—AUBREY FLANAGAN.

A Mayflower picture. Pommer-Laughton production. Distributed by Associated British. Produced by Erich Pommer. Directed by Tim Whelan. From a story by Clemence Dane. Photography, Jules Kruger. Production manager, Roland Gillett. Music, Arthur Johnston. Edited by Hugh Stewart and Robert Hamer. Settings, Tom Morahan. Running time, 85 minutes. General audience classification.

CAST

Charles	Charles Laughton
Libby	Vivien Leigh
Harley	Rex Harrison
Constantine	Larry Adler
Gentry	Tyrone Guthrie
Arthur	Gus McNaughton
Strang	Bart Cormack
Mr. Such	Edward Lexy
Mrs. Such	Maire O'Neil
Magistrate	Basil Gill
Old Maud	Claire Greet
Hackett	David Burns
Blackface	Cyril Smith
Temperley	Ronald Ward
Duchesi	Romilly Lunge
Selina	Helen Haye
Della	Phyliss Stanley

Hollywood Handicap

(MGM)

Equine Musical

Combining effective harmonizing by colored singers with shots of racetrack background and several glimpses of screen folk anxiously scanning the racing entries, this musical miniature, lightweight entertainment, is amusing and different. The Negro vocalizers have an equine representative in the race, hence the reason for the bangtail setup. The singing sequences are nicely introduced and capably handled.—Running time, 10 minutes.

Swing Cat's Jamboree

(Vitaphone)

Swing Stuff

For the "alligator" addicts, this "swing style" concert by Maestro Louis Prima and his orchestra will have the "jitterbug" younger set dancing in aisles. For the more sedate, who prefer Gounod to Goodman, the musical frenzy of "hot and low down" tunes will bring a search for the nearest exits. The exhibitor with his showmanship finger on his audience pulse will book the subject accordingly.—Running time, eight minutes.

Tupapaoo

(MGM)

Absorbing

The odd sounding title for this newest number from the quizzical series of "What Do You Think" category is the label for an evil imprecation put upon their enemies by the peaceful native of the lovely South Sea isles. The excursion into the supernatural covers the superstitions connected with falling astral bodies, primitive beliefs and exotic backgrounds. When a greedy white trader despoils a Polynesian paradise by introducing such advanced western cultural practices as money grabbing and whiskey swigging, the terrible curse is laid upon him. Excellent attention to creation of mood tailors the subject into an extremely effective piece of outstanding entertainment.—Running time, 11 minutes.

Find What's Wrong

(Paramount)

Different

Taking cognizance of the balcony sport, that of spotting mistakes in motion pictures, Paramount in a three-minute office drama purposely manufactures ten "boners," with an invitation to audiences to find them. It seems to be timed most appropriately in view of the number of I.Q. games currently so popular on the air and featured in periodicals. A commentator explains the idea, the office drama is run off and then is re-run without dialogue, while the commentator points out the ten mistakes and for good measure points out an eleventh error that is calculated to escape all but the most meticulously careful "boner" player. The subject readily lends itself to exploitation and audience participation. Running time, 10 min.

North Sea

(G.P.O. Film Unit)

British Documentary

Made by the Government-sponsored G.P.O. Film Unit, and aimed at chronicling and dramatizing the work of Britain's far flung coastal radio stations, last material link between mainland and distant fishing fleets, this vivid and blood stirring three-reel subject is an immediate candidate for credit as the finest documentary turned out in Great Britain this year. As an example of technical and aesthetic deftness it is arresting. As a compact essay in realist drama it is irresistible. Its camerawork and cutting have achieved one of the most soaking and hair-raising storms on documentary record. Its types, for the most part real life characters, have a stereoscopic vividness and its message is the more telling for being less obtrusive. A marked achievement in its field, the picture reflects credit on the G.P.O. Unit, and on Producer Cavalcanti, the director, Harry Watt, and R. G. McNaughton, editor.

Voodoo in Harlem

(Universal)

Cartoon

Reviving the effective cartoon technique of pouring drawings out of an inkwell and arranging them in their animated business against realistic backgrounds, this pen product produces some imaginative and entertaining moments. The miniature fantasy occurs when a bottle of indigo ink becomes upset and a crew of colored figures take form and growing atavistic indulge in a set of lively trucking steps. Comes the dawn and the charm is broken. A combination of a good musical background and some atmospheric shots of wind and cloud effects create a suitable eerie mood for the ingenious cartooning.—Running time, seven minutes.

Porky's Spring Planting

(Vitaphone)

Cute

Seasonally late by several months but agreeably humorous is this cartoon picturization of Porky's agricultural activities. With the assistance of his helpful hound, Streamlined, Porky sets out to plant his garden, but the neighbor's chickens enter for a field day.—Running time, seven minutes.

Pictorial No. 12, Series 7

(Paramount)

Interesting

Another in the "Pictorial" series, this treats of farming, on a big scale, in America's northwest, from the time of planting through harvesting; the famous geysers and hotsprings of Yellowstone Park, photographed in color by Robert C. Bruce and described by David Ross, and a day in the life of a homeless dog along London's waterfront. Narrated by Ward Wilson. Running time, 10 minutes.

UNIONS WEIGH REQUEST FOR WAGE CONCESSIONS

Proposal Advanced After Circuits Reveal Plan to Close Several Theatres for Summer

Union projectionists of the IATSE, predominating labor organization in exhibition, have in hand numerous requests from independents and circuits for relief from wage scales stipulated in contracts during the summer when box office receipts usually are at low ebb. Cuts have already been granted in some places. One of the largest groups involved are the projectionists in New York, where action is awaited. Chicago theatres this week were granted, by the operators, a ten per cent cut in projectionists' salaries for July and August, the reduction being indicative of efforts being made by circuits and exhibitors generally in the larger cities to obtain concessions. In Flint, Mich., operators also agreed to wage concessions.

In the New York territory Major L. E. Thompson, labor relations executive for RKO, in behalf of major circuits, including RKO, Loew's Paramount, Warner Brothers and Skouras, asked unions to give serious consideration to possible reductions.

Major Thompson addressed his letter to the stagehands' unions in Manhattan and Brooklyn and the Motion Picture Operators Local 306, pointing out that it would be to their advantage, as well as the theatres, to accept cuts.

Local 1, stagehands' union in Manhattan, discussed the matter at a recent membership meeting, but referred the request back to the executive board for action.

Local 306 was scheduled to consider the proposal at a membership meeting this week and Local 4, Brooklyn stagehands, will take up the matter at a meeting next Monday.

In the meantime, the circuits are going ahead with their plans for closing theatres, regardless of wage concessions. If the unions refuse to accept cuts, an attempt will be made to negotiate concessions for the fall, it was understood.

Operators Returned to Jobs

An agreement was reached this week under which six operators who went on a sitdown strike in five theatres of the United Long Island Theatres Corporation and barricaded themselves in the booths will be reinstated. In addition the circuit will sign an agreement with Local 306, calling for an increase of 50 per cent over the wages the operators received at the time they left the circuit's employ.

The agreement brings to a close a fight which started last August and was carried through various stages in the State Labor Relations Board. A stipulation of settlement has been filed and the circuit's appeal in the appellate division of the state supreme court will be dismissed.

Although the appellate division ordered the circuit to pay the total amount of back salaries, amounting to $4,000, this was compromised at $2,000 to be paid in 40 weekly installments of $10 per projectionist, starting October 1st.

On June 6th, the circuit asked for a stay of the enforcement decree given by S. E. Rosenman, judge. The labor board agreed to a stay provided the circuit would post a $10,000 bond, but this was refused and the settlement thereupon was negotiated.

Members of the Empire State Union were employed in the five theatres while the other union projectionists were on strike.

Dispute Goes to NLRB

A jurisdictional dispute between Studio Utility Employes, Local 724, and the International Alliance of Theatrical Stage Employes, which started as an aftermath of last year's studio strike, reached the National Labor Relations Board offices today when Local 724 filed a petition to be certified as the collective bargaining agency for laborers at the Republic studios.

Included in the petition was the statement that Victor Clarke, producer labor contact man, had told members of Local 724 to join the IATSE in order to get studio work.

Local 724, whose international is the General Building and Construction Laborers of America, claims a majority of the 75 laborers working at Republic at the present time.

CIO Guild and IATSE Agree

The American Newspaper Guild, affiliate of the Committee for Industrial Organization, and Local 702, Motion Picture Laboratory Technicians, American Federation of Labor Group, have reached an agreement not to invade each other's jurisdiction in the newsreel field. The agreement was made as a result of the NLRB last week certifying the guild as the representative of newsreel editorial and office workers.

Increased French Production Noted

A deeper interest in the production of films than that held by American audiences is shown by the French, John E. Abbott, director of the Museum of Modern Art Film Library, said this week following his return to the United States from a six weeks' trip to Paris, Berlin and London.

Mr. Abbott, with Mrs. Abbott (Iris Barry), curator of the film library, supervised the installation of the motion picture section of the large exhibition of American art in the Jeu de Paume Museum, Paris, and attended the opening of the exhibition on May 24th.

Although American pictures are still the mainstay of French exhibition, there is a definite speeding up of production there, Mr. Abbott said. He attributed the increased production to the fact that several French productions have attained a fair degree of success in the United States.

However, Mr. Abbott pointed out that because of the comparatively small number of persons that speak French the market for French production is limited as compared to films with English dialogue.

"Alexander" Premiere August 5

"Alexander's Ragtime Band" is scheduled to start an extended run at the Roxy theatre, New York, August 5th. Twentieth Century-Fox has taken over the Hollywood Restaurant for the night of July 19th and will invite the press and radio people for a screening.

Warners Dissolve Personal Companies

Moving to simplify their involved personal financial structures, the three Warner Brothers in May completed dissolution of their personal holding companies, each of the three taking into personal ownership the last 500 shares of Warner Brothers preferred stock held by his respective company, it is disclosed by the Securities and Exchange Commission in its semi-monthly report.

The only remaining holding company is Albert Warner's "B" corporation, which held 5.460 optional debentures.

Aside from the dissolution transfers, the only activities of the Warners in the securities of their company during May was the disposition by Albert Warner of 20,000 optional debentures.

The only other transaction by an officer or director of the company was the acquisition of 200 shares of common by Morris Wolf of Philadelphia, a director, who held 950 shares direct and 167 shares through a trust at the close of the month.

Holdings of the three Warners at the close of the month included 14,884 shares of preferred, 59,648 shares of common and 1,739,000 optional debentures by Albert Warner, in addition to the 5,460 debentures held by his holding company; 14,884 shares of preferred, 62,860 shares of common and 1,379,000 debentures by H. M. Warner, and 14,884 shares of preferred, 88,060 shares of common and 1,183,000 debentures by Jack L. Warner.

No important transactions in the securities of other film companies were shown in the report. Loews, Inc., continued its acquisition of Loews Boston Theatres common stock, securing 57 shares during the month to bring its total to 99,563 shares. Duncan C. Harris of New York, Paramount director, disposed of 200 shares of that company's second preferred and acquired 200 shares of its common stock, holding 200 shares of each at the end of the month.

Acquiring 500 common voting trust certificates of Universal Corporation, William Freiday of New York, a director, brought his holdings to 1,500, all carried through a holding company; Daniel M. Sheaffer of Philadelphia, also a director, acquired 200 certificates and at the close of the month held 12,800 direct and 26,500 through Standard Capital Company, through which he also held 111,283 common voting trust certificate warrants.

Yale Film Completed

Yale University's Department of Drama has completed the first film in the country to record behind-the-scenes procedure in dramatic production. "It's Not All Play," a feature length film, is the first in a contemplated series and will be released to theatre workers in churches, schools and colleges.

RKO Radio announced this week that it would produce a series of feature pictures revolving around the character "The Saint," and that it had exercised its long held option on the detective fiction of Leslie Charteris, who created the character. The decision to make the series followed the warm reception of "The Saint in New York."

Arguments Heard On 'Lynton' Award

Contending that the infringement of the play, "Dishonored Lady," in the Metro-Goldwyn-Mayer picture, "Letty Lynton," was unintentional. John W. Davis, attorney for the firm company, this week argued in Federal Court, New York, that the referee's award of $587,000 should be cut to not more than $30,000. Decision was reserved.

The award which is opposed by the defendant companies and the plaintiffs, Mrs. Margaret Ayer Barnes and Edward Sheldon, was made by Gordon Auchincloss, referee. The plaintiffs contend the award should be greater.

In referring to the claim of the plaintiffs that the law provided for a judgment from the profits of the picture, Vincent Leibell, federal judge, remarked that "it does seem a harsh doctrine, but I can't see where the court has much latitude in this matter under the law."

"In response to a statement made by Mr. Davis that the award should be limited to $30,000 damages and the profits should be excluded, Mr. Leibell declared: "As a matter of justice, I agree with your decision, but I am afraid the law is pretty well established on this."

The defendants sought to justify their stand on the assertion that the plagiarism was not deliberate and cited the prior opinion of Learned Hand, circuit court judge, as substantiating their claim. They argued that under the copyright law it was discretionary with the court to determine whether damages for profits should be assessed.

Eastern Service Studios Reports Stages Active

Eastern film stages will again be active with feature production this season as a result of contracts signed by Harold Orlob, president of Triple-A Productions, Inc., producers of Sylvia Sidney's new picture for Paramount release, and Frank K. Speidell, president of Audio Productions, Inc., and Eastern Service Studios, the largest film making plant in New York. Eastern Service Studios is a division of Audio.

"Not since the season of 1935-36 has there been such a positive indication of sustained eastern production as is promised by this new activity of sustained eastern production as is promised by this new activity," Mr. Speidell said.

The Sylvia Sidney picture is ". . . one third of a nation . . .," which is being adapted by Oliver H. P. Garrett from the Federal Theatre play of the same name.

Alexander Officials Meet

Officials and salesmen of the Alexander Film Company held a five day "master salesman's roundup" in Colorado Springs this week. All phases of short length commercial film advertising were covered at the business sessions.

Allied Convention Set for October

Allied Theatre Owners of New Jersey and eastern regional Allied units will hold an annual convention at the Ritz Carlton Hotel, Atlantic City, October 19th, 20th, and 21st.

NAZI INSTITUTE BEGINS TRAINING OF PERSONNEL

Film Students Study Artistic, Technical and Commercial Aspects in Two-Year Course

The National German Film Academy is now functioning, with completion of arrangements for the training of talent, technicians and business personnel in the new structure at Ufastadt-Babelsberg, suburb of Berlin and the site of the UFA studios. Dr. Joseph Goebbels, minister of propaganda, laid the cornerstone of the building.

The Institute's two-year course divides into three main sections: artistic, technical, and commercial, with numerous subsections covering the theoretical and practical studies of the vast field to be covered.

According to a report to the U. S. Department of Commerce at Washington, by the office of the American Commercial Attache at Berlin, actors, dancers, singers, composers, stage managers, fashion artists, and others will be trained in the artistic faculty.

In the technical faculty the students will be trained in camera and sound technic and in modern reproduction methods, "trick" photography, studio technique, and construction.

Legal and economic aspects will be taught in the economic section.

Tie-up with Universities

A commissioned teacher will be appointed for each school, and the other members of the staff, who will lecture, will be selected from the film industry.

The Academy will maintain close cooperation on scientific and technical matters with the institutes for film technique at the universities of Berlin, Dresden, and Munich, the Kaiser-Wilhelm Institute and others as well as the laboratories of the leading chemical and technical concerns.

During the two years' course, students will not be allowed to follow other professions.

The Institute, according to the Government prospectus, will insure that the coming personnel in German films will start out firmly grounded in current dogma. Prominent in the curriculum will be lectures on the political and spiritual changes since January 30, 1933; on Nazism as the parent of the new German screen art; on the effects of modern race research with regard to the art of the film, and on the development and significance of Nazi administration.

Aryan Law Enforced

One item on the questionnaire submitted to prospective students requests the applicant's conformity to the Aryan Law, the provision applying even to foreigners. The student will not be eligible if a single one of his four grandparents has Jewish blood.

An integral part of the academy is to be the Institute for Cultural Films, now supplied chiefly by that branch of UFA which has been making biological educational short subjects. Aside from laboratories and studios this department also contains a valuable historical collection of apparatus together with an exhaustive film library.

The new building will not only house lecture halls, studios, laboratories, projection rooms and libraries, but also will include dormitory facilities for 100 students. The tuition for the two years, covering four terms, will amount to $1,000 with an extra $50 to be levied for the final diploma. Single rooms for one term will cost $60, double $95. The dormitories will include facilities for indoor and outdoor physical training and recreation.

Everything connected with film production and exhibition will be taught, from acting to animation, from writing to salesmanship, and including engineering and chemistry. The entire curriculum includes 32 courses and because of the close proximity of the UFA studios every possibility for practical experience will be offered.

'37 Award Winner Will Join Roach

Jules Seltzer, winner of the Quigley grand award for premier showmanship displayed during 1937, will leave Philadelphia for Hollywood late this month to join the Hal Roach studio as advertising manager.

Negotiations culminating in Mr. Seltzer's termination of his long connection with the Warner Brothers circuit in the Philadelphia area, where his exploitation campaign for "The Life of Emile Zola" at the Boyd Theatre won him the Quigley accolade, were begun during the showman's visit to the production center in May as a guest of Quigley Publications.

Mr. Roach and Milton Bren, Roach production chief, first met Mr. Seltzer at the Quigley awards dinner given May 10th at the Victor Hugo Cafe. The dinner was presided over by Darryl Zanuck, production head of Twentieth Century-Fox, and was attended by 75 studio executives in tribute to the men whose enterprise in behalf of screen merchandising technique had won them international recognition.

Preliminary discussions were entered into during Mr. Seltzer's stay in Hollywood and continued subsequently by mail.

Momand Suit Motions Postponed to September

Pending preliminary motions of defendants in A. B. Momand's Federal antitrust suits in Oklahoma City against major distributors, Griffith Brothers Amusement Company and others, which were to be heard last week in federal court there before Judge E. P. Murrah, have been stricken from the docket and assignment continued because the court could not hear the motions at that time.

The earliest possible hearing on motions will be in late September, according to Theodore M. Filson, court clerk. Mr. Momand is asking a total of $6,600,000 damages from defendants which include major operating circuits, exchanges and major film companies in Oklahoma.

Indiana Unit to Meet

Associated Theatre Owners of Indiana will hold a midsummer convention July 20th and 21st at the Spink-Wawasee Hotel on Lake Wawasee in northern Indiana.

SUB-SURFACE DISCORD CHECKED BY LEADERS AT CEA CONFERENCE

Summer Meeting Concludes on Note of Peace in Spite of Rumbles of Disagreement; Unity Is Seen Threatened

by AUBREY FLANAGAN
in London

Despite its festive flavor, despite the programme of shows, banquets and balls which met the delegates on their arrival, the CEA Conference, Folkestone 1938, proved notable less for what took place than for what did not. Superficially destined to be a dull conference, with the grading war out of the way and a new era of conciliation and compromise apparently breaking over the trade waters, with a self laudatory and rather snook-cocking report on the rentals situation greeting the General Council, all seemed set for a calm and unruffled week. That there ultimately were no fireworks proved, however, to be merely because the time was not ripe to set them off.

The General Council meeting, however, focal and pivotal point of the week's deliberations to which the press — a gesture neither unexpected nor uncanvassed—were admitted, made it abundantly clear that not only were the firecrackers and rockets in position, but that there were plenty of General Council members standing by, lighted matches in hand, ready at a gesture to set light to the tinder. It is an irony of the situation that only the presence of the press prevented the pyrotechnic display from taking place. Instead, it was postponed, to be resumed at the July meeting of the General Council—in the sacrosanct and secluded environs of Victory House.

All is not harmonious in the CEA camp. That immediately is clear. The solid independent circuit front, which met the renters implacably and formidably without a ruffle or a misplaced foot, is not so solid or so united it would seem as the optimists maybe believed, probably hoped and certainly assured us. Nor for that matter is every member of the General Council satisfied that the negotiating committee have won hands down, or that it was wise to abandon so chivalrously the principle of abritration. Indeed veteran Victor Davis, rose from his corner to suggest, rather surprisingly, that they had met defeat all the way, a suggestion with which the rest of the Council did not necessarily agree.

Dissension would seem to have arisen, now that grading as a problem is settled, over the double feature programme and covert—at times overt—hints being dropped that the circuits were not playing the game. It is freely stated by independents that the continued practice of the circuits in booking two supers in one programme, as well as at times dressing out the bill to inordinate lengths, is at direct variance with the Association's policy, and unfair to the non-circuit houses. The present shortage of product is further aggravating the situation, so that independent houses are hard put to make up their programmes at all.

The absence from the Conference, of Arthur Jarratt of Gaumont British and from both Conference and Council of Sidney Bernstein, both members of the Rentals Committee, was lamented and to some extent inspired the postponement of the fireworks.

New Problems

A significant paragraph in the General Council report dealing with the rentals situation alluded to "another problem" having been "brought in its train," a circumstance which, confessedly, had complicated the situation. Later in the Report it was stated "Every problem reveals new points, inasmuch as your Committee is representative of all sections of the trade, and the necessary discussions will occupy time and much consideration as fresh viewpoints are constantly emerging." The reference to "all sections of the trade" and to "fresh viewpoints" was not lost on the delegates and impelled a conviction that the self applause which flavored the Report covered, probably unconsciously, a state of nervous doubt.

Tribute was paid subsequently by exhibitors to the dispassionate and long sighted manner in which President Ken Nyman, himself a smaller independent, had handled the situation, taking the long view, and being inspired by the consideration that whatever might be his personal position, he was leader of a group containing representatives of every exhibitor section. Not the same was said about other members of the General Council, both in the body of the discussion, and on the platform itself, who were apparently ready to voice a disunity which was in some places interpreted as disloyalty.

So it is that the stage is set for a grand scale firework display, first cannons in which will be fired at the next July meeting of the General Council, a display in which all the explosions will not be on one side. Criticism is inevitable of the circuits. It is more than probable, too, that there will be executive criticism of members of the General Council.

The dissension, however, is symptomatic rather than significant. If the circuits presently are not toeing the independent line, the time would not seem to be far away when circumstances will compel them to do so. The grave and dominating factor of film shortage will inevitably have profound and inescapable effects on the whole film hire situation, and it is generally believed that in due course the circuits will find themselves in precisely the same boat—a boat with a very shaky framework. The KRS would, no doubt, welcome a CEA split. They will find very few serious members of the CEA General Council ready to assist that end. Unity first, foremost and all the time will be aimed at, and the growing belief that the real enemy is on the other side of the bargaining table, is likely to bring it about.

On application of the plaintiff, John Maxwell's Associated British Pictures Corporation, hearing of the suit against the Ostrer brothers and Gaumont British was postponed Wednesday to October 18th. Mr. Maxwell is charging misrepresentation.

Advance Licenses Sought

Probably the biggest shot yet fired in the cinema licensing battle, wrapped up with the whole question of redundancy, has been fired by the London County Council who, after examining the confused condition of the licensing situation, have decided to press for parliamentary powers to enable them to license picture theatres in advance.

Some months back a Barnstable decision established as the legal position that licensing authorities had no statutory powers to grant licenses for non-existing buildings.

Now the London County Council, in the face of the Governments' inaction in the matter nationally, are to press for a bill to enable them to grant provisional licenses for cinemas where it is proposed to build them.

Although it will affect immediately only the London area, it is certain to have repercussions on the country at large. Not only are local authorities certain to follow in pressing for local bills, but the movement is likely to act as a direct stimulus on the part of the Government.

750,000 for "Snow White"

A total of 750,000 paid admissions have been registered at the New Gallery with "Snow White and the Seven Dwarfs" when it commenced its 18th week on July 23rd last.

EXHIBITORS TO SEEK SERVICE CHARGE CUT

Indications that one of the foremost planks in the CEA's 1938 platform will be the drive to secure a reduction in service charges are contained in a circular which has just been issued to every member of the Association. The circular gives a comprehensive schedule of current service charges and the rates demanded by the leading equipment concerns for the conversion of existing sets.

It is made clear by the CEA officers that the matter will be raised later this autumn, and some flavor of the forthcoming attitude is seen in the suggestion that the conversion of older sets may not be economical, as the cost is high and the performance technically lower than some of the latest types. In any cast a big outlay is inevitable when the ten-year talkie contracts end from successive dates this year.

National Decency Legion Classifies 10 Pictures

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Danger on the Air," "Man's Country," "Outlaw Express," "Reformatory." Class A-2, Unobjectionable for Adults: "Always Goodbye," "Crime Ring," "Fast Company," "Son of the Sheik" (reissue). Class B, Objectionable in Part: "The Amazing Dr. Clitterhouse."

Insurance Sales Film Made

Industrafilm, Inc., of Hollywood has completed a three-reel sales training film for Aetna Casualty and Insurance Company. The picture, "Word Magic," stars Elmer Wheeler, president of the Tested Selling Institute, and illustrates his sales technique.

MOST WIDELY USED

ONLY one raw-film factor matters much to the motion picture public. But that factor, photographic quality, is the most important of all. . . . Reason enough why Eastman Super X has become the cameraman's stand-by . . . the world's most widely used motion picture negative medium. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Story Purchases

Maurice Ostrer, for Gainsborough Pictures, announces the acquisition of Margery Lawrence's "Madonna of the Seven Moons," which has been purchased as a starring vehicle for Renee St. Cyr.

Mr. Ostrer has also purchased a story by Marjorie Allingham, which is being treated into film form by Angus McPhaill under the title of "Death of a Ghost." The story set in a Bohemian environment will be another vehicle for Margaret Lockwood and Michael Redgrave.

Thirdly, Gainsborough have also acquired Roland Pertwee's Southern France romance "Such an Enmity."

Park Replica

A replica of Chicago's Lincoln Park has been built up in the Gainsborough Studios, Islington, to add colour to the new Will Hay production "Hey, Hey, U. S. A.," in which the schoolmaster comedian is teamed with Edgar (slow-burn) Kennedy. The statue of the Gettysburg hero with his hand resting upon the head of a negro child, is not missing from the scene. The labour of three artists and fifteen days of work went into the making of the model, which will be used only in four shots.

A recent addition to the cast includes Eddie Pola, American wireless compere, who has a small role in the film.

"Marigold" Begun

Work has now started at Elstree on the Associated British production of "Marigold," in which Sophie Stewart, Perthshire, actress and female lead of the stage production, is to play the title role, with Thomas Bentley directing.

After four weeks of shooting in the studio—including interiors of a Scottish manse, furnished in the style of the eighteen-forties—the unit will leave for Scotland itself, where sequences will be taken at Edinburgh Castle, in the quaint, narrow streets of the city and at Craigiehall, famous beauty spot in the vicinity.

Patrick Barr, young British actor upon whom the spotlight of Elstree's attention is currently focused, gets his first screen lead in "Marigold." Phyliss Dare, Jean Clyde, Nicholas Hannen and Ian MacLean have also roles in the production.

Largest Set

What is claimed to be the largest outdoor set in Great Britain has been set up at Denham, Bucks, for production on the Metro-Goldwyn-Mayer British picture "The Citadel." It represents the grey, squalid town of "Blaenelly," the South Wales mining town and scene of A. J. Cronin's novel, in which Robert Donat is playing the lead.

MGM's designers went to South Wales to take blueprints, photograph, sketch and take films of streets, houses, alleys, chimney-pots, pit-head gear and other features, and the set was built at Denham characteristically on a slope. It covers an area three hundred yards long and stretches with its ten cottages up a hill and loses itself in a murk of smoke and gaunt outlines of pit-head chimneys.

In all "The Citadel" will have a cast of 105 speaking parts, among those playing in it are Rex Harrison, Edward Chapman, Charles Quartermain and of course Rosalind Russell, who has the feminine lead.

Among the experts engaged to ensure accuracy on "The Citadel" are a doctor to keep an eye on medical details; a Welsh dialect expert, Cardiff-born actor Ben Williams, and an ex-colliery miner who is an expert in colliery routine.

The film is being directed by King Vidor.

Color Impetus

An indication of the forthcoming impetus to colour is contained in the news that George King, British independent producer, is to make six large scale pictures during the current year in Dufaycolor.

In association with George King will be John Stafford who is to make "Claude Duval," an adventure drama written around the celebrated French highwayman whose professional territory was England. Carl Brisson, Danish star known to Hollywood and London, is to play the title role.

In order to meet the new boom in colour, stages at Sound City are to be equipped with Mole-Richardson lights and other necessary gear.

SHORT PRODUCT PLAYING BROADWAY

Week of July 2

CAPITOL
- How To Raise a Baby.... MGM
- Rural Sweden..... MGM
- Tupapaoo ..... MGM
- •Community Sing, No. 10... Columbia

CRITERION
- The Jitters ..... RKO Radio

MUSIC HALL
- Singapore ..... Major Peter P. Devlin

PARAMOUNT
- I Yam Love Sick..... Paramount
- Find What's Wrong..... Paramount

RIALTO
- Bit and Bridle..... RKO Radio

ROXY
- Winner Lose All..... Educational
- Venice ..... Major Peter P. Devlin

STRAND
- Pearl of the East..... Vitaphone
- Love and Curses..... Vitaphone

Trick Cycler

Max Miller, leading British comic, appears in a trick cycling sequence, an art at which he is professionally adept, in "Everything Happens to Me" now in its concluding stages at Warner's, Teddington studios. He is seen in a slapstick passage shot at Fortescue House Orphanage, Teddington. Roy Neill is directing.

Napoleon Double

A striking resemblance to Napoleon is said to be one of the great assets of Pierre Blanchar, who plays in that role in the Wilcox production "A Royal Divorce," which is being directed by Jack Raymond and in which Ruth Chatterton appears as Josephine. It is claimed by the organization that "the salon sequences with the extravagent dresses and brilliant uniforms of the period presents a colourful spectacle while the dialogue has all the flavour of the day when wit was an essential in social life."

More on Victoria

With the completion of four weeks studio work on "Sixty Glorious Years," which is being shot in Technicolor by Herbert Wilcox and is to be released by R.K.O. Radio, the unit has now taken to the great outdoors where the rest of the film will be shot.

It is claimed by Wilcox that this shooting to time-table lays the bogey that colour must add considerable time to schedule.

A feature of "Sixty Glorious Years" are scenes showing that Queen Victoria had her own "stand-in" long before the film business. This was a Scottish woman named Maggie, who was used to save Her Majesty the trouble of dress fittings. The role of Maggie, which has been developed by the scenario to a sentimental and pathetic degree, is being taken by Marie Wright.

Specialists

Audiences who see the new Gracie Field's Twentieth Century production "Keep Smiling," will have little cause to complain that the members of the theatrical company which the comedienne sponsors in the film, are not specialists at their jobs.

Mary Maguire and Jack Donohue, the tap dancers of the group are, it happens, both stars of their metier. Roger Livesay, the pianist, is an expert on the keys. "Monsewer" Eddie Gray, eccentric juggler, plays his own stage act. The Dehl Trio, adagio dancers, have earned popularity on the stage. Mike Johnson, old-time comedian, is cast in his own mould. Hay Petrie, alone, whose role, that of a trick cyclist, has had to develop this particular talent, his forte having been that of previously playing Shakespearian clowns!

The film is being directed by Monty Banks.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

OUT OF THE SELZNICK-INTERNATIONAL STUDIO in Hollywood comes another echo from the olden days, to follow last week's joint plea of eight stars of yesteryear for a law compelling future stars to save ten per cent of their earnings as protection against penniless lives when their careers are ended. Seems that Mr. Selznick is rounding up the oldtimers for his "Young In Heart," and now has found among them Hollywood's very first motion picture "big-timer." He is Walter Cameron, who for 17 years has been wrangling horses for screen production, his unique position in film history unknown to the great figures of later days.

Mr. Cameron played the sheriff in "The Great Train Robbery," first story-telling picture ever made, 35 years ago. He was the screen's first hero, in a picture that started the film business on its way to billion dollar proportions.

The screen's pioneer star still is on the job, providing horses for the David Selznick's "Young In Heart." Now 69 years old, he is the owner of the Ben Hur stables in Culver City. He's perfectly content to wrangle horses and leave the acting to other fellows.

It was different when "The Great Train Robbery" was made. Cameron had been a deputy United States marshal in Oklahoma Territory, so he was selected to play the sheriff. Edwin S. Porter, who wrote, directed and produced the picture for the Edison Company, in New York, borrowed incidents from Cameron's two-gun career to bolster a simple screen play.

"For that job I got $35," Cameron relates. "Some of my horses now make that much in a couple of hours. We not only acted, but we helped move the camera around, gathered props and swept the floors."

"Porter managed to talk the Lackawanna Railroad into renting us a train that ran on a narrow gauge road in New Jersey. It cost $45 a day, so the picture's budget ran up to $2,000. We took a shot of the train crossing a bridge, and had a dummy tossed out of the cab window. Then we went over to a park and took shots of myself and posse chasing Barnes.

"A lot of the actors were gathered from park benches or cafes frequented by stage folk. Consequently, half the cast fell off their horses."

The picture coined money at rentals running no higher than $75 a week, the price based on $10 per 100 feet, with a phonograph thrown in, Cameron recalls.

Following "The Great Train Robbery," Cameron acted in at least 200 pictures, working for Thanhouser, Vitagraph and Biograph. For years he played leads in westerns, occasionally writing or directing. In 1922, he decided he was through as an actor, bought himself some horses, and devoted his efforts to making a living with his collection of trained mounts. His horses have galloped in "Ben Hur," "Big Parade," "What Price Glory" and others.

"How is it," he was asked, "that nobody ever found out you were the screen's first star?"

"Well," said Cameron, "nobody asked me."

It's the Hindu In Him

By special messenger and fast steamer from Calcutta in India the mails carried to these shores this week the photograph reproduced herewith. To the unknowing, the title and rank of the esteemed gentleman might be pronounced the Mahatma of Eyesore, Highest Potentate of Indore. To the knowing, he is none other than Mr. Benjamin Morris Cohen, better known as "Benny" to the patrons of the Loew College theatre in New Haven, which he managed until last December, when, on his own request, Loew's transferred him to Calcutta to manage their new Metro Cinema Theatre. Affidavits may be obtained, for inspection by the Loew bosses in New York, New Haven, or elsewhere, telling that the subject of the photograph is the same person whom they took from the shadows of the Yale campus and College theatre and transplanted in India, 9,800 miles away.



"The nightshirt and turkish towel," he writes, "were acquired after three hours on the job."

If Walter Elias Disney's Mickey Mouse was good for a Master of Arts degree from Harvard, Barret McCormick feels Snow White rates at least a Doctor of Philosophy in spades from the Sorbonne.

▽

The last Congressman of the 75th session has now arrived home from Washington, where he and his colleagues left a record appropriation of ten billions of dollars. Exhibitors who did not get their share may call their representative.

▽

Things are beginning to look normal. The stock market has bounced back in enthusiastic style, and distributors are again talking about self-regulation.

▽

Aside to Mr. Will Hays:

"The liquor business is more regulated than any other in the country."—William W. Wachtel, president, Calvert Distillers.

▽

"Magic and slight of hand have interested him since boyhood," says RKO of Chester Morris, its star. Which explains a lot of things.

THIS department has been attacked by the Chamber of Commerce of Hopkinsville, Kentucky, for recently referring to Hopkinsville as being located in "hill-billy" country. Robert B. Sapinsley, new and ambitious secretary of the Chamber, who arrived in Hopkinsville recently, on receipt of an inheritance, forced the issue across two-column headlines, two days in succession, in the local ***Daily New Era,*** after we had told how cats had chewed the telephone wires in a local theatre, causing signals to flash in the telephone exchange in the middle of the night, when the theatre was closed, thereby raising an alarm, or something.

The Chamber of Commerce and the newspaper are now alarmed because we called Hopkinsville "hill-billy," also pointing out on page one for all the natives to see, that it wasn't cats that had chewed the wires in the theatre, but nice big rats. The theatre's box office must have jumped at least 200 per cent when the townsfolk read about rats running around the place.

▽

The Standard-Star of New Rochelle, in Westchester, notes that Barney Balaban, Paramount president, is the new tenant in Peter Ruthoven's waterfront estate on Edgewater Park, Mamaroneck, and in describing the background of the former Chicagoan to his new neighbors, discloses that it was Mr. Balaban who first brought cooling and air-conditioning into theatres, explaining that Mr. Balaban got the idea from his early days in refrigeration, when he worked for the Western Cold Storage Company, out in Chicago, after he left high school.

▽

The management of the Fox theatre at Independance, Kansas, advertised "Woman Against Woman," MGM, on a two-for-one admission, two tickets being given for the price of one when accompanied by a copy of the theatre's newspaper advertisement. "We are taking this means of advertising," the ad said, "to prove to you that the title is meaningless."

▽

Aubrey Flanagan, of our London staff, was holidaying in Paris, where he met Max Schach. The two sat talking to Monty Marks, recently resigned from London Films and Denham Laboratories, and during the conversation Mr. Marks outlined an idea for a future motion picture project. "Have your plans advanced as far as actual preparation of production?" asked Mr. Flanagan. As quick as a shot Mr. Schach answered for Mr. Marks: "Sure! Monty's so advanced he's calling a creditors' meeting for the first of the month."

▽

Then there's the manager of a theatre in a certain Up-state New York town who, in sending in an exploitation campaign for publication in our Managers' Round Table section, asked that our circulation department refrain from mailing copies of MOTION PICTURE HERALD containing the article to his exhibitor competitors who are subscribers in the town, "As they might dash out and use my ideas and thus give me stiff competition."

▽

Eddie Cantor says the Hollywood-Los Angeles sector now has more parks for its race horses than it has for its children.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Wings of Doom"	Director: C. C. Coleman, Jr.	Charles Farrell, Jacqueline Wells, Alexander D'Arcy, Addison Richards, Frederick Burton, Edward Earle.	Shooting
"West of Santa Fe"	Director: Sam Nelson .	Charles Starrett, Iris Meredith, Ed Le Saint, Dick Curtis, Pat Brady.	Shooting
"The Lady Objects"	Screen play, Charles Kenyon, Gladys Lehman. Director: Erle Kenton.	Lanny Ross, Gloria Stuart, Joan Marsh, Robert Paige, Roy Benson.	Shooting
METRO-GOLDWYN-MAYER			
"Honolulu"	Dance sequences in production. Director: unassigned. Producer: Jack Cummings.	Eleanor Powell, Allan Jones, Una Merkel, Helen Troy.	Shooting
"Boys' Town"	Screen play by John Meehan and Dore Schary from the facts supplied by Father Flanagan. Director: Norman Taurog.	Spencer Tracy, Mickey Rooney, Henry Hull, Gene Reynolds, Bobs Watson, Sidney Miller, Jimmy and Andy Cain.	Shooting
"Just a Jiffy"	Director: John Blystone.	Laurel and Hardy, Patsy Kelly, Patricia Ellis, Billy Gilbert.	Shooting
"The Chaser"	Original, Howard Emmett Rogers and Chandler Sprague. Screen play, Everett Freeman. Director: Edwin L. Marin.	Dennis O'Keefe, Ann Morris, Lewis Stone, Nat Pendleton, John Qualen.	Shooting
"Sweethearts"	From the operetta by Victor Herbert. Screen play, Dorothy Parker and Alan Campbell. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer, Herman Bing.	Shooting
"White Collars"	Director: Reinhold Schunzel.	Robert Young, Ruth Hussey, Virginia Grey, Lew Ayres.	Shooting
PARAMOUNT			
"Artists and Models Abroad"	Director: Mitchell Leissen.	Jack Benny, Joan Bennett, Yacht Club Boys, Mary Boland, Charles Grapewin, Joyce Compton.	Shooting
"Touchdown Army"	Director: Kurt Neumann.	John Howard, Robert Cummings, Mary Carlisle, William Frawley, Benny Baker, Owen Davis, Jr., Raymond Hatton.	Shooting
"Zaza"	Director: George Cukor.	Claudette Colbert, Herbert Marshall, Bert Lahr, Helen Westley, Constance Collier, Genevieve Tobin, Rex O'Malley.	Shooting
"The Arkansas Traveler"	Director: Alfred Santell.	Bob Burns, Fay Bainter, Jean Parker, Irvin S. Cobb, John Beal, Dickie Moore, Lyle Talbot.	Shooting
"Campus Confessions"	Director: George Archainbaud.	Hank Luisetti, Betty Grable, Eleanore Whitney, Roscoe Karns, Richard Denning.	Shooting
"Sons of the Legion"	Director: James Hogan.	Donald O'Connor, Billy Cook, Billy Lee, Lynne Overman, Elizabeth Patterson, William Frawley, Tim Holt.	Shooting
REPUBLIC			
"Man from Music Mountain"	Director: Joe Kane.	Gene Autry, Smiley Burnette, Carol Hughes.	Shooting
RKO RADIO			
"Gunga Din"	From the poem by Rudyard Kipling. Screen play, Ben Hecht and Charles McArthur. Director: George Stevens.	Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Joan Fontaine, Sam Jaffe.	Shooting
"Room Service"	From the stage play by John Murray and Allen Boretz. Screen play, Morrie Ryskind. Director: William Seiter.	Groucho Marx, Chico Marx, Harpo Marx, Ann Miller, Lucille Ball, Frank Albertson, Cliff Dunstan, Donald McBride, Philip Wood.	Shooting
TWENTIETH CENT.-FOX			
"Down to Earth"	Director: Joseph Santley.	Jane Withers, Robert Kellard, Jean Rogers, Eddie Collins, Nana Bryant, Joan Woodbury.	Shooting
"Hold That Co-ed"	Screen play, Karl Tunberg and Don Ettlinger. Director: George Marshall.	John Barrymore, George Murphy, Marjorie Weaver, Jack Haley, Joan Davis, Donald Meek, Billy Benedict.	Shooting
"Safety in Numbers"	Director: Malcom St. Clair.	Jed Prouty, Spring Byington, Kenny Howell, Russell Gleason, Shirley Deane, Billy Mann, Florence Roberts, George Ernst.	Shooting
"Splinter Fleet"	Screen play, Rian James, Darrell Ware, Jack Yellen. Director: John Ford.	Richard Greene, Nancy Kelly, Preston Foster, George Bancroft, Slim Summerville, Douglas Fowley, Joan Valerie, John Carradine, Warren Hymer, Elisha Cook, Jr., George E. Stone, Robert Lowery, Jack Pennich, Maxie Rosenbloom, J. Farrell MacDonald.	Shooting
Sport Series, No. 2	Director: Otto Brower.	Henry Arthur, Henry Armetta, Inez Palange, Eleanor Virzie, Betty Greco, Johnny Pirrone, Joan Valerie, Bill Robinson, Tom Beck, Murray Alper, Edward Marr.	Shooting
"Five of a Kind"	Director: Herbert Leeds.	Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville, John Qualen, Cesar Romero, Inez Courtney, Dionne Quintuplets.	Shooting
UNITED ARTISTS			
"There Goes My Heart"	Original screen play, Eddie Moran, Jack Jevne. Director: Norman McLeod.	Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette.	Shooting
"The Lady and the Cowboy"	Original, Leo McCarey and Frank R. Adams. Screen play, S. N. Behrman. Director: William Wyler.	Gary Cooper, Merle Oberon, David Niven, Walter Brennan, Thomas Mitchell, Patsy Kelly, Fuzzy Knight.	Shooting
UNIVERSAL			
"Youth Takes a Fling"	Screen play, Myles Connolly. Director: Archie Mayo.	Joel McCrea, Andrea Leeds, Dorothea Kent, Helen Parrish, Frank Jenks, Marion Martin.	Shooting
"Road to Reno"	Screen play, Ray Chanslor and Adele Comandini. From the novel by I. A. R. Wylie. Director: S. Sylvan Simon.	Randolph Scott, Hope Hampton, Helen Broderick, Glenda Farrell, Alan Marshal, David Oliver.	Editing
"Freshman Year"	Original, Thomas Ahearn and F. Maury Grossman. Screen play, Charles Grayson. Director: Frank McDonald.	Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore, Stanley Honis, Frank Melton, Speck O'Donnell, Raymond Parker.	Shooting
"That Certain Age"	Original, Aleen Wetstein. Director: Edward Ludwig.	Deanna Durbin, Jackie Cooper, Melvyn Douglas, Irene Rich, John Halliday, Juanita Quigley, Jackie Searle, Addison Richards, Moroni Olsen.	Shooting
WARENR BROTHERS-FIRST NATIONAL			
"Devil's Island"	Director: William Clemens.	Boris Karloff, Frank Reicher, Leonard Mudie, Pedro de Cordoba, Egon Brecher.	Shooting
"Angels with Dirty Faces"	Original, Rowland Brown. Director: Michael Curtiz.	James Cagney, Pat O'Brien, Ann Sheridan, "Crime School Kids."	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

CATTLE RAIDERS: Charles Starrett, Iris Meredith, Sons of the Pioneers—While our patrons like this handsome Charles Starrett, a lot of credit for our box office happiness goes to the Sons of the Pioneers. Their songs are not worn out and they can really sing. This is our fourth Starrett picture and the rating to date is 100 per cent. Played June 17-18.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

LONE WOLF IN PARIS: Francis Lederer, Frances Drake—The Francis Lederer fans will like this. Played on a money night and did fair. Running time, 67 minutes. Played May 20.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

PENITENTIARY: Walter Connolly, Jean Parker, John Howard—A picture of this type goes over swell. My patrons all liked this one. Some very nice acting; good enough for any theatre but business only fair. Running time, 79 minutes. Played May 14-15.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

First National

ADVENTURES OF ROBIN HOOD, THE: Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains, Ian Hunter—Here's a picture that will make your bank roll swell. W. B. made me play it four days and I wish I had played it five days. Fourth day just about outgrossed first day. It's a picture every exhibitor should play. Advertise it big. Running time, 102 minutes. Played June 12-15.—Leo A. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

BELOVED BRAT: Bonita Granville, Dolores Costello, Donald Crisp, Natalie Moorhead—A fine little program picture that had a story worth while but the patrons were afraid of it. Donald Crisp was outstanding in his role and Miss Granville overacted her part terribly. As for Costello she could have stayed home for all the part she had. It is a mistake to give her top billing with such a minor role. An excellent drama that fell hard and far for us. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CRIME SCHOOL: Humphrey Bogart, Gale Page, "Dead End Kids"—A picture everyone, young and old, should see. The "Dead End Kids" were the ones that really made it a very good show. Running time, 85 minutes. Played June 10-11.—Leo A. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay—This picture won much praise from our customers and we felt it an outstanding production. All in color, full of action and romance. Everything to please the home folks.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan, Allen Jenkins, Ruth Donnelly—Here is an extra fine picture. We were proud to show it and well satisfied with the grosses. Played June 8-9.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan, Allen Jenkins, Ruth Donnelly—This feature enjoyed very much by my patrons. Robinson does a very good job of this and the cast with him very good. Running time, 80 minutes. Played June 9.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Franchot Tone, Virginia Bruce—As nice a picture as you could ask for, but it didn't make film rental. After all, we must eat. —Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DOUBLE WEDDING: William Powell, Myrna Loy—A silly comedy that failed to do business. Didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—Rather amusing comedy which was well liked by those that came to see it. Running time, 73 minutes. Played May 15-16.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

SWISS MISS: Laurel and Hardy, Della Lind—I wish MGM would make one of these features every two months, for they are just what the patrons want. Went over the best of any show in months. Personally, I thought it the worst show I ever saw, but "The customer is always right," so I will welcome a return engagement from this pair at any time. Running time, 90 minutes. Played June 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THOROUGHBREDS DON'T CRY: Judy Garland, Mickey Rooney, Ronald Sinclair, Sophie Tucker—A great picture for all. Could have stood alone but put in a Tarzan for good measure and everyone who came felt they surely got their money's worth. Played June 10-11.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

> IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
>
> *What the Picture Did for Me*
>
> MOTION PICTURE HERALD
>
> Rockefeller Center, New York

Monogram

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—A fairly good attraction but not as good as Monogram would have you believe. Running time, 76 minutes. Played May 8-9.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

TELEPHONE OPERATOR: Judith Allen, Grant Withers—A good little programmer played on a double feature with "Boots and Saddles" (Autry), but which I think might stand alone in the small town if surrounded by a few strong short subjects. Some very nice flood scenes in this one. Running time, 62 minutes. Played May 21.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

Paramount

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour, Bob Hope, Ben Blue, Shirley Ross—We left W. C. Fields out of the billing and played up Dorothy Lamour and Ben Blue and had a full house. Perhaps not up to "Big Broadcast" standard but there's a lot of entertainment in this picture. Played June 21.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

CASSIDY OF BAR 20: William Boyd. Frank Darien—Pleased, as do most of the Cassidy Hopalongs. Very short, so we doubled with Richard Dix picture. Played June 17-18.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Rufe Davis—Hats off to Paramount. At last they did it. After a whirl with "Big Broadcast," "College Swing" and "Dr. Rhythm." they smack the old bulls-eye right in the middle. So smooth, it needs no chaser. Running time, 85 minutes. Played June 26-27.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard—This musical has good acting coupled with a story which, with good direction, gives us a most pleasing picture. Sent people out satisfied and smiling, or humming the air of the theme song. The Yacht Club Boys added materially to the entertainment, also Ben Blue and Rufe Davis.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

COLLEGE SWING: Martha Raye, George Burns and Gracie Allen, Bob Hope, Edward Everett Horton, Betty Grable, Jackie Coogan—This picture flopped here and from what I can hear it has flopped all over the country. The bad advance publicity from critics, stories and comments ruined this, not to count the picture and plot itself. Be wary of booking it. Running time, 86 minutes. Played June 24-25.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

HEART OF ARIZONA: William Boyd, Natalie Moorhead—Every theatre should play the "Hopalong Cassidy" series. William Boyd is tops with the youngsters and has built a large following of fans among those who do not ordinarily go in for "horse operas." Running time, 68 minutes. Played June 21-22.—Howard F. Morin, Morin Theatre, Brookville, Ind. Small town patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman, Dorothy Howe—Should do good business anywhere. An above average picture, the first jungle feature in color. Lamour always well in the semi-nude native type pictures. Voice just like figure, not bad by any means. Milland does well as does Gaga and Overman. Jungle colors beautifully portrayed. Interesting throughout and will draw a good crowd. Running time, 80 minutes. Played June 19-20.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott, Dorothy Lamour, Akim Tamiroff, Charles Bickford, Elizabeth Patterson—A fairly good picture. There is considerable action in it towards the end but somehow it didn't draw so good. Comments were about evenly divided. Running time, 112 minutes. Played April 31-May 1.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

HUNTED MEN: Lloyd Nolan, Mary Carlisle—Pretty good program story of escaping gangsters, who take possession of the family of an average home and terrorize them. In the pinch the villain goes out to be shot rather than endanger the lives of those in the home. Played June 15-16.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles, John Barrymore—This type of picture is poison to a small town exhibitor. Strictly a class picture. We didn't have the class. Running time, 79 minutes. Played June 23.—Howard F. Morin, Morin Theatre, Brookville, Ind. Small town patronage.

SCANDAL STREET: Lew Ayres, Louise Campbell, Roscoe Karns, Porter Hall—A weak little program picture that has not much to it with the supporting cast taking all the honors in acting. Karns and Porter Hall are the real stars in this picture. It may get by on a double bill for you but it did not with us. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOULS AT SEA: Gary Cooper, George Raft, Frances Dee, Olympe Bradna—A nice sea picture. Well made and Gary Cooper did his stuff very well with plenty of action for the boys that like them tough. Business a little better than average. Running time, 92 minutes. Played May 7-8.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

RKO Radio

MUSIC FOR MADAME: Nino Martini, Joan Fontaine—A feature that was thoroughly enjoyed by all my patrons. One of those that is not big but certainly clicks. More good comment on this one than on many of the would-be big feature productions. Won't make any mistake playing this. Running time, 80 minutes. —A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Disney did very well on this one. I put out plenty of advertising but somehow the public didn't come this way. A great deal of patrons were disappointed. I think the ballyhoo on this production made the people expect too much. Running time, 86 minutes. Played June 11-13.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

TOAST OF NEW YORK, THE: Cary Grant, Edward Arnold, Jack Oakie, Frances Farmer—A good picture but didn't do so well at the box office. Running time, 109 minutes. Played June 14-15.—Wayne

(*Continued on following page*)

(Continued from preceding page)

Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

VIVACIOUS LADY: Ginger Rogers, James Stewart—Pandro Berman, with the help of Ginger Rogers and James Stewart and their director, hit the bulls-eye this time in giving us what we think will be one of the best ten pictures of the year. The gags have been so expertly timed that there isn't a dull moment throughout the picture and it is the most entertaining picture I've seen thus far. Personally I think it outshines "It Happened One Night," for Ginger Rogers and James Stewart have been accurately cast in roles that fit their personalities better than anything they have done thus far, and it has been a pleasure to note that this picture has carried the largest word of mouth advertising we have noted in any picture we played, and it sets a pace that will be difficult to equal, for instead of being mere clothes horses and animated dialogue dishes, the actors in this picture are permitted to act and express their parts without any directorial or supervisional restraint with the result that the entire cast runs away with the picture. Thus far it's been the closest I've ever seen along the type of picture in which our beloved Wally Reid excelled. Can't say much more except that on the first day of a two-day run, picture broke the house record, and that, in this business, means something.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

Twentieth Century-Fox

CHANGE OF HEART: Gloria Stuart, Michael Whalen—A short yet good little program picture that pleased the bank nighters 100 per cent. Running time, 66 minutes. Played June 23.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—Chan always does well for us here, and this was no exception. Running time June 16.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

CHECKERS: Jane Withers, Stuart Erwin, Una Merkel, Marvin Stephens—Personally enjoyed this very much. We are trying to build Jane up to a Sunday draw and get a little criticism sometimes but I believe in time her pictures will bring in good business. Played June 5-7.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche—Am afraid there are no new words of praise I can say about this splendid production, but I cannot pass it up without a report. A good story, splendid cast, and good photography makes this one of the outstanding pictures of the year. Alice Faye as the early day entertainer is tops, as is Alice Brady, Tyrone Power, Don Ameche, Andy Devine, Tom Brown and Berton Churchill. The fire scenes were a little too realistic for some of the ladies, but that was the only criticism I heard. Very, very good. Running time, 110 minutes. Played June 22, 23, 24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LOVE ON A BUDGET: Jones Family Series—One of the best in this series, and sure-fire for any audience. Running time, 64 minutes. Played June 24-25. —Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

ONE WILD NIGHT: June Lang, Dick Baldwin, Lyle Talbot, J. Edward Bromberg—We played it one day only; thank God for that. I most certainly will not recommend it. We had kicks on this one. Caution, small town exhibitor, and do not book this one on a single feature bill. Might survive a double feature, if first feature is strong enough. We had a cash night with this picture. It certainly needs something to help it. Running time, 71 minutes. Played June 21.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

RASCALS: Jane Withers—Slow in getting started but a patron pleaser after it gets going. Minnevitch and his Gang a welcome innovation, too. Running time, 77 minutes. Played June 17-18.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

THIS WAY PLEASE: Charles (Buddy) Rogers, Betty Grable—A fair musical comedy. Will get by but nothing to holler about. Played to average business. Running time, 73 minutes. Played May 28-29.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—Splendidly produced tale of the early days but somehow didn't do the business it should have. Average business. Running time, 115 minutes. Played June 11-12.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

Republic

BOOTS AND SADDLES: Gene Autry, Judith Allen —Autry doesn't seem to be pulling them in the way he used to. This is as good as the others. Running time, 59 minutes. Played May 21.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

CALL OF THE YUKON: Richard Arlen, Lyle Talbot, Beverly Roberts—Fine entertainment for lovers of animals and it filled a long felt want. Children just eat it up. The two playful bears were present all through the picture and caused much laughter. We are asked why there are not more such pictures, railroad pictures and sea pictures. Running time, 70 minutes. Played June 22-23.—N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—Right up our alley. We're sure glad to have our old pal Joe Palansky back again selling Autry. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

OUTSIDE OF PARADISE: Phil Regan, Penny Singleton—Phil Regan sings as smoothly as ever but they spoiled the end of the picture for me with some crazy pie throwing.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

OUTSIDE OF PARADISE: Phil Regan, Penny Singleton—The second picture we have had with Penny Singleton and she certainly was the making of this one. Worth playing. Played May 10.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

TRIGGER TRIO: Ray Corrigan, Bob Livingston, Max Terhune—Just an average western but it seems like our people want the westerns even on Sundays. Played to a better than average house. Running time, 56 minutes. Played June 4-5.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

TRIGGER TRIO: Three Mesquiteers (Ray Corrigan, Bob Livingston, Max Terhune)—A very clever little western that is improved with the monkey and Buck to build up interest. Enjoyed by all. Running time, 56 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WRONG ROAD, THE: Richard Cromwell, Helen Mack—A fine little picture and pleased all who saw it. Played June 1.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

RKO Radio

BLIND ALIBI: Richard Dix, Whitney Bourne—Dix back in a good program picture, in which he impersonates a blind sculptor, and the "Seeing Dogs" are introduced as they guide the helpless blind. Doubled this with "Cassidy of the Bar 20."—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BRINGING UP BABY: Katharine Hepburn, Cary Grant, May Robson, Charles Ruggles, Walter Catlett —As silly a comedy as Hollywood ever made and enjoyed by all who saw it. They were not many as so many are afraid of Hepburn. She is a star if there ever was one but with us no box office. This is her type role and RKO should keep her in it. The picture I think was stolen by Walter Catlett, the town marshal, who has been out of pictures all too long. Running time, 102 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BRINGING UP BABY: Katharine Hepburn, Cary Grant, May Robson, Charles Ruggles—Opinion very divided on this one. Failed to interest and draw the masses, which means everything in the small town. Running time, 102 minutes. Played June 21-22.— Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

CHINA PASSAGE: Constance Worth, Vinton Haworth—Did fairly well. Good business. Comedy is supplied by a drunk. The story has a good plot. Running time, 65 minutes. Played June 18-19.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

HAWAII CALLS: Bobby Breen—This one was better than "Make a Wish" but not as good as "Rainbow on the River," which I think was the best Bobby Breen yet. Will stand alone. Running time, 72 minutes. Played May 11-12.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Guy Kibbee—Not a small town picture at least. Proved to be the biggest box office bust in many months. Unfavorable comments from patrons on beer sequences. They thought Dunne miscast. Running time, 91 miutes. Played June 19-20.— Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Gloria Stuart, Randolph Scott, Jack Haley— As usual, Shirley is the biggest box office draw in the country. When everything else fails, try a Temple picture. We haven't been running matinees but did on this picture and got a big crowd. This is a good all-around picture for the older folks as well as the youngsters. Don't be fooled into thinking the picture is anything like the story by the same name, as they are entirely different. Running time, 80 minutes. Played June 22-23.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

United Artists

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, May Robson, Jackie Moran, Walter Brennan, Ann Gillis—This picture will live up to everything you tell them about it. A box office honey! Running time, 99 minutes. Played June 19-20.—Howard F. Morin, Morin Theatre, Brookville, Ind. Small town patronage.

ADVENTURES OF TOM SAWYER: Tommy Kelly, Ann Gillis—I think that I have yet to see a bad Selznick production. This was the identical thing that Paramount made a few years ago but with different stars and beautiful color. Everyone satisfied. Running time, 91 minutes. Played May 18-19.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

DIVORCE OF LADY X, THE: Merle Oberon, Laurence Olivier—A poor picture that did the same kind of business. Running time, 91 minutes. Played June 19.—Walter Potamkin, Cedar Theatre, Philadelphia, Pa.

DIVORCE OF LADY X: Merle Oberon, Laurence Olivier—This we played on a money night when the money was high. Due to censoring of this in Mass., we advertised "no one under 16 years admitted." Take the whole three things, a large money night award, the age limit and beautiful technicolor (which is about all I can say for the picture), made for us a good day's business. Running time, 91 minutes. Played May 17.— Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

GAIETY GIRLS, THE: Jack Hulbert, Patricia Ellis, Arthur Riscoe, Googie Withers—A fair program picture with no box office appeal whatever. Running time, 73 minutes. Played June 16-17.—Howard F. Morin, Morin Theatre, Brookville, Ind. Small town patronage.

HURRICANE, THE: Jon Hall, Dorothy Lamour, Mary Astor, C. Aubrey Smith—This picture drew people in from long distances and many were the compliments we heard. It is a marvelous and unforgettable production. Played June 19-20.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

I MET MY LOVE AGAIN: Henry Fonda, Joan Bennett, Dame May Whitty, Alan Marshal—Not much to this one. Would call it fair. Joan Bennett good but that's all. Business poor. Running time, 74 minutes. Played May 21-22.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

NOTHING SACRED: Fredric March, Carole Lombard, Charles Winninger, Walter Connolly—A little bit screwy in places and Will Hays evidently overlooked one scene but can still class it as one of last year's Class A pictures. Played June 19-20.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

NOTHING SACRED: Carole Lombard, Fredric March, Charles Winninger, Walter Connolly—All in color. Very good show but due to fact that I have to play after other towns makes the draw very poor. Also goes for "The Prisoner of Zenda," "The Goldwyn Follies," "The Adventures of Tom Sawyer," "Dead End" and "The Adventures of Marco Polo." Running time, 75 minutes. Played June 5-7.—Leo. A. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

Universal

FORBIDDEN VALLEY: Noah Beery, Jr.—Just a western and not a very good one either. Running time, 68 minutes. Played May 14.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage

(Continued on following page)

THREE CONTRIBUTORS JOIN DEPARTMENT

Contributions from three exhibitors not previously heard from are among the reports in the What the Picture Did for Me department this week. They are:

LEO A. BACKER, Roxy Theatre, Browns Valley, Minn.

HOWARD F. MORIN, Morin Theatre, Brookville, Ind.

CHARLES ROSSIE, Strand Theatre, Schroon Lake, N. Y.

Exhibitors who have resumed their reports after absences of more than a year are:

WALTER H. E. POTAMKIN, Cedar Theatre, Philadelphia, Pa.

BEN BRINCK, West Point Theatre, West Point, Ia.

CHARLES C. CASSINELLI, Wyoming Theatre, Mullens, W. Va.

Read reports from these exhibitors in these columns.

LET'S MAKE A NIGHT OF IT: C. Buddy Rogers, Claire Luce, June Clyde—This picture was inadvertently booked and played without knowing it was an English one, and although the cast do their best, the picture falls short in its musical promises that the trailer bragged about. Possibly this is due to difference that exists between Americans and Englishmen in their interpretation of what constitutes good screen fare, and although the settings in the picture are as good if not better than the average Hollywood output, it bothers my conscience none in recommending this picture to all exhibitors who want to empty their theatre in two minutes, although the cast, photography and continuity are above average, the picture in itself greatly proves that the sense of humor of those people across the pond has not been improved and the cockney accents have not yet in our theatre been proven to be an excellent medium for the expression of either comical or dramatic situations.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

ROAD BACK, THE: John King, Richard Cromwell, Larry Blake, Louise Fazenda, Barbara Read, Slim Summerville, Andy Devine—Received a bad print on this one. The picture is quite stirring but did nothing at the box office. Running time, 103 minutes. Played June 16-17.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

Warner Brothers

BORDERTOWN: Paul Muni, Bette Davis—Superb. A picture that brought a big hand at the close. Play it. Okay Warners. Business fine.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GOLD DIGGERS IN PARIS: Rudy Vallee, Rosemary Lane—We played this picture in opposition to George Raft and Sylvia Sidney in "You and Me," which opposition showed at cut price of fifteen cents and we outdrew opposition without cutting prices at ratio of five to one. Perhaps the Charlie McCarthy Vitaphone reissue helped somewhat, although we think that the Schnickelfritz Band walked away with top honors during our showing of this picture, for they stopped the show. This also outdrew opposition's "Three Comrades," so we hopefully are looking forward to playing anything with the Schnickelfritz Band in the cast. Fritz Feld gives his best to the small part he plays in the picture but it is apparent that he is given no opportunity to steal the picture.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

GOLD DIGGERS OF PARIS: Rudy Vallee, Rosemary Lane, Schnickelfritz Band—A very good musical. The Schnickelfritz Band is what helps the show. It takes W. B. to make good musical shows. Play it. The talking dog sure gets plenty of laughs. I had plenty of people that came back second and third night to see the show. Running time, 95 minutes. Played 19-21.—Leo. A. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

JEZEBEL: Bette Davis, Henry Fonda—Opinion very divided. Should do all right in spots where this type of entertainment is wanted by the customers. Otherwise watch out. Running time, 104 minutes. Played June 28-29.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent, Margaret Lindsay—This is all they say it is. Wonderful acting, fascinating story and good suspense. A good picture for young girls who want to buck conventions to please their vanity. Played June 12-14.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

JEZEBEL: Bette Davis, Henry Fonda—This one laid an egg. Running time, 104 minutes. Played June 20-21.—Walt Potamkin, Cedar Theatre, Philadelphia, Pa.

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Sondergaard, Joseph Schildkraut, Erin O'Brien-Moore—Wonderful performance. A picture that should be shown in all spots. Running time, 90 minutes. Played June 16.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

PENROD AND HIS TWIN BROTHER: The Mauch Twins—Played this on a double bill with "Forbidden Valley" and this was the top attraction. Running time, 62 minutes. Played May 14.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

PENROD AND HIS TWIN BROTHER: Billy and Bobby Mauch, Frank Craven, Spring Byington—Played this on Sunday with their favorite western and it gave us good returns.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Frank McHugh, Penny Singleton, Nat Pendleton—We had to pay a lot of money for this picture and were a little worried but the investment was worthwhile for everyone got out that had a quarter and all had a grand time. The trailer on this feature is especially good. We heard people quoting some of its jokes long before the picture was shown. Played June 17-18.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

Short Features

Educational

ALL'S FAIR: Cabin Kids—Didn't hear any comments on this but if the patrons don't like them any better than I do they could discontinue them anytime. —Richard C. Welch, Comique Theatre, Camden, Maine.

SKY FISHING: Treasure Chest—Good shots of fishing, filmed in a beautiful green color. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas.

SWEETIES: Two-Reel Comedies—Very clever piece of humor and dancing.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

Garrison Films

CHINA STRIKES BACK: Timely, worth a date in any theatre. Good photography and excellent narration. Running time, 22 minutes.—Walt Potamkin, Cedar Theatre, Philadelphia, Pa.

Metro-Goldwyn-Mayer

BEAUTIFUL BUDAPEST: FitzPatrick Travel Talks—Again FitzPatrick scores with this wonderful travel talk. His product so far outshines the others that there is no comparison. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CAME THE BRAWN: Our Gang—These little kids sure get plenty of laughs. I wish Metro would make more and not so many Travel Talks or Peter Smith Comedies. Running time, 10 minutes.—Leo. A. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

SURF HEROES: Pete Smith Specialties—Another good Pete Smith.—Richard C. Welch, Comique Theatre, Camden, Maine.

Novelty Distrib. Co., Boston, Mass.

ROSS-ARMSTRONG FIGHT PICTURES: No box office draw here. Pictures not any too wonderful. Advise even the shooting galleries to skip these pictures at this late date. Might go in Ross's or Armstrong's home town. Give that a thought, you town managers from Ross's and Armstrong's home towns. Running time, 18 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Paramount

COPS AND ROBBERS: Grantland Rice Sportlights—A good short for the kiddies. Get's more or less tiresome in places. Give it a try if you want. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

NEWS EXTRA—JAPAN BOMBING CANTON: This extra feature sent along with the regular newsreel certainly was appreciated and should build good will between exhibitor and exchange. We featured this extra on a sandwich board, thanks to your telegram. Give Paramount a break, Mr. Manager, for their extra break to us. Running time, four minutes.—Pearce Parkhurst, Schroon Lake, N. Y. Small town and summer patronage.

RKO Radio

DEVILED HAM: Nu-Atlas Productions—Good single reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

DONALD'S BETTER SELF: Walt Disney Cartoons—These cartoons are the best anywhere and I believe that the Donald Ducks are even better than Disney's Silly Symphonies and the Mickey Mouses.—Richard C. Welch, Comique Theatre, Camden, Maine.

MARCH OF TIME SERIES: My patrons look forward to this reel. Very educating and interesting. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 6—A bad print on this one. It's the usual Major Bowes with a few good amateurs. Running time, two reels.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

Twentieth Century-Fox

FILMING NATURE'S WONDERS: Adventures of the Newsreel Cameraman—Interesting short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas.

United Artists

DON DONALD: Mickey Mouse—Okay, Disney, even if you get long prices, you got something to sell.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Vitaphone

DREAM COMES TRUE, A: Floyd Gibbons' "Your True Adventure"—Again Floyd Gibbons scores with his shorts. Another box office hit. Keep it up, Floyd. We're for you. Excellent. Running time, 11 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OUT WHERE THE STARS BEGIN: Broadway Brevity—This subject is only a two-reeler, but if it were padded into a feature production would be a top picture. There isn't a dull moment in the picture, with every situation dovetailing into another, and the sharpness of the dialogue is equalled only by the excellence of the dialogue, aside from the fact that Mr. Fritz Feld, in supplying the comedy, which is sure fire, can be looked forward to as being one of the future's best picture stealers, for if he walks away with picture honors like he did in this, exhibitors can safely look forward to Mr. Feld being one of the future's box office draws. It is gratifying to note that producers hit the bulls-eye with this one.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

PRISONER OF SWING: Hal LeRoy—A very good musical comedy and Hal LeRoy really can dance. Running time, 20 minutes.—Leo A. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.



IN COURTS

French Writer Wins Libel Suit Against "Reporter"

Harris Jay Griston, New York counsel for the plaintiff, reports the awarding of $5,500 in a libel action instituted by Lucien Lemas, French journalist, against *Hollywood Reporter,* a Hollywood trade paper, and against Irving Hoffman, a columnist for the *Reporter.*

Justice Carew, before whom the trial was conducted, last week, in New York Supreme Court, pointed out that so-called bits of fiction in a story written by Mr. Hoffman and published in the *Reporter* fitted corresponding details concerning a visit made by Mr. Lemas with Rene Clair, French director, on the occasion of a visit made by Mr. Clair to New York in 1936, and in which the Frenchman was described derogatorily.

Warners' Objections Overruled by Court

New York Supreme Court Justice Peter Schmuck this week overruled the objections made by M. Witmark and Sons, Inc., Warner Brothers Pictures, Inc., and Warner Brothers Productions Corporation to the cross interrogatories filed by Harry Armstrong and Richard H. Derald, composers of the song, "Sweet Adeline," and plaintiffs in a $250,000 damage suit.

The cross interrogatories will be used by the plaintiffs in an examination before trial by F. Hugh Herbert, Erwin Gelsey, Jerome Kern, Oscar Hammerstein, 2nd, Hal Wallis and Mervyn LeRoy in Los Angeles. The plaintiffs claim that the film "Sweet Adeline" plagiarized their song of the same name.

Paramount Awarded Fees In Gorman Court Action

Paramount Pictures, Inc., this week was awarded $700 counsel fees by Judge Harry Holzer of United States district court in New York in handing down a decision against Richard J. Gorman, who instituted plagiarism proceedings against the film producing organization.

Mr. Gorman claimed that Paramount's "The Old Fashioned Way" constituted plagiarism of his play "Soubrette."

Orders Loach Testimony

T. P. Loach, vice-president and secretary of Pathe Film Corporation, has been ordered to submit to an examination before trial on the application of John F. O'Keefe, who is suing in New York supreme court for $5,940 on a judgment claimed recovered against Pathe Studios, Inc., in California. Mr. O'Keefe charged that Pathe Exchange controlled Pathe Studios and that it affected a transfer of all the assets of Pathe Studios to RKO Radio "in fraud of creditors." He seeks an adjudication with Pathe Films as successor to Pathe Exchange as equally responsible with Pathe Studios for the payment of the judgment.

Paramount Order Approved

Federal Judge Alfred C. Coxe this week approved an order appointing the Empire Trust Company as successor to the commercial National Bank and Trust Company as special agent to Special Master John E. Joyce in the continuance of the Paramount Publix reorganization proceedings. Empire Trust will receive under the order certificates of deposit and undeposit certificates. The order will make Empire Trust act both as transfer and script agent. As of July 25, 1938, there will be 7,681 shares of certificates of deposit, and 34,544 undeposited certificates, the order indicated.

IN NEWSREELS

MOVIETONE NEWS—No. 84, Vol. 20.—Japanese drive up Yangtze River on Hankow....Race of paddle boats recalls days of old steamboat....U. S. sailors stop off to see Paris....Child-calling competition held....Fashions in bathing suits....Army bombers soar nearly 10,500 feet over mountain....Lew Lehr ....Menow wins over War Admiral....Diving stars display form.

MOVIETONE NEWS—No. 85, Vol. 20.—President at Gettysburg....King George sees fleet maneuvers.... President Hyde of Ireland....Count and Countess Reventlow in court battle....Fashions in fall hats.... German planes drop troops from sky....Lew Lehr ....Mrs. Moody wins tennis crown....Grand Prix race in Paris.

NEWS OF THE DAY—No. 282, Vol. 9.—New ship sinkings bring crisis in Britain....Sternwheelers race a la Mark Twain....Army flyers on daring patrol ....Swedish royalty in America....Blue and gray in final reunion at Gettysburg....Navy triumphs at Poughkeepsie....War Admiral defeated in upset race.

NEWS OF THE DAY—No. 283, Vol. 9.—President at Gettysburg hails united nation....Teachers hear attack on intolerance....Navy show staged for British king....Crown king of marbles....Cunningham wins track race....Budge and Mako retain tennis crown ....Aquatic show in Los Angeles.

PARAMOUNT NEWS—No. 95.—Navy sets record at Poughkeepsie....New York is host to educators.... Swedish crown prince greets America....Woman claims birth was 1807....Searchers comb mountains for Medill McCormick....War Admiral loses in Boston race....Wilkins plans new trip under Arctic ice....Gettysburg reunion.

PARAMOUNT NEWS—No. 96.—King sees British fleet display....India sends first trade commissioner to America....Ireland's president takes oath.... McCormick's body found....Haugwitz-Reventlow arrested in London....A. A. U. track meet in Buffalo ....Mrs. Moody wins Wimbledon crown....Aquatic show in Los Angeles....President's speech ends Gettysburg reunion.

RKO PATHE NEWS—No. 99, Vol. 9.—Hunt for body of McCormick....Swedish prince rushed to hospital ....Montague performs golfing tricks....Roman regiment celebrates founding....Surf boards race 35 miles ....Live hare leads hounds a chase....Menow beats War Admiral in upset.

PATHE NEWS—No. 100, Vol. 9.—President visits New York's World Fair grounds....Barbara Hutton and son....National Aquatic Show in Los Angeles.... Ireland cheers as Dr. Hyde assumes office....Fly new air route....King George inspects British fleet ....National A.A.U. track meet at Buffalo.

UNIVERSAL NEWSREEL—No. 680, Vol. 10.—Blue and gray hold reunion....Menow beats War Admiral ....Navy crew wins on Hudson....Swedish prince dedicates museum....Tiny plane breaks record.... U. S. perfects big coast gun....Joy Hodges displays fashion in headwear....Coast track stars win.... Argentine cadets visit U. S.....Steamboats race as of old.

UNIVERSAL NEWSREEL—No. 681, Vol. 10.—President honors Blue and Gray....King George sees naval display....Mountain pass road opened....Nearco wins turf classic....Novel plane on test hop....Colorful wedding held....Cunningham beats Fenske.... U. S. marble king crowned....Shute wins challenge match.

Clancy Wins Appeal

Philip T. Clancy, plaintiff in a $250,000 damage suit against Metro-Goldwyn-Mayer Pictures Corporation and Robert T. Pirosh, was granted permission to appeal to the United States circuit court of appeals this week. The appeal was taken from a decision of Federal Judge Alfred C. Coxe, made March 28th, dismissing Mr. Clancy's complaint. Mr. Clancy's suit claimed plagiarism of his play, "Nuts to You" in the picture "A Day at the Races."

Hazelton Sues Ferguson

The Hazelton Corporation has filed suit against Ferguson Radio and Television Company, Inc., and has asked the court to award it $6,877 damages with interest from December, 1936. The plaintiff charged the violation of a contract claimed to be made on December 16, 1935, whereby Hazelton leased to Ferguson certain patents used in the manufacture of radio receiving apparatus. Hazelton claims that it has not received royalties under the contract from December, 1936.

Drop Adorno Suit

The lease suit of Sal Adorno against Warner Theatres has been dropped from the superior court docket in Middletown, Conn., subject to reinstatement under Section 191 of the Practice Act which orders the docket cleared at this time of cases pending more than two years.

OBITUARIES

Cameraman Slain

King D. Gray, part-time cameraman employed last by Universal, was found shot to death in his automobile parked outside the Hollywood Post Office June 30th. He was the father of two children.

Frank O. Peers Dies

Frank O. Peers, for many years an executive in various Chicago theatres, died there last week at the age of 67.

George W. Williams

George W. Williams, 79, a retired actor, died last week in St. John's Hospital, Brooklyn.

A. E. Van Croix

A. E. Van Croix, operator of the Van Croix, Melbourne, Fla., and builder of theatres at Eau Gallie and Titusville, died June 30th after an illness of several months.

Artcinema Closes Canadian Deal

Emil Jensen, president of Artcinema Associates, Inc., closed a deal this week whereby Columbia Pictures of Canada, Ltd., will take over all distribution rights to Rudolph Valentino's "Son of the Sheik" for Newfoundland and the Dominion of Canada. Simultaneously with the release in Quebec, a tie-up has been effected with the Montreal L'Illustration Nouvelle to run a serial of Valentino's life in daily installments. The story was written by Beulah Livingstone, publicity director of Artcinema, and will be published in book form by the Strand Press next week. The distribution rights for Australia of "Son of the Sheik" have been purchased by Stuart Doyle.

Commonwealth Acquires Films

Sam Goldstein, vice-president of Commonwealth Pictures Corporation, in a deal with George Batchelor, has acquired the exclusive 16 mm. world rights to the last series of 10 Chesterfield productions, among which are "Little Red Schoolhouse," "Red Lights Ahead," "Rainbow Over Broadway" and "Ring Around the Moon."

Shenker Purchases Star

George Shenker, who operates the Pearl and Grove theatres, Cleveland, has purchased the Star at Toledo, from Joseph Simon. Paul Curtis, who was manager of the Grove, Lorain, Ohio, has been transferred to the Toledo house as manager.

McHenry with Small

Murphy McHenry has resigned his position as assistant to George McCall on the latter's radio and newspaper columning, and has been appointed publicity director for Edward Small productions.

Contner Leaves Kendor

Burgi Contner, technical studio official for Kendor Pictures, at Filmarte Studios, Bronx, has resigned.

Egidio Consumi of Columbia, S. A., and Mrs. Consuni are in New York looking over the market in the United States for equipment. They are building a new theatre in Cali.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

How Many Months Has a Theatre Year?

If business falls off in the summer months—why does it? Is it because the theatre cannot compete with outside attractions; that folks prefer other forms of entertainment during the heated months? Or is it that theatremen take it for granted that there is no business to be had and calmly fold up until the Fall?

That's a lot of questions to ask, especially on a hot day, and there are theatremen who—between yawns—will probably answer "yes" to all these queries. But not every showman. No, sir, not by a jugful. The woods are filled with lads so busily engaged in combating seasonal opposition that they haven't time to sit down and think it over.

This difference of opinion—and action—is always emphasized during periods of the year when showbusiness is expected to go sit in a corner and play dead in favor of other entertainments and activities—notably so in the summer. But that there is a sharp difference of opinion gives rise to the question:

How many months has a theatre year?

One side says "nine"—the other "twelve". The former discounts December, July and August. The latter gives no ground whatsover and persists in leaning on the ball whatever the season, good, bad or indifferent.

Which is the better part of valor depends, of course, upon the individual situation and showmanly judgment; but, at the risk of ducking a lot of artillery-fire, your Chairman aligns himself with those brave souls who see no reason to let down in Summer or Winter, nor, for that matter, at any other time.

* * *

Let us recognize immediately that the desire for entertainment, especially today, is 365 days strong. There are times when this desire must be catered to, stimulated—coaxed, perhaps—but the "yen" for amusement every day in the year is there. How much of this "yen" will be satisfied by entertainment provided by exhibitors depends in no small part on how tirelessly, and ingeniously, theatremen go about it.

Some will tell you that Summer slumps come about through a hangover from the old days of the legitimate when the theatre shut up shop in May or June. Quite true, and there were reasons for it. But today the modern theatre is sufficiently appointed to offer the greatest degree of comfort and convenience; to compete successfully with opposition that hitherto gave quicker relief from the withering heat. Furthermore, the average theatre today offers a better "buy" for value received than most any other low-price purchase. Theatremen who believe so are endorsing these viewpoints by doing as fancy a job of selling in the Summer as any other time of the year.

* * *

For instance, on a following page Kroger Babb tells how the Ohio Chakeres theatremen go about it, proceeding along a definite and elaborate plan of attack that takes in all departments of operation. Nothing is left to chance. The Chakeres boys say there is business to be had and "damn the torpedoes". Now, there might not be as much business as in other more favored times of the year. Unemployment, scarcity of product, hot weather, and other factors may well play a part in interrupting the flow of admissions. But the Ohioans realize the "yen" for picture entertainment is still strong and are committed to getting their share of whatever amusement money there can be pried loose with a barrage of intelligent showmanship, backed up by immaculate theatres and perfect service.

In this issue, also, are further attacks upon the "Summer front" pointed by Warner-ite Bill Yearsley and Pearce Parkhurst, the latter dealing especially with the Summer resort theatre, a similar situation faced by the Walter Reade organization, as told by Herman Addison, Jr., in last week's Round Table.

Happily, the articles by these members are not illustrative of isolated operations. They are indicative of progress made by those who divide the theatre year into 12 months, who fight for every nickel's worth of business every day, come Summer or Winter, come "hell or high water", or any other of the thousand-and-one boxoffice obstacles your hard-riding theatreman is trained to take in his stride.

A-Mike Vogel

Round Table In Pictures



Arranged by Harold Pike, Sydney, Australia, was tieup between the Prince Edward Theatre, Postmaster General and leading department store for the engagement "Wells Fargo." Teletype machine was set up in window, every third message being devoted to picture. Also displayed were colorful prints, tiein copy was included and called attention to the fact that their creation was inspired by the opus.



Above is shown a view of the front and marquee of the Cine Splendid Theatre in Antwerp, Belgium, during the engagement of Monogram's "Paradise Isle." Tropical atmosphere was effected with hand-painted palm trees, etc., and giant cutouts of Movita and Warren Hull, stars of the picture.



Effective indeed was the window display promoted in leading furniture store by Manager Paul Kessler, Suffolk Theatre, Holyoke, Mass., for "Holiday." Planted over glider were cutouts of Katharine Hepburn and Cary Grant with credit card carrying tiein copy and playdates alongside.



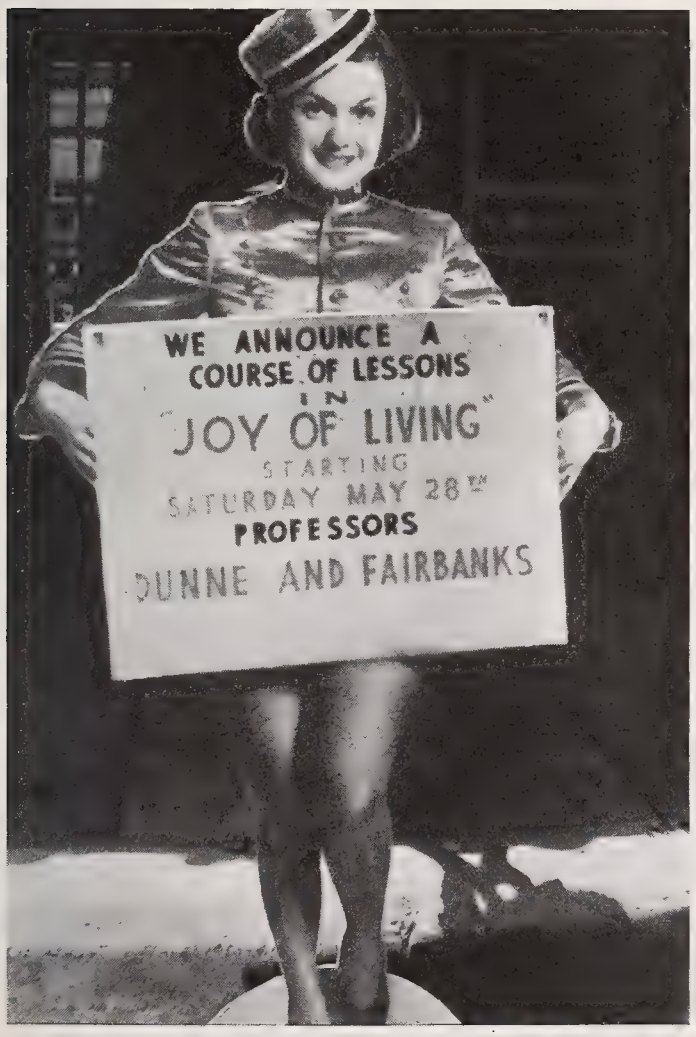
Giant caricature display routed through all the Chakeres, Springfield Ohio Theatres, and reported by Kroger Babb, advertising head, to sell the idea of coming big hits was made unique by blowup of individual manager heads atop swimming suit figure holding fish line. Titles of pictures were lettered on cutouts of giant fish to tie in with copy reading "The manager's been fishing."

What is reported to have been an eye-arresting stunt was street bally used by Manager Bill Harwell at the Roxy Theatre, Logan, Utah, for "Robin Hood." Chap dressed in costume similar to that worn by Errol Flynn in the picture rode throughout town and in parks ahead of opening carrying banner with title and playdate plug.





The "Forty and Eight" sound train of the Salt Lake American Legion Post ballyhooed "Battle of Broadway" for Norman Sprowl of of the Utah Theatre. Two parades daily at top hours and the train parked on main street during business hours made a flash. Banner across street in front of theatre, six sheets on sidewalks and tack cards on lamp standards were okayed by city commission at request of Legionnaires. In exchange, Legion was given percentage of special midnight show.





Block-long fence was too good a bet for Johnny Sanders, Chief Theatre, Gallup, New Mexico, to pass up without using it for exploitation purposes. And so this enterprising theatreman put his staff to work painting it with title and playdates to plug his opening of "Adventures of Tom Sawyer."

Ten days ahead of opening of "Joy of Living" at the Orpheum Theatre, Waco, Tex., J. R. Preddy planted cutout bellhop standees in his lobby. Card bore copy as follows: "We announce a course of lessons in 'The Joy of Living' starting," etc., etc., and was signed by Professors Dunne and Fairbanks.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by T. E. McGivney, Bristow, Oklahoma.

THE BOSS-MAN TOLD HIM TO PUT THE DATER IN A PROMINENT PLACE.

Murphy Effects Postoffice Contest for "Test Pilot"

Frank Murphy, formerly of Loew's, Wilmington, Del., now at Loew's State, Syracuse, for "Test Pilot" tied in with local officials for a post office slogan and essay contest. Blanks were available at all branches, prizes were awarded winners and stunt was covered by papers and radio. Special screening was held for representatives of Bellanca company, officials of two airports and members of the Noisy Birdmen.

For advance lobby, Frank used giant cutout plane with small planes suspended by wires hung at various spots. Over radio old song contest, prizes were offered to see the picture, entire staff wore titled aviation caps during run and attraction boards in hotels carried picture copy and play dates.

"Beat the Heat"

Competitive Fire Drill Sells "Chicago"

Ahead of his opening of "Old Chicago" at the Chief, Gallup, New Mexico, Johnny Sanders tied up local fire department from nearby town to put on a competitive fire drill in front of theatre. Stunt was well attended and covered by newspapers, the theatreman acting as referee and broadcasting the procedure.

Highlights of Sanders campaign was a milking contest on stage in which only girls were eligible and boys competed by drinking the milk. Cash prizes were awarded both girls and boys and Johnny reports the event as proving highly successful.

"Soundtrack" Program Tied to "Boy Meets Girl"

Major tieup between Warners' and WNEW has been arranged for "Boy Meets Girl," consisting of national plugs and a 12-week contest to select a boy and a girl for a screen test at the studios. Contest is run in conjunction with the station's "Soundtrack" program.

Listeners are invited to send their photographs with complete description of height, weight and coloring. Dramatic experience is asked for but not essential. At the end of each week two boys and two girls will be selected to be among the finalists. A prominent night club will play host to the four selected each week.

At the end of the 12-week session the 24 finalists will be voted upon by prominent judges and winners given a free plane trip to Hollywood, cash award to cover expenses and screen test.

"Beat the Heat"

Blood-Donor Movement Staged for "Yellow Jack"

Under the supervision of Ted Schlanger, Warners' Philadelphia zone manager, the management of the Colonial Theatre and the Veterans of the Spanish American War during the run of "Yellow Jack" established headquarters at the theatre for free blood-typing. Quantities of blood thus secured will be kept "on file" against the time when dread disease strikes the unfortunate. Stunt was covered by local dailies, thus gaining plenty of advance publicity for the picture.

National Contest Launches "Sailor"

Paramount Pictures has completed an arrangement with the Fawcett Publications for a national beautiful legs contest to be run in forthcoming issues of *Motion Picture Magazine* in connection with "Give Me a Sailor." Contest is based on an important sequence in the film and provides for contestants to evolve ten star names in the slogan "Give Me a Sailor." A 15-word statement telling why any one of the 10 stars selected has the most beautiful legs in the contestant's opinion must accompany each list. First prize is free round-trip to Hollywood where the winner will be entertained by Martha Raye. In addition there will be 50 merchandise prizes awarded runners-up.

In addition, all wholesale news distributors of Fawcett Publications in cities throughout the country will participate in a separate contest for merchandise prizes. Distributors turning in the greatest sales on *Motion Picture Magazine* during September and October will be declared the winners of this extra contest.

As a direct aid to theatres playing the date, special tack cards have been prepared for newsstand displays. In addition, news wholesaler's truck will be available to exhibitors for cooperative bannering and copies of the magazine may be slip-sheeted with special heralds on the picture.

"Beat the Heat"

Eddy's Personal Appearance Sells "Girl of Golden West"

Abundant was the publicity garnered by Hal Bishop, Capitol Theatre, Winnipeg, Canada who booked "Girl of the Golden West" to coincide with the personal appearance of Nelson Eddy at local concert hall. Concert manager put out souvenir booklet for which Hal supplied story material and scene stills from the production. Eddy's manager was approached and permission secured for the star to sing some of the hit tunes from the picture.

Arrangements were also made with the advertising departments of the local papers to spot the theatre ad of congratulations to Eddy alongside the criticism of the concert. Leading radio bands were supplied with orchestrations, electrical transcriptions were played over various stations and ads were also run on radio page of papers.

"Beat the Heat"

Chicago Fire Survivor Aids on "Old Chicago"

Extra publicity for the opening of "Old Chicago" at the Capitol, Winnipeg, Canada, was garnered by Hal Bishop, who located a chap who claimed to have been a survivor of the Chicago Fire, and invited him to see the picture. Theatreman then contacted the *Free Press,* who sent a reporter to interview the chap, which brought a front page story.

Contacting the local fire department, Bishop promoted use of an old horse-drawn engine which was bannered and used for street bally during and ahead of run. Tying in with Standard Brands, window streamers were printed and used in all grocery shops in Winnipeg.

Gauntlett Holds Sawyer Style Show

Vic Gauntlett, advertising manager, Paramount, Seattle, Wash., aided by Eddie Rivers for their opening of "Tom Sawyer," contacted leading department store, retailer of the Sawyer clothes to put over a style show. Store ran a five column ad opening day and devoted full window to display which included pieces of wardrobe secured from the Studio, together with scene stills.

Leading book and stationery store was also promoted and a deal made whereby they purchased time on station KOMO for playing of the 15 minute transcriptions three days ahead of opening. In conjunction with this, store devoted one of their largest displays to the "Sawyer" books, which remained there during entire run. Special preview was held for members of the PTA which brought four radio broadcasts on tri-weekly series over KOMO and KJR.

National Paint, Varnish and Lacquer Association was contacted and tieup effected whereby the Seattle Paint Club appropriated funds toward the printing of window streamers in two colors. These were allotted to the various paint manufacturers and wholesalers of the city and pasted on windows of every paint and hardware store in Seattle and trading area.

"Beat the Heat"

Serialization Planted On "Chicago" by Miller

Two weeks ahead of the opening of "Old Chicago" at Warners' Hipp, Cleveland, manager Ed Miller and publicity man Manny Pearlstein planted a serialization in the Cleveland *Press*. Every day the serialization appeared it carried a scene from the opus and box plugging the picture version coming to the Hipp. The theatre ran a trailerette three days in advance.

Through tieup effected with the Cleveland public library system, stills and attraction cards were furnished them for displays in their 35 branches. Counter displays plugging the hit tunes were planted in leading music stores, books of the "Old Chicago" period were displayed in book shops and jumbo window cards placed in strategic spots about town.

"Beat the Heat"

Lafayette's Street Bally

Three men in convict's costumes with another dressed as officer paraded all downtown streets as part of Murray Lafayette's "Over the Wall" opening at the Avon Theatre, Utica, N. Y. Copy on their backs read: "Danger, desperate criminal has escaped from prison, see," etc., etc. Special lobby display consisted of stills together with "wanted" circulars, guns, revolvers, etc., supplied by local police department.

"Beat the Heat"

"Sweetheart" Gag

For "You're a Sweetheart," Ralph Morris, Colonial, Laconia, N. H., placed a young man and girl on the telephone calling subscribers. If a woman answered, the young man immediately said, "You're a sweetheart" and after a slight pause, went on with "is now playing at the," etc., etc. If a man answered, the girl picked up the call.

July Contest

The second week of the competitions for the prizes of trips to New York finds interest spreading all over the country as theatremen gird themselves to battle for the free vacation trips offered by leading distributors. It's an unusual offer, indeed, and scores of showmen intend taking advantage of this opportunity for an all-expense journey to the biggest of the Big Cities.

What happened? Well, six of the distributing companies decided to pep up those July grosses by setting up the New York trips for the best exploitation on July playdates. Each of the companies participating has selected one or more pictures for the contest and will give one trip each for the top entry. Here are the companies and the pictures:

Paramount: "Tropic Holiday" and "Professor Beware".
Twentieth Century-Fox: "I'd Give A Million" and "Always Goodbye".
Warner Brothers: "Racket Busters".
United Artists: "Algiers".
RKO Radio: "Having Wonderful Time".
Monogram: "Romance of the Limberlost".

Judges of the contest are the advertising and publicity directors of each company, as follows: Paramount, Robert M. Gillham; Twentieth Century-Fox, Charles E. McCarthy; United Artists, Monroe Greenthal; RKO Radio, S. Barret McCormick; Monogram, Louis S. Lifton; and, for Warner Bros., Mort Blumenstock, in charge of advertising and publicity in the East.

* * *

There is nothing involved about the simple rulings in the contest. Theatremen playing any of the above pictures between the first and last days of July are eligible to compete. Also eligible are dates starting the last days of June and running into July; dates starting the last days of July and running into August. Campaigns may be entered on one or more of the eight pictures listed.

As usual, proof of everything listed on each campaign must accompany each entry and deadline has been set for midnight of August 13th. Entries are to be forwarded to July Contest Editor, Managers' Round Table. So come one, come all. New York bids you a great, big welcome.

* * *

Last Call for Quigley Awards Entries In the Second Quarter

Of course, theatremen are immediately concerned with their material for the Second Quarter of the Quigley Awards and these lines are penned to emphasize again the nearness of the deadline—midnight of July 16th. Also to be stressed is that, while entries in the July Contest are automatically eligible for the AwardsCompetitions, they are so to be considered for the Third Quarter, and not the Second.

Second Quarter entries are on pictures played in April, May and June, and the Silver Plaques, Citations of Merit, First and Honorable Mention Certificates are again to be voted in the five classifications, according to population. Theatremen who would like to compete and have not as yet forwarded any campaigns for the Second Quarter are invited to do so to reach Committee Headquarters no later than the deadline, as noted above.—A-MIKE VOGEL.

"Beat the Heat" Campaign Boosts Chakeres Grosses

Ohio Circuit Attacks Seasonal Let-Down With Effective Plan Covering All Departments

by KROGER BABB

Advertising Director, Chakeres Theatres, Springfield, Ohio

That any seasonal slump can be successfully combated by a definite and consistent planning to hold up grosses, is the contention of Kroger Babb, who tells, on this page, what is being done in his sector to bring to the Chakeres theatres their fair share of the public's money spent on amusement. Bookings, maintenance, extra attractions and other devices are given special attention to beat the summer heat.

Like a cure for cancer, a receipt for kayoing our annual summer slump hasn't been perfected, but the doctors haven't a thing on our managers—because we're trying, too. Summer slumps are a natural sort of thing in show business and we believe it advisable to attack them in a natural way. What Chakeres Theaters Managers are doing to boost hot wether grosses is undoubtedly very much the same as showmen are doing everywhere.

Out here in the corn-hog-and-wheat country, we religiously believe bookings have something to do with box office grosses, be it in July, Lent or the Christmas shopping period. Because of this conviction, all of our seasonal plans are launched in the booking department.

Light Entertainment Advised

Experience reveals pictures which are definitely in the heavy drama class, are swell entertainment for a great many people when there's snow on the ground and icicles on the marquee. However, when the sun's so hot the artist needs to shellac the front displays to keep the water colors from boiling, this type of product should be kept in the producer's film vaults. The customers would much rather go fishing, swimming, boating, motoring and picnicing these hot days, than to weep big tears.

Musicals, breezy comedies, light romances and action product get preferred time from May to September.

The booking department gives much extra attention to short subjects during the summer. Programs are held down to less than two hours and managers advertise the fact. Furthermore, effort is made to include an exploitation short on each bill and the managers really exploit them. Pete Smith's "Surf Heroes" has as much B. O. appeal at this time of the year, if fully exploited, as do many features. Columbia's "Golf Magic" is another one, for example, which Chakeres Managers have turned into real dough.

Clean Houses Important

Producers could greatly aid heat-suffering exhibitors by releasing more product with regard to the season for which it is best suited, and by producing more pictures in the exploitation group with a definite "seasonal" story value.

Beer drinkers sop up three times as much suds on July 4th as they do on Christmas Eve, and it's reasonable to believe a theatregoer will attend and enjoy certain types of pictures in certain seasons of the year in much the same manner. Their "taste" for them is no different in July or December, but their "thirst" certainly has its seasons.

To this general formula, the bookers add what we like to call "B. O. Headache Powders" in portions of about one each 10 days. In this group fall such attractions as fight pictures, outstanding re-issues, religious films, and sure-fire radio acts, as special stage attractions. It is a fact there is tremendous box office draw in radio acts which personally you probably would tune-out.

From bookings we turn to putting our houses in order. Most women clean house in the spring and it's not a bad time for theatres to get out the sponges, soap, carpet beaters, paint, etc. Chakeres Managers favor doing a thorough spring house-cleaning "while the show's on" and it's surprising how many of the customers, especially the women, take note and give the work more than a passing glance.

Stresses Newspaper Art

Managers find patrons flattering them with such comments as—"My, your theatre looks nice and it smells so cool and clean." A white lattice work around the bottom of the marquee, hanging flower baskets, floral lobby displays and the like, add a refreshing coolness to theatres during the summer.

Equal attention is given the appearance of cashiers and staff. The cooler and cleaner they look, the better the customers like it.

With bookings and houses in order, managers cooperating with the circuit advertising and exploitation staff, go after business where it's most likely to be found.

Campaigns are always built around newspaper advertisements and extensive newspaper art-layouts and readers. In the summer months more attention is given exploitation of short subjects and special attractions of every nature. Newspapers are found to be in a more receptive mood for contests, special pages and art. The newspaper man never has a desire to hurt a good advertiser's business, and can be prevailed upon to lend better cooperation when things are toughest.

Secondary only to our newspaper campaigns we place trailers, lobby displays and fronts. During the summer season we use an increased number of special trailers. Some are advance teaser trailers on feature attractions, but for most part they are brief selling shots on B. O. short subjects, extra attractions, contests, give-aways, etc.

We also develop for the summer months at least one smash lobby display which can be moved from theatre to theatre. This summer it is a giant lobby piece which depicts the manager on his vacation. On the display is a caricature of the manager with fishing pole in hand, surrounded by bathing beauties. The background is a seashore scene. A photo enlargement of the manager's head is used on the shoulders of the caricature, and this changed as the display moves from theatre to theatre. The display shows the manager standing alongside a large hanging post on which are four small whales, each fish carrying the stars and title of a forthcoming big hit. A-top the display is the caption "The Manager Has Been Fishing! He Has Caught Four of the Season's Biggest Catches! Coming Soon."

Supplementing "inside selling" and of equal importance is roadside and outdoor selling. Three-sheet boards are used for each theatre, and managers relocate enough of them each spring to assure "coverage" of all parks, swimming pools and dance pavilions in the territory. Window cards are used extensively during the summer months with concentration on recreation spots of every nature. Where public address systems are in regular use managers arrange for "plugs."

From experience we have learned many theatregoers become so engrossed with the novelty of summer sports and recreations that they momentarily "forget theatres exist." They become so enthused with the summer itch to go places and do things they even pass up outstanding attractions they really do not wish to miss.

Introduce New Ideas

To combat this, managers arrange ethical give-aways throughout the summer months and give preference to plans which place into circulation a great number of coupons, as these serve as constant reminders there is such a thing as a theatre in town during the summer months.

Each year the Chakeres Circuit endeavors to introduce in June an entirely new idea of such magnitude as to attract and interest persons of all ages. This particular idea must be "big," and far-reaching in nature, and preference is given to an idea that will prompt discussion among the greatest number of people.

For this particular summer, as a B. O stimulant, the Chakeres Circuit has introduced "School Night," and already it is harvesting results. "School Night" is presented one evening each week and it is a capacity-business idea. The plan is of such nature it is adaptable to ladies' matinees and even to additional nights in the week.

The summer slump is a challenge to every showman presenting different problems in different localities. That it can be coped with has been proven. It behooves all in the profession to report without delay, any plans, ideas and stunts WHICH WORK to the trade papers for the consideration and aid of the industry.

Philadelphians Stress Cooling In Advertising

by C. L. "BILL" YEARSLEY
Manager, Circle, Philadelphia, Pa.

Summer is here again and it's time for theatremen to begin worrying about falling seasonal grosses due to rising temperatures. A-Mike is concerned about the fact that every summer a lot of the boys break out with the same old heat rash. When Mark Twain said "Everybody complains about the weather, but nobody does anything about it," he didn't know about theatre managers, especially A-Mike's Round Tablers.

This year our editor has decided to take the annual epidemic in hand, organize us to do our best to beat the heat and then forget it. And, possibly because I have survived 26 summers in the business, he thinks I should stand up in meeting and tell how I keep cool. It's a pleasure to co-operate, especially as this summer finds me in Philly as manager of Warner's air-conditioned Circle, "Where COOL breezes ALWAYS blow."

Our Philadelphia hot weather technique is simple. The Stanley-Warner theatres put on a special poster campaign advertising the air-conditioned houses. Every newspaper ad for houses so equipped is headed "Healthfully Air-Conditioned." Valances and other front of the house advertising along the same lines. Staffs wear white or grey summer uniforms. This done, we forget the weather and sell our shows. Naturally, grosses vary with the quality of attractions. And, finally, expenses are held down to the limit.

Patrons Invited to Cool Off

It happens that the Circle has a large and handsome air-conditioned foyer that is visible from the street. I have equipped it with bright colored summer lawn furniture, chairs and swinging couches, promoted from a nearby department store, in return for a neat credit card. A few growing ferns help. We run a trailer inviting patrons, when passing, to come in, rest and cool off. A card outside carries the same invitation. As the theatre is in the heart of the local shopping district the stunt promises to be a good-will builder. And the entrance to the theatre looks cool and inviting.

Last year I was at the Warner-operated Roosevelt which has no cooling plant. "Skip" Weshner, my zone manager, who is in charge of advertising, does not think it good business to cover the front of such houses with cool copy. It only takes the customers a few seconds to find out that they've been lied to, which makes them sore and weakens their faith in all the house's advertising.

We did do everything we could to make the Roosevelt look cool. House lighting was changed to blues and greens. Similarly colored summer wash covers were put on the furniture in the foyer, and the dark, heavy wall tapestries were covered with watercolor landscapes of cool-hued scenes. The cool, restful effect drew many compliments from patrons.

BUILDING BUSINESS IN RESORT THEATRES

Round Tabler Tells Methods of Securing Added Attendance from Summer Vacation-eers

by PEARCE PARKHURST
Manager, Paramount, Schroon Lake, N. Y.

Getting business in a small town summer resort theatre is no easy job, and it has its headaches, but at the same time it has its compensation in fun and experience. Quite frequently I have heard the remark that my theatre is a typical small town summer theatre. That may be true, but in order to make a summer theatre pay real dividends, one must not limit oneself to small town methods of operation, but instead must go out and exploit the theatre. However, one must remember that in a summer town the summer people and transients are the major part of an exhibitor's business. Therefore, I must lure people from nearby resorts, and camps into the theatre, as well as the local people.

Increases Mailing List

In the summer time I have a mailing list of 350 people, besides mailing an ample amount of programs to each of sixty rooming houses, boarding houses, and hotels in and around Schroon Lake. This keeps everyone informed of our attractions. Besides this I always add 10 to 20 of the latest pieces of attractive window advertising for the local stores. This year it is the new "show guides," and let me tell you they make one mighty nice piece of advertising. Still, I must have a local distribution of programs, and so I purchased one dozen attractive aluminum theatre news program boxes which also go into one dozen more local stores. These attractive boxes will draw one's attention to the programs, and at the same time keep them from being scattered all over the counter.

I double my window card list in the summertime, and put out 200 window cards within a radius of 100 miles from Schroon. Every store, hotel, rooming house, and boys' and girls' camp for miles around, has one of these cards to keep them informed as to the movies at the Paramount.

I try to center my campaigns around one extra good picture for the week, and try to dress my lobby up in some novel way for the big picture of the week. For example on "College Swing" the lobby was all strung with pennants on the picture, and it created a very collegiate atmosphere in the theatre. On "Test Pilot" we had airplanes hanging all around the lobby. Just a minor decoration like this in a small town theatre, can mean a lot in the increasing of the boxoffice receipts.

Publishes Own Paper

Besides lobby displays, however, one must go out among the merchants and promote window displays, sodas and sundaes named after the star of the picture, etc. Have the merchants put your program on the bottom on their daily menu in exchange for a pass to the theatre on an ad on your programs.

I find that it pays to publish my own local weekly newspaper, which is really nothing more than a glorified theatre program. We have no local paper and it goes over big with the local people. Everyone likes to see their name in print, so try to put in as many personals, etc., in your paper as possible. (I shall be more than pleased to send a sample copy of my paper to every exhibitor that requests same.)

Ties In with Camps

Another sure fire idea which is most successful when staged among the numerous boys' and girls' camps is this—about a week after the boys and girls have arrived in the camps for the summer, go around and see the various councellors and get acquainted with them. Offer to let them in free if they bring their group to your theatre. Stage a Camp Song Fest Night, getting girls and boys from each camp to compete with songs, cheering, etc. The winning team to be given some kind of a prize. The next week try a councellor contest and have judges from each camp pick entrants at the door; later they compete for a loving cup on the stage of the theatre. A good idea is to have the most beautiful woman councellor, and the most handsome man councellor.

One should follow this up the third week with a Camp Talent Show, having amateurs from each camp compete on the stage, awarding first, second, and third prizes to the three best contestants. Don't give up with this, but swing from the camps right over to the hotel and entertainment field, with a guest star night, having the star from each hotel compete. Be sure to announce what hotel each star represents, and work in a plug for the hotel. It certainly can bring in the old greenbacks, too. Have something going on every minute at your theatre, and it won't take the people long to find out about it.

Back to the paper idea again, if you put out a weekly paper, try selling some copies to non-theatre patrons for two cents per copy. Give it free to your patrons, and they will eat it up. Let grocers give copies with every loaf of bread, or with every purchase, or give it with any article that they wish to push. Run frequent contests, in your paper, and don't be afraid of an editorial once in a while. However, do not take either side.

Favors Novelty Ads

Novelty advertising is my weakness, and almost every week I have some sort of a new and novel idea in a herald or throwaway to work out on my patrons. Each picture, and title, can suggest a new and novel idea in a different kind of handout ad. A couple of stock novelty handouts for practically any picture are the season pass and envelope gag stunts.

The above article briefly gives you a few ideas for stimulating summer resort business. Even now as you sit down to dinner, however, another idea has probably entered your head. Jot it down in your notebook, and work it out properly when you get down to the office, then report it to the Round Table so the rest of us can read about it.

personalities

DONN WERMUTH
has been transferred again from the Warner coast office to the home office advertising department in New York.

▽

BILL SMITH
formerly at the Texas, Denton, Texas, has been transferred to the Capitol in Amarillo, Texas.

▽

HUBERT TRAHAN
has been transferred from the Rio Theatre, Nederland, Texas, to the Mont Theatre, Mont Belvieu, Texas. DAN FAGAN has replaced him at the Rio.

▽

FRANK JENKINS
has returned to Seattle to manage the Montlake Theatre, succeeding W. EDMUND.

▽

FRANK BICKERSTAFF
former assistant at the Palace Theatre, Athens, Ga., has been promoted to manager of the Strand there.

▽

EDWIN BLUCK
has reopened the Grand Theatre, Littleton, Colo., which has been closed for some time.

▽

STAN STERN
assistant manager of the Lincoln, Miami Beach, Fla., has been promoted to manager of the Miami. Other Wometco changes include EARL POTTER goes to the Miami as assistant manager from the Mayfair where he held the same position. POTTER is succeeded by AL PRESCOTT, former chief of service. FAY WILBUR, assistant at the Capitol, has been transferred to the Lincoln and FLYNN STUBBLEFIELD, now assistant at the Capitol, replaces WILBUR at the Capitol. HERMAN BERLIN, chief usher at the State, becomes assistant at the Grove, and J. VAN LLOYD leaves the Tower to replace BERLIN.

▽

ED McBRIDE
formerly manager of Loew's State, Syracuse, has been advanced to manager of Loew's in Providence, R. I., with FRANK MURPHY taking over McBride's post in Syracuse. Other Loew changes include: CHARLES KURTZMAN, manager of the Capitol, Washington, has been promoted to manager of Loew's Penn, Pittsburgh. MIKE CULLEN, manager at Pittsburgh, moves up to special assignment duty. HOWARD BURKHARDT, manager of Loew's State, Providence, R. I., is boosted into Kurtzman's post at Washington, and EDGAR J. DOOB is promoted from assistant manager at Norfolk to Murphy's job at Wilmington.

▽

CLIFF SHUBERT
manager of the RKO Shubert Theatre, Cincinnati, closed for the summer, will pinch hit for RKO managers vacationing in July and August.

▽

LESTER ROSENFELD
has assumed active managership of his two theatres at Dunbar and Kenawha City, West Va.

▽

ROY ALEXANDER
has taken over the management of the new Granada Theatre, Racine, Wis.



CHARLES JAMES, JR., weight 10 pounds on June 11th to Mr. and Mrs. Charles J. Oliver. Proud daddy is the assistant manager of the Yucca Theatre, Midland, Texas.

▽

HARRY ANDERSON
former assisting manager, has been appointed acting manager of the Las Plaza Theatre, St. Petersburg, Fla., succeeding VERNON WOOTEN, who resigned to take up work in New York City.

▽

E. L. MERKLEY
former manager of the Capitol and Strand Theatres, Owosso, Mich., is now managing the new Center, as well.

▽

Birthday Greetings

Byron E. Abegglen
Russell Allen
Tom Arthur
Y. L. Bain
Abie Beter
William W. Birchfield
Irving Blumberg
Milton Brenner
J. Barros Browne
Milton Bundt
William G. Burke
Julien E. Campbell
Thomas Cleary
Nelson Creswell
Rodney L. Cron
Ed C. Curdts
Bob De Laneo
Norman J. Dietel
Roland Douchette
R. E. Eason
Walter Feist
George J. Flicker
Lawrence E. Forrest
William J. Gates
J. B. Giachette
M. J. Gilfillan
Jack Golladay
Paul S. Gottschall
L. O. Graversen
Clarence Groeteke
N. R. Hamblin
Daniel Harris
Jack Hazlett
C. Spencer Hedge
Paul Hefner
Leo H. Henderson
L. G. Hertl
Sid Holland
M. Hounaker
M. R. Katz
G. B. Kemble
Ted Kirkmeyer
Harvey Kny
James J. Kolbeck
Max Kuperstein
Earl Levy
T. W. Lewis
Wilson H. MacDonald
Bob Manderson
Maurice F. Magers
Oliver Mencke
H. G. Moore
Larry Morris
Richard L. Moss
Jack Nixon, Jr.
Harold E. Old
Everett N. Olsen
Paul J. Poag
T. Kenneth Reeves
George Rice
Marshall Rooks
David Schaer
L. Schnitzer
Joseph G. Seyboldt
George A. Steeb
J. Knox Strachan
Sol Strauss
Dwight Van Meter
Fred S. Vassar
Dave Vorzimer
Deborah B. Washer
Robert M. Watts
Wilbur Werthner
Henry Wtulich

FRANK COLLINS
former manager of the State, Greenville, Ohio, has been transferred to the main offices of Chakeres Theatres at Springfield, Ohio, where he has assumed duties in the circuit's booking, exploitation and operating departments.

▽

GEORGE BAUER
manager of the Fairbanks Theatre, Springfield, Ohio, and BILL NASSES, Murphy Theatre, Wilmington, Ohio, have returned from a three weeks' fishing trip to Key West, Fla.

▽

BILL McCOLLISTER
former manager of the Chakeres-Princess Theatre, Springfield, Ohio, has been transferred to the management of the State, Greenville. DICK OFFENBACHER, former assistant at the Regent, Springfield, has been promoted to management of the Princess.

▽

MORRIS HADELMAN
has reopened the Shelton Theatre, Shelton, Conn.

▽

ERNEST GURTNER, JR.
is now assistant manager of the Ritz Theatre, Bronx, N. Y.

▽

BRECK FAGIN
former manager of the Uptown, Kansas City, has been named assistant manager of the Electric, Kansas City, Kan., under JACK TRUITT.

▽

FRANK JENKINS
has returned to Seattle, Wash., as manager of the Montake, foreign film house in the Herbert Rosener circuit.

▽

JOHN FOX
is now assistant manager of Loew's Poli, Springfield, Mass., replacing NATHAN RUBIN, who has been shifted to New Haven.

▽

RODNEY DAVIS
has sold his Avalon Theatre, Venango, Neb., to H. S. STATLER.

▽

W. J. STURGESS
has bought the Real Theatre in Roy, N. M., from H. H. BUTLER.

▽

WILLIAM BARNES
has taken over the Esseness Theatre, Rushville, Neb., and changed the name to the Plains.

▽

FAY GARDNER
has taken over the Star at Curtis, Neb., from the Star Enterprises.

▽

FRED LYONS
of Tampa, Fla., has purchased the Pix Theatre, Mulberry, Fla., and will reopen it as the Fox.

▽

ELIOTT M. DAVIS
has assumed managership of the Strand, Holyoke, Mass., succeeding JERRY LYNCH, who has been named manager of the Paramount in Brattleboro, Vt.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant-Ralph Bellamy	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; (Feb. 5,'38, p. 84; Apr. 2,'38, p. 69; May 28,'38, p. 93; June 11,'38, p. 66; June 18,'38, p. 69.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12',38†	61	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†		
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75	
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38†	58.	June 11,'38
Holiday (G)	Katherine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer - M. Carroll - Mischa Auer	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67	
Lost Horizon (A)	Ronald Colman-Jane Wyatt-E. E. Horton-I. Jewell-Margo	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 99; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Penitentiary (A)	Walter-Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Lull Deste	Nov. 25,'37†	78.	Mar. 5,'38
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There Always a Woman (A)	Jean Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
(Exploitation: June 25,'38, p. 66.)				
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38†	53	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglass Dumbrille		*61.	May 7,'38
Finishing School	Anne Shirley-Nan Grey			
Gladiator, The	Joe E. Brown-June Travis	Aug. 15,'38		
I Am the Law	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Aug. 25,'38		
(See "Outside the Law," "In the Cutting Room," June 18,'38.)				
Lady Objects, The	L. Ross-G. Stuart-J. Marsh			
Paris on Broadway	Lanny Ross			
Phantom Gold	Jack Luden-Beth Marion	Aug. 22,'38		
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38†	61.	June 18,'38
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†		
Thoroughbred	Edith Fellows			

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
West of Santa Fe	Chas. Starrett-Iris Meredith			
Wings of Doom	Chas. Farrell-Jacqueline Wells			
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold			
(See "In the Cutting Room," June 18,'38.)				

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 58.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back In Circulation (A) 268	Joan Blondell - Pat O'Brien - Margaret Lindsay	Sept. 25,'37†	62.	Aug. 7,'37
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Begart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gerden Oliver	Feb. 12,'38†	59	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38†	*60.	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper - June Travis - Johnnie Davis-Mabel Todd	Oct. 16,'37†	63.	Oct. 9,'37
Patient in Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59	
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell-Hugh Herbert-E. E. Horton-Allen Jenkins-May Robson	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54	
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Shi the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	105	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
That Certain Woman (A) 254	Bette Davis - Henry Fonda - Ian Hunter-Anita Louise	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 89.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
They Won't Forget (A) 265	Gloria Dickson - Claude Rains - Edward Norris-Otto Kruger	Oct. 9,'37†	95	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Terchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59	Apr. 30,'38
West of Shanghai (G) 164	B. Karloff-B. Roberts-R. Cortez	Oct. 30,'37	65	July 17,'37
(Reviewed under the title, "War Lord.")				
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18,'38†	65	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78	Apr. 23,'38

Coming

Amazing Dr. Clitterhouse, The (A)	Edw. G. Robinson-C. Trevor	July 30,'38†	*87	June 25,'38
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23,'38†	*60	Apr. 2,'38
Secrets of An Actress	Kay Francis-George Brent			
(See "In the Cutting Room," Apr. 9,'38.)				
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford			
Women Courageous 359	Lane Sisters-Jeffrey Lynn	Aug. 27,'38		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81	Sept. 18,'37
F. P. I. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89	Sept. 23,'33
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70	Oct. 2,'37
(Exploitation: Mar. 12,'38, p. 65.)				
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38†	87	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Show Goes On, The	Anna Neagle-T. Carminati	June 15,'38†	71	
Three on a Weekend (G)	John Lodge-Margaret Lockwood	July 1,'38†	86	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 7005	Will Fyffe-John Loder	May 1,'38†	78	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70	Feb. 5,'38

Coming

Asking for Trouble	Jessie Matthews-Kent Taylor	Oct. 1,'38		
Crime Over London	Margot Grahame-P. Cavanaugh	Aug. 15,'38		
Empty World	Nova Pilbeam			
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackay	July 15,'38	98	June 23,'34
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man with 100 Faces	Lilli Palmer-Noel Madison	Sept. 15,'38		
Strange Boarders	Tom Walls-Renee Saint Cyr	Aug. 1,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85	July 6,'35
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Sept. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56	
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76	May 29,'37
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38†		
Here's Flash Casey (G) 211	Eric Linden-Beots Mallory	Jan. 7,'38†	58	Oct. 9,'37
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38†		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71	Aug. 7,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57	Oct. 10,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61	July 17,'37
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38†		
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21,'38†	66	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38†	58	
Zamboanga (G) 218	Native Cast	Apr. 15,'38†	*65	July 17,'37
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38†		
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38†		
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Rollin' Plains 226	Tex Ritter-Harrit Spencer	July 8,'38†		
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38†		
(See "In the Cutting Room," July 2,'38.)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81	Jan. 29,'38
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72	Dec. 4,'37
Big City (A) 801	Spencer Tracy - Luise Rainer - Janet Beecher	Sept. 3,'37†	80	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice-John Beal	Oct. 15,'37†	87	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†	74	July 2,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79	May 14,'38
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77	Mar. 26,'38
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)				
Live, Love and Learn (G) 808	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78	Oct. 23,'37
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†	85	June 25,'38
Love Is a Headache (G) 821	Gladys George- Franchot Tone-Mickey Rooney-Ted Healy	Jan. 14,'38†	73	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72	Oct. 2,'37
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy-Franchot Tone-Rosalind Russell-Walter Pidgeon	Jan. 7,'38†	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95	Feb. 26,'38
My Dear Miss Aldrich (G) 803	May Oliver-W. Pidgeon-Maureen O'Sullivan-Rita Johnson	Sept. 17,'37†	73	Sept. 11,'37
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37		
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of the Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 1,'38†	81	Apr. 9,'38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 53; Apr. 16,'38, p. 52.)				
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73	May 7,'38
(Exploitation: June 25,'38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98	May 28,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96	June 4,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - J. Hutchinson-George Murphy-	June 24,'38†	61.	June 18,'38
Women Men Marry, The (A) 882	Mary Astor-Janet Beecher... Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh...	Feb. 18,'38†	103.	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn...	May 27,'38†	83.	May 28,'38
(Exploitation: June 25,'38, pp. 67, 68.)				
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford..	Dec. 10,'37†	77.	Nov. 27,'37

Coming

Boys' Town	S. Tracy-M. Rooney-H. Hull			
Chaser, The	D. O'Keefe-A. Morris-L. Stone	Aug. 5,'38†		
Citadel, The	Robert Donat-Rosalind Russell.			
Crowd Roars, The 840	Robert Taylor-M. O'Sullivan	July 29,'38†		
(See "In the Cutting Room," June 4,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133.	Jan. 19,'35
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karjus			
Honolulu	E. Powell-A. Jones-U. Merkel			
Just a Jiffy	Laurel & Hardy-Patsy Kelly.. Patricia Ellis-Billy Gilbert			
Love Finds Andy Hardy 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38†		
(See "In the Cutting Room," June 11,'38.)				
Marie Antoinette	Norma Shearer - Tyrone Power - J. Barrymore - Rebt. Morley - Anita Louise-Gladys George			
(See production article, Mar. 26,'38, p. 16.)				
Shopworn Angel 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38†	85.	
(See "In the Cutting Room," Apr. 30,'38.)				
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer			
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo			
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103.	July 14,'34
White Collars	Robert Young - Ruth Hussey - Virginia Grey-Lew Ayres	Aug. 12,'38		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jna. 8,'38†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Bride for Henry, A (G) 3720	Anne Nagel-Warren Hull	Sept. 29,'37†	58.	Oct. 2,'37
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G) 3726	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	58.	Apr. 23,'38
God's Country and the Man 3732	Tom Keene	Sept. 2,'37†	56	
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Man's Country	Jack Randall	July 6,'38†		
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room," Apr. 23,'38.)				
My Old Kentucky Home (G) 3719	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	*60.	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†		
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38†	81.	June 18,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Stars Over Arizona (G) 3737	Jack Randall-Kathleen Elliot	Sept. 22,'37†	62.	Sept. 25,'37
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57.	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54	

Coming

Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38		
(See "In the Cutting Room," June 25,'38.)				
Circus Comes to Town	Marjorie Main-Anne Nagel			
Gangster's Boy	Jackie Cooper	Sept. 14,'38		
Last Frontier, The	Jack Randall	Aug. 17,'38		
Mr. Wong, Detective	Boris Karloff	Sept. 7,'38		
Starlight Over Texas	Tex Ritter	Aug. 31,'38		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wanted by Police	Frankie Darro	Aug. 24,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Barrier, The (G) 3716	Lee Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	*65.	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue-Shirley Ross	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87.	Mar. 26,'38
Booloo	Colin Tapley-Suratna Asmaka	July 2,'38†		
(See "In the Cutting Room," May 28,'38.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66.)				
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38†	88.	May 14,'38
College Swing (G) 3737	Martha Raye - Burns & Allen - Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	80.	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65.	May 14,'38
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Pride of the West (G)	William Boyd-Charlotte Field	July 8,'38	*55.	June 25,'38
Prison Farm (A)	Lloyd Nolan-Shirley Ross	June 17,'38†	*65.	June 25,'38
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles-John Barrymore-Claire Dodd	Mar. 4,'38†	80.	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62.	Feb. 12,'38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85.	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
Tropic Holiday (G)	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†	*70.	June 25,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68.)				
You and Me (G)	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38†	90.	June 4,'38

Coming

Arkansas Traveler	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Sept. 23,'38		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Artists and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Nov. 25,'38		
(See "In the Cutting Room," July 2,'38.)				
Bulldog Drummond in Africa	J. Howard - H. Angel - H. B. Warner	Aug. 19,'38		
(See "In the Cutting Room," June 11,'38.)				
Campus Confessions	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 30,'38		
Escape from Yesterday	Frances Farmer-Leif Erikson	Nov. 4,'38		
Give Me a Sailor	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 5,'38†		
(See "In the Cutting Room," June 4,'38.)				
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew	Oct. 14,'38		
In Old Mexico	William Boyd-George Hayes	Sept. 9,'38		
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Oct. 21,'38		
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38	special	
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 28,'38		
Orphan Annie, Detective		Aug. 19,'38†		
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
Professor Beware	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38†		
(See production article, Feb. 19,'38, p. 16.)				
Sons of the Legion	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38		
Soubrette	Olympe Bradna-Ray Milland	Nov. 11,'38		
St. Louis Blues	G. Raft-D. Lamour-T. Guizar	Nov. 18,'38		
Spawn of the North	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†		
(See "In the Cutting Room," June 4,'38.)				
Texans, The	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†		
(See "In the Cutting Room," Apr. 16,'38.)				
Touchdown Army	Mary Carlisle - John Howard - Lew Ayres			
Unholy Beebes, The	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38		
(See "Sing, You, Sinners," "In the Cutting Room," May 7,'38.)				
Zaza	C. Colbert-H. Marshall-B. Lahr			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	59.	July 31,'37
Born To Be Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38†	66.	Feb. 26,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38†	56	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel-Genevieve Tobin	Nov. 29,'37†	64.	Dec. 11,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20.'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38†	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	60.	May 15,'37
Gold Mine in the Sky	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38†	60	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7016	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38†	65.	Mar. 26,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38†	66.	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	70.	Jan. 1,'38
Mama Runs Wild (G) 7008	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67	Mar. 12,'38
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38†	58.	Feb. 5,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38†	55.	June 25,'38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7023	Donald Woods - Patricia Ellis - Edward Brophy	May 11,'38†	*67.	May 7,'38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20,'38†	65.	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37

Coming

Title	Star	Rel. Date
Army Girl	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38†
Come On, Leathernecks	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	July 11,'38†
Heroes of the Hills	Three Mesquiteers-P. Lawson	July 20,'38†
Man from Music Mountain	Gene Autry - Smiley Burnette - Carol Hughes	
Return of Billy the Kid	Roy Rogers	
Romantic Rogue, A	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	July 25,'38†
Tenth Avenue Kid	Bruce Cabot-Beverly Roberts	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38†	60.	June 18,'38
Big Shot, The (G) 735	Guy Kibee-Cora Witherspoon	July 23,'38	60.	July 31,'37
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 14,'38
Blond Cheat (G) 831	Joan Fontaine-D. DeMarney	June 17,'38†	62.	May 28,'38
(Exploitation: Feb. 19,'38, p. 83; June				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68. 18,'38, pp. 68, 69.)				
Condemned Women (A) 813	Louis Hayward - S. Eilers - Anne Shirley	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring 886	Allan Lane-Frances Mercer	July 8,'38†		
Damsel in Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38†	*60.	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†	70.	June 18,'38
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38†	72.	Mar. 5,'38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	85.	Dec. 4,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100.	Feb. 25,'33
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard-J. Penner - H. Broderick - V. Moore	Sept. 3,'37†	77.	Aug. 28,'37
(Exploitation: Oct. 23,'38, p. 82.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107.	Nov. 11,'33
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	*65.	Mar. 12,'38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Quick Money (G) 811	Fred Stone-Dorothy Moore			
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Dec. 10,'37†	59.	Nov. 27,'37
		Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82: Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57.)				
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Victoria the Great (G) 861	Ann Neagle-Anton Walbrook	Nov. 12,'37†	113.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84; Mar. 12,'38, p. 64.)				
Vivacious Lady (A) 740	Ginger Rogers - James Stewart - Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38†	90.	May 7,'38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Affairs of Annabel, The 902	Joe Penner-L. Ball-R. Donnelly			
(See "In the Cutting Room," June 11,'38.)				
Birthday of a Stooge	F. Albertson-E. Lynn-A. Ames.			
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Sept. 9,'38		
(See "In the Cutting Room," July 2,'38.)				
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy			
(See "In the Cutting Room," June 4,'38.)				
Gunga Din	Cary Grant-Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine			
I'm From the City 834	Joe Penner-Kay Sutton	July 22,'38†		
(See "In the Cutting Room," June 18,'38.)				
Mother Carey's Chickens 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38†		
(See "In the Cutting Room," May 28,'38.)				
Painted Desert 883	George O'Brien-Ray Whitley	Aug. 12,'38†		
Room Service 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 2,'38		
Sky Giant 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38†		
(See "Ground Crew," "In the Cutting Room," May 28,'38.)				
Smashing the Rackets 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Baba Goes to Town (G) 815	Eddie Canter-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Always Goodbye 852 (A)	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†	75.	July 2,'38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	85.	Mar. 8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81.	May 5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
In Old Chicago (G) 840	Tyrone Power - Alice Faye - Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, pp. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90.	May 21,'38
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	T$½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75.	June 11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69.	Feb. 5,'38
We're Going to Be Rich	Gracie Fields-Victor McLaglen	July 8,'38†	78	
Coming				
Alexander's Ragtime Band (G)	T. Power-A. Faye-D. Ameche		*105.	May 28,'38
Down to Earth	J. Withers-R. Kellard-J. Rogers			
Five of a Kind	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville			
Gateway	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes			
(See "Ellis Island" "In the Cutting Room," July 2,'38.)				
Hold That Co-ed	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley			
I'll Give a Million 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†		
(See "In the Cutting Room," June 18,'38.)				
Just Around the Corner	Shirley Temple-Joan Davis			
Keep Smiling (G)	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77.	June 11,'38
Little Miss Broadway 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†		
(See "In the Cutting Room," June 25,'38.)				
Meet the Girls	J. Lang-L. Bari-D. Baldwin			
Meridian 7-1212 (G)	Gloria Stuart-Michael Whalen	Aug. 12,'38	*60.	July 2,'38
Mr. Moto in Egypt	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
My Lucky Star	Sonja Henie-Richard Greene			
Mysterious Mr. Moto (G)	Peter Lorre-Mary Maguire	Oct. 21,'38	*62.	June 4,'38
Passport Husband (G)	S. Erwin-P. Moore-J. Woodbury		67.	July 2,'38
Safety in Numbers	J. Prouty-S. Byington-S. Deane			
Speed to Burn (G)	Lynn Bari-Dennis Moore	Aug. 21,'38†	60.	June 11,'38
Splinter Fleet	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft			
Sport Series, No. 2	Henry Armetta			
Straight, Place and Show	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks			
Suez	Loretta Young - Tyrone Power - Annabella			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Tom Sawyer (G).	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan..	Feb. 11,'38†	....91.	Feb. 19,'38
	(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70.)			
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo-John Halliday	June 17,'38†	...*85.	June 11,'38
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38†	....91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Lee Carrillo-Pat Paterson	Nov. 19,'37†	....82.	Oct. 9,'37
	(Exploitation: Apr. 30,'38, p. 66.)			
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Google Withers..	Mar. 18,'38†	....73.	Nov. 6,'37
	(Reviewed under the title, "Paradise for Two.")			
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen - Ritz Bros.-Adolphe Menjou....	Feb. 4,'38†	...109.	Jan. 29,'38
	(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69.)			
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec. 24,'37†	...102.	Nov. 13,'37
	(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)			
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38†	....80.	Jan. 15,'38
Murder on Diamond Row (G).	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10,'37†	....77.	Sept. 11,'37
	(Reviewed under the title, "The Squeaker.")			
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov. 26,'37†	....75.	Nov. 27,'37
	(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)			
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	....88.	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38†	....90.	Jan. 22,'38
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct. 29,'37†	....91.	Oct. 9,'37
	(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)			
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	....86.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8,'37†	....88.	May 22,'37
	(Reviewed under the title, "Farewell Again.")			

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	July 22,'38	....*95.	July 2,'38
Drums (G)	Raymond Massey-Sabu- Roger Livesey - Valerie Hobson	Sept. 23,'38	....100.	Apr. 30,'38
	(Reviewed under the title, "The Drum.")			
Lady and the Cowboy, The	Gary Cooper - Merle Oberon - D. Niven - W. Brennan - T. Mitchell	Sept. 30,'38		
Madamoiselle Docteur (A)	Dita Parlo-John Loder		....77.	Dec. 18,'37
Made for Each Other	Carole Lombard-James Stewart..	Sept. 16,'38		
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
There Goes My Heart	Fredric March-Virginia Bruce-Patsy Kelly- Alan Mowbray-Nancy Carroll-Eugene Pallette..	Aug. 26,'38		
Young In Heart, The	Janet Gaynor-D. Fairbanks, Jr. P. Goddard-B. Burke-R. Young..	July 29,'38		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	....63.	Nov. 13,'37
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38†	....61.	June 4,'38
Behind the Mike 2030	Wm. Gargan - Judith Barrett - Don Wilson	Sept. 26,'37†	68	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58	
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30,'38†	....66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Connie Moore	Feb. 25,'38†	57	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59	
Carnival Queen 2038	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar. 11,'38†	....68.	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57	
	(See "In the Cutting Room," Sept. 11,'37.)			
Danger on the Air (G)	D. Woods-N Grey-W. Lundigan..	July 1,'38†	...*67.	July 2,'38
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts ..	May 20,'38†	....65.	May 28,'38
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	...62.	Oct. 24,'36
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67	
	(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)			
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7,'37†	..66½.	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38†	....70.	Mar. 26,'38
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	..62½.	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38†	..65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor-William Lundigan	Sept. 19,'37†	....63.	Oct. 23,'37
	(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69; May 28,'38, p. 91.)			
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38†	....70.	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38†	58	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38†	....67.	July 10,'37
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4,'38†	..96½.	Mar. 5,'38
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read-Lewis Stone	Aug. 29,'37†	....77.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo-Joy Hodges	Nov. 14,'37†	....87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38†	....68.	Jan. 29,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38†	....67.	Apr. 16,'38
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou-L. Stokowski - Mischa Auer - Alice Brady	Sept. 12,'37†	....84.	Sept. 11,'37
	(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)			
Outlaw Express	Bob Baker-Cecilia Callejo	June 17,'38†	56	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12,'37†	....66.	Dec. 18,'37
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	....78.	June 18,'38
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38†	...*65.	Apr. 2,'38
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	...103.	June 26,'37
	(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)			
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	.. .56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans, Bruce Cabot	May 6,'38†	....63.	May 7,'38
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov. 28,'37†	....64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	....61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38†	....61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62	
	(See "In the Cutting Room," July 3,'37.)			
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	....68.	Nov. 20,'37
Westland Case, The (G) 2024	Preston Foster - Carol Hughes - Barbara Pepper	Oct. 31,'37†	....63.	Oct. 2,'37
Western Trails	Bob Baker-Marjorie Reynolds	June 3,'38†	57	
	(See "In the Cutting Room," June 25,'38.)			
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R Morgan	June 3,'38†	....68.	June 11,'38
Young Fugitives (G)	Robt. Wilcox-Dorothea Kent	June 24,'38	....68.	June 25,'38
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26,'37†	....96.	Dec. 18,'37
	(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)			

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Freshmen Year	Dixie Dunbar-Ernest Truex - Wm. Lundigan-C. Moore			
Letter of Introduction	E. Bergen-"Charlie McCarthy-Andrea Leeds-Adolphe Menjou	July 29,'38†		
	(See "In the Cutting Room," May 7,'38.)			
Little Tough Guy	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38†		
	(See "In the Cutting Room," June 25,'38.)			
Missing Guests	P. Kelly-C. Moore-W. Lundigan			
Prison Break	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38†		
Road to Reno	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall			
That Certain Age	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Aug. 19,'38		
Youth Takes a Fling	Joe McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish			

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38†	....62.	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane..	Feb. 5,'38†	63	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan. 22,'38	....90.	Feb. 2,'38
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver	Nov. 27,'37†	....62.	Sept. 11,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First Lady (G) 210	Kay Francis - Preston Foster - Anita Louise-Walter Connolly-Verree Teasdale-Victor Jory	Dec. 4,'37†	82.	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Gold Diggers in Paris (G) 206.	Rudy Vallee-Rosemary Lane	June 11,'38†	*95.	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard - Bette Davis - O. de Havilland-Patric Knowles	Nov. 20,'37†	90.	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104.	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214.	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-J. Schildkraut - E. O'Brien-Moore	Oct. 2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan-John Litel	June 4,'38†	*65.	May 7,'38
Love, Honor and Behave(A)216.	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38†	71.	Feb. 19,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane-Humphrey Bogart-Hugh Herbert	July 16,'38†	*70.	Apr. 23,'38
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63.	Jan. 15,'38
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57.	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4.'38, p. 86.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer-Basil Rathbone-Anita Louise	Dec. 25,'37†	98.	Dec. 4,'37
Varsity Show (G) 202	Dick Powell - Fred Waring's Orch.-Ted Healy-Lane Sisters	Sept. 4,'37†	121.	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38†	*90.	May 28,'38
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan-Dick Purcell-Peggy Bates	Sept. 11,'37†	64.	July 24,'37

Coming

Angels with Dirty Faces	James Cagney-Pat O'Brien-Ann Sheridan—"Crime School Kids"		
Boy Meets Girl	James Cagney - Pat O'Brien - Marie Wilson	Sept. 3,'38	
Broadway Musketeers	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dicksen - I. Hunter		
(See "Three Broadway Girls," "In the Cutting Room," June 18,'38.)			
Brother Rat	Wayne Morris		
Cowboy from Brooklyn (G)	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran	Aug. 13,'38	*80. June 11,'38
Devil's Island	Boris Karloff		
Four's a Crowd 213	E. Flynn - O. de Havilland - R. Russell - P. Knowles	Aug. 20,'38†	
Garden of the Moon	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis		
Girls on Probation	Ronald Reagan-Jane Bryan		
Head Over Heels	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins		
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38†	
(See "In the Cutting Room," Apr. 9,'38.)			
Racket Busters 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38†	
(See "In the Cutting Room," May 28,'38.)			
Singing Cop, The	Dick Foran-Jane Bryan		
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter		
(See "In the Cutting Room," July 2,'38.)			
Unlawful	Kay Francis-Humphrey Bogart-Patric Knowles		
(See "In the Cutting Room," July 2,'38.)			
Wings of the Navy	George Brent		

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10,'38	60.	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec. 16,'37†	58.	
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80.	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55.	Nov. 27,'37
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57.	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Orphan of the Pecos	Tom Tyler	Victory	Dec. 30,'37†	55.	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55.	Feb. 5,'38
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38†		

Coming

Code of the Fearless	Fred Scott	Spectrum		
Delinquent Parents	Doris Weston	Progressive	July 15,'38	
Fight for Peace (A)	War Film	Warwick	70.	Apr. 30,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38	
Religious Racketeer (G)	Robert Fiske	Fanchon Royer	9 rls.	Apr. 23,'..
Scandal House	Adrienne Ames	Progressive	July 1,'38	
Topa Topa (G)	Helen Hughes	Pennant	*65.	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallie	Feb. 11,'38	84.	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90.	
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95.	Feb. 26,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls.	
Break the News (G)	Maurice Chevalier	General		78.	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75.	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99.	Apr. 30,'38
Convict 99 (A)	Will Hay	General		87.	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.		120.	Jan. 29,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92.	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85.	May 7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120.	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90.	
Gucule D'Amour (A)	Jean Gabin	A. C. E.		95.	Feb. 5,'38
Help! I Have Inherited	Irene Agay	Danubia	Dec. 24,'37†	88.	
"Housmaster" (G)	Otto Kruger	Assoc. British		95.	Feb. 26,'38
I Married for Love	Kabos-Radal	Danubia	Feb. 4,'38†	84.	
I See Ice (G)	George Formby	Assoc. British		81.	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65.	
Kate Plus Ten (G)	Jack Hulbert	General		81.	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75.	Feb. 19,'38
La Damicella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77.	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91.	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100.	May 14,'38
Life and Loves of Beethoven (G)	Harry Baur	World	Dec. 15,'37†	82.	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80.	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75.	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 38,'38†	78.	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63.	
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4,'38†	10 rls.	
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85.	June 4,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55.	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Buene		95.	Mar. 26,'38
Nocturne (A)	Ria Byron	Schwab		90.	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74.	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105.	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99.	June 5,'37
Reborn	Elene Papadake	Norton	Dec. 5,'37	90.	
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91.	
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73.	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec. 8,'37†	90.	
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls.	
Sutyi, the Lucky Child	Adam Kiari	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90.	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65.	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89.	
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	78.	June 18,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102.	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105.	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95.	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls.	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70.	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84.	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38†	90.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May	13,'38†15½..
Calling All Curtains 8422 (Monte Collins-Tom Kennedy)	Oct.	1,'37†16....
Cuckoorancho 8431 (Joe Besser)	Mar.	25,'38†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb.	4,'38†18½.
Fiddling Around (2-19-38) 8427 (Monte Collins-Tom Kennedy)	Jan.	21,'38†17½.
Gracie at the Bat 8423 (Andy Clyde)	Oct.	29,'37†17½.
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan.	15,'37.19...
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July	1,'38†17½..
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May	20,'38†16...
He Done His Duty (12-18-37) 8425 (Andy Clyde)	Dec.	10,'37†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) 8426 (Charley Chase)	Dec.	24,'37†18....
Mind Needer, The 8433 (Charley Chase)	Apr.	29,'38†18....
Oh What a Knight 8424 (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (4-2-38) 8429 (Andy Clyde)	Mar.	4,'38†17½.
Sitter Downers, The (11-27-37) 8403 (3 Stooges)	Nov.	26,'37†16...
Soul of a Heel, The (6-11-38) 8435 (All Star)	June	4,'38†16½.
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr.	1,'38†18...
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan.	7,'38†17....
Three Missing Links (6-25-38) 8408 (3 Stooges)	July	29,'38†17½..
Time Out for Trouble (4-2-38) 8430 (Charley Chase)	Mar.	18,'38†16½.
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers' Follies (12-11-37). 8904	Dec.	15,'37†10½.

COLOR RHAPSODIES

Big Birdcast, The (6-4-38) 8508	May	13,'38†.7...
Bluebird's Baby (3-12-38) 8504	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38) 8506	Mar.	26,'38†.6....
Gifts from the Air 7506 (re-issue)	Dec.	18,'37..7½..
Hollywood Picnic (1-15-38) 8503	Dec.	18,'37†.8...
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb.	17,'38†.6½..
Little Match Girl		
Poor Butterfly 8510	July	4,'38†.1 rl..
(11-27-37) 8502	Nov.	5,'37†.8½..
Poor Elmer 8511	July	22,'38†.1 rl..
Snowtime 8507	Apr.	14,'38†.7....
Window Shopping (7-2-38) 8509	June	3,'38†.7½..

Title	Rel. Date	Min.
COMMUNITY SING		
No. 4 8654	Nov.	28,'37†10½..
(Barber Shop Songs)		
No. 5 (1-22-37) 8655 (Song Parade)	Feb.	5,'38†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb.	25,'38†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar.	18,'38†10....
No. 8 8658 (Songs of the Southland)	May	6,'38†10½..
No. 9 8659 (6-18-38) (Spanish Songs)	June	25,'38†.9½..
No. 10 8660 (6-18-38) (Patriotic Songs)	July	4,'38†10....
No. 11 8661	Aug.	5,'38†.1 rl..
HAPPY HOUR		
Aladdin and the Wonderful Lamp 8471	Dec.	18,'37†17....
Jungle Babies 8473	June	1,'38†.1 rl.
New Nation, The (Czechoslovakia) 8472	June	1,'38†.1 rl..
KRAZY KAT CARTOONS		
20. Railroad Rhythm 8701	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs 8702	Feb.	22,'38†.6½..
22. Auto Clinic, The 8703	Mar.	4,'38†.6½
23. Litle Buckaroo 8704	Apr.	11,'38†.6....
24. Krazy Magic (6-4-38) 8705	May	20,'38†.6½..
25. Krazy's Travel Squawks (6-25-38) 8706	July	4,'38†.6½..
SCRAPPY CARTOONS		
City Slicker 8758	July	8,'38†.1 rl..
Clock Goes 'Round and 'Round (11-20-37) 8753	Nov.	6,'37†.5½..
Fire Plug, The (11-13-37) 8752	Oct.	16,'37†.6....
New Homestead, The (2-12-38) 8755	Jan.	7,'38† 7....
Scrappy's News Flashes (1-22-38) 8754	Dec.	8,'37†.6.. .
Scrappy's Playmates 8757	Mar.	27,'38†.6...
Scrappy's Trip to Mars 8756	Feb.	4,'38†.7....
SCREEN SNAPSHOTS		
No. 2 8852	Oct.	15,'37†.9½..
No. 3 (12-11-37) 8853	Nov.	18,'37†.9½..
No. 4 8854	Dec.	24,'37†10....
No. 5 (1-22-38) 8855	Jan.	7,'38† 9½..
No. 6 (3-5-38) 8856	Feb.	4,'38†10....
No. 7 (4-2-37) 8857	Mar.	4,'38†10....
No. 8 (5-14-38) 8858	Apr.	1,'38†.9....
No. 9 8859	Apr.	29,'38†.9½..
No. 10 8860 (6-18-38)	May	27,'38†.9½..
No. 11 8861	June	24,'38†.....
No. 12 8862	July	29,'38†.....
SPECIAL SPORT THRILLS		
Cadet Champions (12-11-37) 8803	Dec.	17,'37†.9...
Feminine Fun 8805	Feb.	18,'38†10....
Fistic Fun 8810	July	1,'38†.1 rl..
Play Ball (4-23-38) 8807	Apr.	15,'38†10....
Set 'Em Up 8802	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38) 8804	Jan.	21,'38†10....
Sport Stamina (6-4-38) 8808	Apr.	10,'38†.9½..
Thilling Moments (6-25-38) 8809	June	10,'38†.9½..
Unusual Hunting (3-26-38) 8806	Mar.	15,'38†10....
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38) 8603	Dec.	10,'37†.9½.
Silver Threads (12-11-37) 8602	Nov.	12,'37†10½..
WORLD IN COLOR		
El Salvador (2-12-38) 8552	Jan.	15,'38†.9....
Friendly Neighbors (Ontario) 8553 (6-18-38)	Apr.	29,'38†.9½..

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38) 8910 (Cabin Kids)	Feb.	25,'38†10....
Calling All Crooners (12-4-37) 8907	Nov.	19,'37†10½..
How to Dance the Shag 8909 (Arthur Murray and "Shag" Dancers	Dec.	17,'37†.8...
Love Goes West (1-15-38) 8908 (Louise Massey-Westerners	Dec.	31,'37†10½ .
Trailer Paradise 8906 (Cabin Kids	Nov.	26,'37†.9 .
TERRY-TOONS		
Barnyard Boss, The 8510	Dec.	24,'37†.6½..
Big Top, The 8520	May	12,'38†.6½..
Billy Goat's Whiskers, The 8509	Dec.	10,'37†.6½.
Bugs Beetle and His Orchestra 8512	Jan.	21,'38† 6½..
Close Shave, A 8504	Oct.	1,'37†.6½ .
Dancing Bear, The (11-6-37) 8505	Oct.	15,'37†.6½.
Dog and the Bone, The (11-27-37) 8507	Nov.	12,'37†.6...
Eliza Runs Again 8526	July	29,'38..1 rl..
Gandy the Goose (3-19-38) 8515	Mar.	4,'38†.6....
Happy and Lucky 8516	Mar.	18,'38†.6½ .
Here's to Good Old Jail 8522	June	10,'38†.6½..
His Off Day 8513	Feb.	4,'38†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb.	18,'38†.6....
Last Indian, The 8523	June	24,'38†.6½..
Lion Hunt, The (1-15-38) 8511	Jan.	7,'38†.7...
Maid in China 8519	Apr.	29,'38†.7....
Milk for Baby 8524	July	8,'38.1 rl..
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Mrs. O'Leary's Cow 8525	July	22,'38..1 rl..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr.	15,'38†.6½..
Timid Rabbit, The 8508	Nov.	26,'37†.6½.
TREASURE CHEST		
Grey Owl's Little Brother 8605	Dec.	24,'37†10.. .
Kingdom for a Horse (5-7-38) 8604	Apr.	22,'38†10...
Music from the Stars (4-30-38) 8610 (Horace Lapp and Orch.	Mar.	25,'38†11....
Not So Dumb 8603	Dec.	10,'37†.9. ..
Return of the Buffalo 8608	Apr.	8,'38†.9½.
Sky Fishing (3-26-38) 8607	Feb.	25,'38†.9½.
Songbirds of the North Woods (2-12-38) 8606	Feb.	11,'38†10....
We Live in Two Worlds 8609	July	22,'38†.1 rl..
TWO-REEL COMEDIES		
Air Parade (2-12-38) 8113 (Niela Goodelle	Jan.	14,'38†19...
Bashful Buckaroo, The 8202 (Charles Kemper	Dec.	3,'37†19½..
Beautiful But Dummies 8117 (Buster West-Tom Patricola	Mar.	25,'38†17....
Cactus Caballeros 8206 (Harry Gribbon-Joey Faye.	May	27,'38†19....
Cupid Takes a Holiday (2-19-38) 8115 (Danny Kaye	Feb.	4,'38†15..
Cute Crime (Jefferson-Machamer	Apr.	29,'38†18.. .
Dates and Nuts (1-15-38) 8307 (H. Timberg, Jr.-P. Rooney, Jr.	Dec.	31,'37†19...
Dime a Dance 8112 (Imogene Coca-Danny Kaye	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38) 8204 (Charles Kemper	Jan.	21,'38†18.. .
Going, Going, Gone 8107 (Buster West-Tom Patricola	Oct.	6,'37†18....
Heir Today 8305 (Tim and Irene	Nov.	5,'37†18. .
Hi-Ho Hollywood 8203 (Harriet Hutchins-Margt. Johnson	Jan.	7,'38†16...
Hurray for Hooligan (12-4-37) 8111 (Buster West-Tom Patricola	Nov.	19,'37†17...
Jitterbugs (Buster West-Tom Patricola	May	20,'38†16...
Koo-Koo Correspondence Skool, The 8110 (Jefferson Machamer	Nov.	19,'37†18....
Love and Onions (3-26-36) 8308 (H. Timberg, Jr.-P. Rooney, Jr.	Mar.	11,'38†19...
Meet the Bride 8306 (H. Timberg, Jr.-P. Rooney, Jr.	Oct.	29,'37†17...
Miss They Missed, The (2-12-38) 8114 (Willie Howard	Jan.	28,'38†1? .
Money on Your Life 8205 (12-4-37) 8108 (Chas. Kemper-Danny Kaye	May	13,'38†18½.
Pardon My Accident 8120 Willie Howard	June	10,'38.17....
Playboy Number One (12-4-37) 8108 (Willie Howard	Nov.	26,'37†17....
Silly Nights (10-23-37) 8106 (Jefferson Machamer	Oct.	1,'37†19...
Sing for Sweetie 8309 (Lee Sullivan	Apr.	15,'38†19....
Smart Way, The (10-30-37) 8105 (Willie Howard	Oct.	15,'37†18...
Uncle Sol Solve It 8303	Feb.	11,'38†15....
Wanna Be a Model? 8116 (Jefferson Machamer	Feb.	25,'38†16....
Who's Who 8109 (Niela Goodelle	Oct.	22,'37†20...
Winner Lose All 8310 (Charles Kemper	June	17,'38†.2 rls..

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS (In Sepia)		
Blue Monday (4-2-38) W-682	Apr.	2,'38†.9....
Captain's Pup W-684	Apr.	30,'38†.9...
Cleaning House (3-5-38) W-681	Feb.	19,'38†.8....
Day at the Beach, A	June	25,'38†10....
Poultry Pirates W-665	Apr.	16,'38†.9...
CRIME DOESN'T PAY		
No. 14—What Price Safety P-611 (John Wray-George Huston	Feb.	5,'38†21...
No. 15—Miracle Money P-612 (5-21-38)	Mar.	26,'38†21....
No. 16—Come Across (6-4-38) P-613	May	14,'38†21....
No. 17—Criminal Is Born, A	June	25,'38†21....
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest (5-7-38) T-659	Apr.	16,'38†.9....
Czechoslovakia on Parade (7-2-38) T-661	June	11,'38†.9...
Glimpses of Austria T-657	Feb.	19,'38†.9...
Glimpses of New Brunswick (4-2-38) T-658	Mar.	19,'38†.8...
Land of Incas T-655	Dec.	25,'37..8....
Natural Wonders of the West T-656	Jan.	22,'38†.9....
Paris on Parade T-662	July	9,'38†.....
Rural Sweden T-660	May	14,'38†.8..
HARMAN-ISING (Happy Harmonies)		
34—Little Buck Cheeser (1-8-38)	Dec.	15,'37..8....
35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8...
37—Little Bantamweight	Mar.	12,'38†.8.
HISTORICAL MYSTERIES		
Captain Kidd's Treasure (8-26-38) H-723 (Stanley Andrews-Chas. Irwin	Jan.	22,'38†10.
Face Behind the Mask, The (4-9-38) H-725 (Lenard Penn- Mary Howard	Mar.	19,'38†11....
Joaquin Murrieta H-726 (sepia)	June	11,'38†11....
Man in the Barn, The (1-1-38) H-722	Nov.	20,'37†10...
Ship That Died, The H-724 (Leonard Penn-Rhea Mitchell	Feb.	19,'38†10....
Strange Glory	July	2,'38†.....
LAUREL and HARDY REISSUES (1937-8)		
County Hospital (4-23-32) C-241	Jan.	22,'38†17...
Perfect Day, The (3-18-27) C-418	Dec.	11,'37†20.. .
M-G-M MINIATURES		
Forgotten Step, The (6-4-38) M-677 (Monty Wooley	May	7,'38†10.
Hollywood Handicap M-678	May	7,'38†10....
Life in Some Town, U.S.A. (4-9-38) M-674	Feb.	26,'38†10.. .
Optical Poem, An M-675	Mar.	5,'38†.7. .
Stroke of Genius M-673	Feb.	5,'38†11....

(THE RELEASE CHART--CONT'D)

Title	Rel.	Date	Min.
That Mothers Might Live M-676 ..... Shephard Struwick-Mary Howard	Apr.	30,'38†10	....
Tupapaoo M-679	June	11,'38†11	....
What Do You Think, No. 2 (2-12-38) M-671	Dec.	25,'37†10	....
What Do You Think, No. 3 M-672	Jan.	15,'38†11	....
MUSICAL COMEDIES			
Billy Rose's Casa Manana Revue R-603 ..... Harriet Hoctor-E. Marshall	Mar.	26,'38†21	....
Canary Comes Across, The (2-5-38) R-602 ..... Erik Rhodes-Virginia Grey	Jan.	29,'38†21	....
Girl's Best Years, A (2-20-37)	Dec.	25,'37.19	....
Our Gang Follies of 1938 (1-8-38) R-601	Dec.	18,'37†21	....
Snow Gets in Your Eyes (6-4-38) R-604	May	14,'38†20	....
OUR GANG			
Awful Tooth, The.....	May	28,'38†10	....
Bear Facts (4-2-38) C-735.	Mar.	5,'38†11	....
Came the Brawn C-737...	Apr.	16,'38†11	....
Canned Fishing C-734....	Feb.	12,'38†11	....
Feed 'Em and Weep C-738.	May	27,'38†11	....
Hide and Shriek (7-2-38) C-740	June	18,'38†11	....
Three Men in a Tub C-736.	Mar.	26,'38†10	....
PETE SMITH SPECIALTIES			
Anaesthesia S-711	July	9,'38†10	....
Candid Cameramaniacs (1-1-38) S-702.....	Dec.	11,'37†.9	....
Decathlon Champion (11-27-37) S-701.....	Nov.	20,'37†10	....
Friend Indeed (1-1-38) S-703	Jan.	1,'38†10	....
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan.	29,'38†.9	....
La Savate (4-9-38) S-706.	Mar.	12,'38†.8	....
Modeling for Money S-708.	Apr.	30,'38†10	....
(Exploitation: June 4,'38, p. 85.)			
Penny's Party (color) S-707. Prudence Penny-Gwen Lee	Apr.	9,'38†.9	....
Story of Dr. Carver (7-2-38) S-710	June	18,'38†10	....
Surf Heroes S-709.....	May	28,'38†10	....
Three on a Rope (3-26-38) S-705	Feb.	19,'38†10	....
ROBERT BENCHLEY			
Evening Alone, An.....	May	14,'38†10	....
How to Figure Income Tax (4-9-38) F-753.....	Mar.	19,'38†.8	....
How to Raise a Baby.....	July	2,'38†.9	....
Music Made Simple (4-30-38) F-754.....	Apr.	16,'38†.8	....
Night at the Movies, A (11-20-37) F-752.....	Nov.	6,'37†10	....
SPECIAL			
Jimmy Fidler's Personality Parade (1-29-38) J-771.	Jan.	8,'38†20	....
New Audioscopiks, The (2-5-36) A-761			.8....

PARAMOUNT

Title	Rel.	Date	Min.
BETTY BOOP CARTOONS			
Be Up to Date (2-28-38) T7-7	Feb.	25,'38†.7	....
Foxy Hunter, The T7-4...	Nov.	26,'37†.1 rl	..
Honest Love and True T7-8.	Mar.	25,'38†.7	....
Lost Kitten T7-11.....	June	24,'38†.7	....
Out of the Inkwell T7-9..	Apr.	22,'38†.7	....
Puddy the Watchman T7-12	July	22,'38†.1 rl	..
Riding the Rails (2-26-38) T7-6	Jan.	28,'38†.7	....
Swing School T7-10 (6-18-38)	May	27,'38†.7	....
Zula Hula (1-15-38) T7-5.	Dec.	24,'37†.7	....
COLOR CLASSICS			
Hold It C7-5	Apr.	29,'38†.7	....
Hunky and Spunky C7-6..	June	24,'38..7	....
Little Lamby (1-8-38) C7-3.	Dec.	31,'37†.7	....
Tears of an Onion C7-4...	Feb.	25 '38†	.....
HEADLINERS			
Bob Crosby and Orch. A7-12	May	6,'38†10	....
Easy on the Ice A7-13 (6-18-38) ..... H. King's Orch.-S. Foster	June	3,'38†10	....
From the Minuet to the Big Apple A7-5	Nov.	19,'37†	.....
Hall's Holiday (4-23-38) A7-11 ..... George Hall and Orch.	Apr.	8,'38†10	....
Himber Harmonies (2-26-38) A7-8 ..... Richard Himber and Orch.	Jan.	29,'38†11	....
Listen to Lucas (2-26-38) A7-9	Feb.	18,'38†10	....
Meet the Maestros	Jan.	7,'38†	.....
Oh Key, Rhyth (1-8-38) A7-6 ..... Herbie Kay and Orch.	Dec.	17,'37†10	....
Queens of the Air A7-14.. Vincent Lopez	July	8,'38†.1 rl	..
Star Reporter, No. 3 A7-10	Mar.	11,'38†	.....
PARAGRAPHICS			
Accent on Beauty (1-8-38) V7-6	Dec.	31,'37†10	....
Bike Parade V7-10.....	Apr.	22,'38†10	....
California Giants V7-7....	Jan.	28,'38†	.....
Crime Fighters V7-11 (6-4-38)	May	20,'38†.1 rl	..
Find What's Wrong (V7-12)	June	17,'38†.1 rl	..
Gold (3-12-38) V7-8.....	Feb.	25,'38†10	....
Inventor, The (10-23-37) V7-4	Nov.	5,'37†11	....
Jungle Glimpses (color) V7-9	Mar.	25,'38†10	....
Tuna V7-5	Dec.	3,'37†	.....
PARAMOUNT PICTORIAL			
No. 4—Tropical Toppers—Huckleberry Harvest — Steel Never Dies (11-6-37) P7-4	Nov.	5,'37†10	....
No. 5—Dolls That Are Different—Ebb Tide — Skiis and Shadows P7-5	Dec.	3,'37†	.....
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6.....	Jan.	7,'38†	.....
No. 7—Let's Visit the Moon —Autumn in the Alps—Shadow Man (2-26-38) P7-7	Feb.	4,'38†10	....
No. 8—Styles in the Sun-Sleeping City—Pulchritude for Pups P7-8.....	Mar.	4,'38†	.....
No. 9—Can They Take It—Seeing's Believing — Alpine Aqueduct P7-9.....	Apr.	1,'38†10	....
No. 10 — (6-4-38) P7-10 Sailboat Time — Twilight on the Trail — Magnetic Music	May	7,'38†.1 rl	..
No. 11—P7-11 Water Symphony — Nothing But Seals—Vineyards of California	June	4,'38†.1 rl	..
No. 12 — P7-12 Gigantic Farming — Steaming Scenery—Nobody's Pal..	July	1,'38†.1 rl	..
POPEYE THE SAILOR			
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9....	Apr.	15,'38†.7	....
Fowl Play E7-5.....	Dec.	17,'37†	.....
House Builder-Upper, The E7-8	Mar.	18,'38†	.....
I Yam Love Sick E7-10..	May	20,'38†.7	....
Jeep, The E7-12	July	15,'38†.7	....
Learn Polikeness (2-26-38) E7-7	Feb.	18,'38†.7	....
Let's Celebrake E7-6	Jan.	21,'38†	.....
Plumbing Is a Pipe (6-11-38) E7-11	June	17,'38†.7	....
Popeye the Sailor Meets Ali Baba and the Forty Thieves E7-1 ..... (Color Special)	Nov.	26,'37†.2 rls	.
Protex the Weakerist (11-20-37) E7-4	Nov.	19,'37†.7	....
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
POPULAR SCIENCE (In Color)			
No. 3 J7-3	Jan.	14,'38†	.....
No. 4 J7-4	Mar.	18,'38†	.....
No. 5 (6-11-38) J7-5	May	13,'38†.1 rl	..
No. 6 J7-6	July	8,'38†.1 rl	..
SCREEN SONGS			
Thanks for the Memory SC7-4 ..... Bert Block and Orch.	Mar.	25,'38†.8	....
Whispers in the Dark (10-9-37) SC7-1..... Gus Arnheim and Orch.	Sept.	24,'37†.7	....
You Leave Me Breathless (7-2-38) SC7-5 ..... Jimmy Dorsey and Orch.	May	27,'38†.8	....
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan.	28,'38†.7	....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)			
No. 44—Ball Tossers R7-5.	Dec.	3,'37†	.....
No. 45—Water, Water Everywhere (1-15-38) R7-6	Dec.	31,'37†10	....
No. 46—Good Looking Winners (2-26-38) R7-7....	Jan.	28,'38†10	....
No. 47—A Fascinating Adventure (2-26-38) R7-8.	Feb.	25,'38†10	....
No. 48—Cops and Robbers R7-9	Mar.	25,'38†10	....
No. 49 Win, Place or Show R7-10	Apr.	22,'38†10	....
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May	20,'38†.1 rl	..
No. 51—Strike! (6-25-38) R7-12	June	17,'38†10	....
No. 52—Horseshoes R7-13.	July	15,'38†.1 rl	..
UNUSUAL OCCUPATIONS (In Color)			
No. 3 (1-22-38) L7-3	Dec.	10,'37†10	....
No. 4 (2-26-38) L7-4	Feb.	11,'38†10	....
No. 5 L7-5	Apr.	15,'38†10	....
No. 6 J7-6 (6-18-38).....	June	10,'38†10	....
SPECIAL 3-REEL SHORT (Distributed by Paramount)			
River, The (12-11-37).....			.31....

RKO RADIO

Title	Rel.	Date	Min.
LEON ERROL COMEDIES			
Berth Quake 83,705	May	6,'38†16	....
Dummy Owners, The (1-1-38) 83,703	Jan.	7,'38†19	....
His Pest Friend 83,704 ..	Mar.	11,'38†18	....
Jitters, The (6-25-38) 83,706	July	1,'38†19	....
Rented Riot, A 83,702.... Billy Gilbert-Jack Norton	Nov.	5,'37†17	....
HEADLINERS			
No. 2—Music Will Tell (1-1-38) 83,602 ..... Ted Fio Rito and Orch.	Feb.	11,'38†17	....
No. 3—Picketing for Love 83,603	June	3,'38†17	....
EDGAR KENNEDY COMEDIES			
Ears of Experience (1-1-38) 83,403	Jan.	28,'38†18	....
Edgar and Goliath (12-25-37) 83,402.....	Nov.	19,'37†17	....
False Roomers 83,404.....	Mar.	25,'38†17	....
Fool Coverage 83,406	July	15,'38†16	....
Kennedy's Castle 83,405...	May	28,'38†17	....
MARCH OF TIME 1937-38			
No. 4 — Human Heart — Britain's Gambling Fever —Alaska's Salmon War 83,104	Nov.	26,'37†20	....
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday (1-1-38) 83,105	Dec.	25,'37†18	....
No. 6 — Inside Nazi Germany 83,106	Jan.	21,'38†16	....
No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile 83,107	Feb.	18,'38†19	....
No. 8—Brain Trust Island —Arms and the League 83,108	Mar.	18,'38†19	....
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr.	15,'38†21	...
No.10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83,110.	May	13,'38†19	....
No. 11—Men of Medicine: 1938 83,111	June	10,'38†19	....
No. 12	July	8,'38†	.....
NU-ATLAS PRODUCTIONS			
Deviled Ham (1-22-38) 84,204 ..... Gus Van	Apr.	28,'38†10	....
International Rhythm (7-2-38) 84,211 ..... Ray Smeck and His Aloha Islanders	June	3,'38†10	....
Latin Rhythm (3-5-38) 84,206 ..... Jan Peerce	Feb.	18,'38†11	....
Maids and Music 84,209.. Ray Fabing's Ingenues	Apr.	22,'38†10	....
No Sale (4-2-38) 84,207.. Gogo De Lys	Mar.	11,'38†11	....
Phoney Boy (12-25-37) 84,202 ..... J. Harold Murray	Nov.	19,'37†11	....
Radio Hookup, A 84,205.. Dorothy Stone-Chas. Collins	Jan.	25,'38†10	....
Salt Shakers 84,210..... J. C. Flippen	May	13,'38†11	....
Skyline Revue 84,200..... Paula Stone	Apr.	1,'38†11	....
Sweet Shoe (1-1-38) 84,203. Rita Rio and Orch.	Jan.	14,'38†11	....
PATHE NEWS Released twice a week			
PATHE PARADE			
No. 2—Best Dressed Woman in America — Romanoff Treasures — Professional Children's School (12-18-37) 84,602.....	Nov.	5,'37†11	....
No. 3—Baby Party—Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603	Dec.	31,'37†10	....
No. 4—Air Machine (2-26-38) 84,604.....	Feb.	25,'38†19	...
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr.	22,'38†11	....
No. 6—Count of Ten 84,606.	June	17,'38†.9	....
No. 7—	Aug.	12,'38†	.....
PATHE REVIEWS Released once a month			
PATHE TOPICS Released seven times a year			
RADIO FLASH COMEDIES			
Stuper-Visor, The (1-22-38) 83,202 ..... Pat Gleason	Feb.	26,'38†17	....
RADIO MUSICAL COMEDIES			
Photographer, The (6-18-38) 83,203 ..... Jack Rice	June	17,'38†15	....
Harris in the Spring (12-25-37) 83,501..... Phil Harris and Orch.	Dec.	3,'37†20	....
Twenty Girls and a Band (1-22-38) 83,502..... Nick Stuart and Orch.	Apr.	8,'38†18	....
RKO PATHE SPORTSCOPE			
Bit and Bridle 84,306.....	May	13,'38†11	....
In the Swim (5-5-38) 84,302	Feb.	18,'38†10	....
Pinehurst 84,305	Apr.	22,'38†.9	....
Swinging Mallets 84,304..	Apr.	1,'38†10	....
Underwater (6-25-38) 64,307	June	3,'38†.9	....
White Magic 84,301.....	Jan.	28,'38†10	....
Windward Way 84,303....	Mar.	11,'38†10	....
SMART SET			
Buckaroo Broadcast (3-26-38) 83,302 ..... Ray Whitley	Apr.	22,'38†18	....
Rhythm Wranglers (12-25-37) 83,301..... Ray Whitley	Dec.	17,'37†19	....
SPECIAL			
Quintupland (2-26-38) 83,801 ..... Dionne Quintuplets	Feb.	18,'38†19	....
WALT DISNEY CARTOONS			
Boat Builders 84,108	Feb.	25,'38†.7	....
Donald's Better Self (2-26-38) 84,109.....	Mar.	11,'38†.8	....
Donald's Nephews 84,111..	Apr.	15,'38†.8	....
Donald's Ostrich (1-1-38) 84,105	Dec.	10,'37†.9	....
Fox Hunt, The (6-18-38) 84,116	July	29,'38†.8	....
Good Scouts (6-25-38) 84,115	July	8,'38†.8	....
Lonesome Ghosts (12-25-37) 84,106	Dec.	24,'37†.9	....
Mickey's Trailer 84,112...	May	6,'38†.8	....
Moth and the Flame, The (3-9-38) 84,110	Apr.	1,'38†.8	....
Old Mill, The 84,103.....	Nov.	5,'37†.9	....
Pluto's Quintpuplets 84,104.	Nov.	26,'37†.9	....
Polar Trappers, 84,114....	June	17,'38†.8	....
Self Control (1-22-38) 84,107	Feb.	11,'38†.8	....
Wynken, Blynken and Nod 84,113	May	27,'38†.8	....

(THE RELEASE CHART--CONT'D)

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Nature's Wonders 2605	Dec.	3'37†.....
Trailing Animal Stories (1-22-38) 2606	Jan.	14,'38†.9....
MAGIC CARPET SERIES		
Italian Libya (12-4-37) 4704	Nov.	12,'37†10....
Land of the Maple Leaf, The (1-22-38) 4705	Dec.	10,'37†10....
Modern Dixie (2-12-38) 4706	Jan.	28,'38†10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 42 2373	Nov.	22,'37†.9....
No. 43 2374	Dec.	6,'37†.9....
No. 44 2375	Jan.	3,'36†.9....
No. 45 (2-26-38) 2376	Jan.	29,'38†.9....
No. 46 2377	Feb.	28,'38†.9....
No. 47 2378	Mar.	21,'38†.9½..
No. 48 2379	Apr.	11,'38†.9....
No. 49 2380	Apr.	25,'38†.9....
No. 50 (4-30-38) 2381	May	9,'38†.9....
No. 51 (6-11-38)	June	13,'38†10....
No. 52 (6-25-38) 2383	June	27,'38†.9....
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37) 2164 Tex Lewis-3 X Sisters	Dec.	1,'37†17...
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb.	23,'38†17....
High Jack N' the Show (5-21-38) James Barton	May	18,'38†17....
Latin Hi-Hattin' (4-30-38) Dorothy Stone-Chas. Collins	Apr.	27,'38†17....
Music and Flowers (5-21-38) Block and Sully	June	15,'38†19....
Oh, Say Can You Hear? (12-18-37) 2165 Merry Macs	Dec.	29,'37†15....
Rhapsody in Zoo (12-11-37) 2166 Mark Plant	Jan.	26,'38†15½..
Show For Sale (10-30-37) 2163 Big Apple Dancers	Nov.	3,'37†21....
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar.	23,'38†17....
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	July	6,'38†17½..
OSWALD CARTOONS		
Cheese Nappers (7-2-38) 2288	July	4,'38†.7....
Dumb Cluck (12-11-37) 2276	Dec.	20,'37†.7....
Feed the Kitty	Mar.	14,'38†.7....
Football Fever (12-4-37) 2274	Nov.	15,'37†.7....
Happy Scouts (7-2-38)... 2395	June	20,'38†.7....
Lamplighter, The 2277	Jan.	10,'38†.7....
Man Hunt (2-26-38) 2278	Feb.	7,'38†.7....
Mechanical Handy Man (10-30-37) 2273	Nov.	8,'37†.7....
Movie Phony News	May	30,'38†.....
Mysterious Jug, The (12-11-37) 2275	Nov.	29,'37†.7....
Nellie, The Indian Chief's Daughter (6-4-38)	June	6,'38†.7....
Nellie, the Sewing Machine Girl (5-14-38)	Apr.	11,'38†.7½..
Problem Child, The (5-14-38)	May	16,'38†.7....
Tall End (5-21-38)	Apr.	25,'38†.7....
Trade Mice 2280	Feb.	28,'38†.7....
Yokel Boy Makes Good (3-12-38) 2279	Feb.	21,'38†.7....
Voodoo in Harlem 2289	July	18,'38†.7....
STRANGER THAN FICTION SERIES		
No. 42—Novelty 2386	Nov.	1,'37†.9....
No. 43—Novelty (12-4-37) 2387	Nov.	29,'37†.9....
No. 44—Novelty (12-11-37) 2388	Dec.	27,'37†.9....
No. 45—Novelty (2-26-38) 2389	Jan.	17,'38†.9....
No. 46—Novelty (2-26-38) 2390	Feb.	21,'38†.9....
No. 47—Novelty 2391	Mar.	14,'38†.9....
No. 48—Novelty 2392	Apr.	4,'38†.8½..
No. 49—Novelty (5-7-38) 2393	Apr.	18,'38†.8½..
No. 50—Novelty 2940	May	2,'38†.9....
No. 51—Novelty (6-8-11) 2941	June	6,'38†.9....
No. 52—Novelty (7-2-38)	June	20,'38†.9....
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec.	30,'37†23....
Breathless Moments (2-26-38) 2160	Feb.	28,'38†19....

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Toot Sweet 3025	Nov.	6,'37†.....
Fifi D'Orsay Rufe Davis Joe Palooka in "Calling All Kids"	Nov.	20,'37†17....
Man Without a Country, The 3002 John Litel	Nov.	27,'37†.2 rls.
Here's Your Hat 3014	Dec.	11,'37†.2 rls.
Cookie Bowers		
One On the House 3026 Willie, West, McGinty	Dec.	18,'37†.2 rls.
Wedding Yells 3021 Ken Murray-Oswald	Jan.	1,'38†20....
Script Girl 3009 Cross and Dun	Jan.	15,'38†.....
Romance Road 3003 Walter Cassell-Anne Nagel	Jan.	29,'38†19....
Candid Kid, The (2-26-38) 3015 Josephine Huston	Feb.	12,'38†20....
Waiting Around (2-26-38). 3027 Frank Libuse	Feb.	20,'38†20....
Little Me 3010 Wini Shaw	Mar.	5,'38†.2 rls.
Romance of Louisiana 3005 Addison Richards	Mar.	12,'38†.2 rls.
Under the Wire 3022 Joe and Asbestos	Mar.	26,'38†.2 rls.
Got a Match 3016 Joan Abbott	Apr.	9,'38†.2 rls.
Hold That Ball 3028 Preisser Sisters	Apr.	23,'38†.2 rls.
Forget-Me-Knots 3011 Bernice Claire	May	7,'38†.2 rls.
Stocks and Blondes 3023 Gene Lockhart	May	21,'38†.2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May	28,'38†.2 rls
Prisoner of Swing Hal LeRoy	June	11,'38†.2 rls.
Rise and Sing Cross and Dunn	June	25,'38†.2 rls.
Rainbow's End Eddie Peabody	July	2,'38†.2 rls.
COLORTOUR ADVENTURE (In Color)		
Mysterious Ceylon 3503	Nov.	20,'37†.....
Land of the Kangaroo (11-20-37) 3504	Dec.	18,'37†10....
India's Millions 3505	Jan.	8,'38†.....
Malayan Jungles (2-5-38) 3507	Feb.	5,'38†10....
What the World Makes 3502	Mar.	12,'38†.....
Crossroads of the Orient (4-30-38) 3508	Apr.	2,'38†.....
Toradja Land 3510	Apr.	30,'38†.....
Pearl of the East 3509	May	21,'38†.....
Mechanix Illustrated 3511	June	4,'38†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Danger—High Voltage 3303	Dec.	4,'37†.1 rl..
Alibi Mark 3304	Dec.	25,'37†.1 rl..
Bolted Door, The (2-5-38) 3305	Jan.	22,'38†13....
Hit and Run (2-26-38) 3306	Feb.	19,'38†12....
Shopgirl's Evidence 3307	Mar.	19,'38†.....
Dear Old Dad 3308	Apr.	16,'38†12....
Wanderlust 3309	May	14,'38†.1 rl..
Dream Comes True, A 3310	June	6,'38†.1 rl..
Fighting Judge, The	July	2,'38†.1 rl..
LOONEY TUNES		
No. 42—Rover's Rival 3601	Oct.	9,'37†.....
No. 43—The Case of the Stuttering Pig 3602	Oct.	30,'37†.....
No. 44—Porky's Double Trouble (11-20-37) 3603	Nov.	13,'37†.7....
No. 45—Pork's Hero Agency 3604	Dec.	4,'37†.7....
No. 46—Porky's Poppa 3605	Jan.	15,'38†.....
No. 47—Porky at the Crocadero 3606	Feb.	5,'38†.7....
No. 48—What Price Porky 3607	Feb.	26,'38†.....
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar.	19,'38†11....
No. 50—Porky's Five and Ten 3609	Apr.	16,'38†.....
No. 51—Porky's Hare Hunt 3610	Apr	30.'38†.....
No. 52—Injun Trouble 3611	May	21,'38†.1 rl.
No. 53—Porky the Fireman	June	4,'38† rl
No. 54—Porky's Party	June	25,'38†.1 rl..
MELODY MASTERS		
Mal Hallett and Orch. 3703	Oct.	23,'37†.....
Arnold Johnson and Orch. (9-11-37) 3704	Nov.	13,'37†10....
Jan Rubini and Orch. 3705	Dec.	4,'37†.1 rl..
Henry King and Orch. 3706	Dec.	25,'37†.1 rl..
Leon Navaro and Orch 3709	Jan.	15,'38†.1 rl..
Enrie Madriguera and Orch. (2-5-38) 3708	Jan.	29,'38†10....
Carl Hoff and Orch. 3710	Feb.	12,'38†.....
Benny Meroff and Orch. 3707	Mar.	5,'38†.....
Mike Riley and Orch. 3711	Mar.	26,'38†.....
Rubinoff and His Violin 3712	Apr.	16,'38†10....
Carl "Deacon" Moore and Orch. 3713	May	7,'38†.1 rl..
Freddie Rich and Orch. 3714	May	28,'38†.1 rl..
Clyde Lucas and Orch.	June	18,'38†.1 rl..
Don Bestor and Orch.	July	9,'38†.1 rl..
MERRIE MELODIES (In Color)		
No. 47—Little Red Walking Hood 3403	Nov.	6,'37†.....
No. 48—Woods Are Full of Cuckoos 3404	Dec.	4,'37†.1 rl..
No. 49—September in the Rain 3405	Dec.	18,'37†.1 rl..
No. 50—Daffy Duck and Egghead 3406	Jan.	1,'38†.7....
No. 51—My Little Buckaroo 3407	Jan.	29,'38†.7....
No. 52—Jungle Jitters (2-5-38) 3408	Feb.	19,'38†.7....
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar.	12,'38†.7....
No. 54—A Star Is Hatched 3410	Apr.	2,'38†.....
No. 55—Penguin Parade (4-30-38) 3411	Apr.	23,'38†.7....
No. 56—Now That Summer Is Gone 3412	May	14,'38†.1 rl..
No. 57—Isle of the Pingo Pongo 3413	May	28,'38†.1 rl.
No. 58—Katnip Kollege 3414	June	11,'38†.1 rl..
No. 59—Have You Got Any Castles	June	25,'38†.1 rl..
No. 60—Love and Curses	July	9,'38†.1 rl..
PICTORIAL REVUES		
No. 3—Dogs—Hollywood Rides (11-13-37) 3803	Nov.	13,'37†10....
No. 4—Boxers—Dolls 3804	Dec.	11,'37†.....
No. 5—Ice Cream—Jockeys (1-29-38) 3805		
No. 6—Hockey—Shoes (2-5-38) 3806	Feb.	5,'38†10....
No. 7—Dogs — Billiards — Lithography 3807	Mar.	5,'38†10....
No. 8—Song Writers—Bowling 3808	Apr.	2,'38†.....
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr.	30,'38†10....
No. 10—Beavers — Polo — Woolens 3810	June	4,'38†.1 rl..
VITAPHONE NOVELTIES		
All American Drawback (11-20-37)	Nov.	6,'37†11....
Edgar Bergen—"Charlie McCarthy"		
VITAPHONE VARIETIES		
Puppet Love (9-11-37) 3902 Salici's Puppets	Oct.	2,'37†11....
Roping 'Em Alive 3903	Nov.	6,'37†.1 rl..
Vitaphone Frolics 3904 (11-20-37)	Dec.	4,'37†10....
Jack & Loretta Clemens		
Unreal Newsreels 3905	Jan.	8,'38†.....
Ski Flight 3908	Jan.	22,'38†.9....
Alibi Time (2-19-38) 3906 Radio Ramblers	Feb.	12,'38†11....
Vitaphone Gambols 3907 Chaz Chase	Mar.	19,'38†.1 rl..
Mr. & Mrs. Jesse Crawford 3909	Apr.	9,'38†.9....
Juggling Fool, The 3910 Bobby May	May	14,'38†.1 rl..
Vitaphone Capers	June	18,'38†.1 rl..

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Beautiful and Gay Budapest (5-14-38)	June	15,'38.10½..
Fabulous Marseilles (6-18-38)	June	15,'38.10½..
Historic Sites, Normandy Coast (6-25-38)	June	15,'38.10½..
Hong Kong, Gateway to China (2-19-38)	May	15,'38.11....
Manila (2-26-38)	May	15,'38.11....
Old Towns of Normandy (4-9-38)	July	15,'38.10....
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July	15,'38.10½..
Singapore (2-26-38)	May	15,'38.11....
Voyage to Cebu (7-2-38)	July	15, '38.9....
HOFFBERG		
Skiing on Your Feet	Jan.	14,'38†....
Catalina Island	Nov.	12,'37†.....
Trailing the Jaguar (7-2-38)	July	15,'38†28....
LENAUER		
Datelines (6-18-38)		8....
MODERN		
America Marching On (1-29-38)		10...
SANDERS		
Life in Lapland (2-12-38)	Feb.	18,'38†.8½..
SYMPHONIC		
Tannhauser (6-4-38)		16....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (15 episodes) Gordon Elliott-Kermit Maynard	June 30,'38†	(each)
Mysterious Pilot, The (12-25-37) 8140 Capt. Frank Hawks (15 episodes)	Dec. 9,'37†21....	(each)
Secret of Treasure Island, The (4-9-38) 8160 Don Terry-Gwen Gaze (15 episodes)	Mar. 17,'38†19....	(each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38†.....	
Fighting Devil Dogs, The 7501 (5-28-38) Lee Powell-Herman Brix	May 28,'38†18....	(each)
Hawk of the Wilderness 7301	Dec. 3,'38†.....	
Lone Ranger, The 7401 (2-5-38) Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†18....	(each)
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov. 20,'37†.....	

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38) Johnny Mack Brown-E. Hansen	July 5.'38†20....	(each)
Flash Gordon's Trip to Mars (2-19-38) 2581 Larry Crabbe-Jean Rogers (15 episodes)	Mar. 21,'38†20....	(each)
Red Barry Buster Crabbe-Frances Robinson		
Tim Tyler's Luck (11-37-37) 2881 Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37†.2 rls.	

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 118

Question No. 118 *was: (A) What does an overheated brush indicate? (B) May worn bearings cause sparking at the brushes? If so, why? (C) What occurs when an armature coil is short-circuited and what should be done about it? (D) How is a sprung (bent) armature shaft evidenced, and what should be done about it?*

There were many excellent answers to some sections, but after due consideration, since these are points having to do rather intimately with the life and general efficiency of motor-generators, I have asked John Hertner, president of the Hertner Electric Company, long an authority on matters of this kind, to prepare an answer to this question. He has done so as follows:

"(A) This question covers extremely wide territory in that there are a number of reasons why a brush may get hot, and the heat may be the result of one or a number of causes.

"1. Overload. Either an overloaded machine or because the other brushes on the same polarity are not doing their part of the job.

"2. Improper pressure on the commutator. Every kind of brush has a range of pressure (pounds per square inch) at which it should be worked. This range is usually fairly wide and the pressure should be maintained therein.

"3. Under certain conditions a high resistance skin forms on the commutator surface causing undue heat. A certain grade of brush is known to do this if it is underloaded for some time.

"4. Besides this, there are such conditions as a faulty brush rigging where the brushes are not firmly held. A commutator that is rough, out of round, protruding mica, improper rocking, improper armature design, which will sometimes cause undue heating without much, if any, apparent sparking; new brushes not properly seated, poor pigtail contact in the brush in question or in the other brushes of the same polarity, and excessive machine vibration.

"(B) It is possible that a worn bearing would cause sparking at the brushes, particularly if the machine were inclined to spark. We have experimented in this direction and find that the armature may be considerably off center before the brushes show any sign of distress.

"(C) A shorted armature coil is always serious because not only will it burn out, but it is likely to cause the ruin of every coil which it crosses.

"The machine should always be stopped as quickly as possible and the damaged coil removed. Tests should then be made to find the seat of the trouble. If in the coil, and action was taken quickly enough so that other coils were not damaged, the machine could be repaired by the replacement of the coil. If the commutator shows a short between the bars which took this coil, the short must be taken out from between these bars.

"As an emergency measure, sometimes such a coil can be cut in two and a 'bridge' put between the commutator bars. In this way the machine can be run safely since the danger comes from the heavy short-circuited current in the coil which, of course, is no longer possible as soon as the coil is cut through.

"(D) A bent shaft generally shows itself in excessive vibration and an eccentricity of the commutator formerly running true. Such a shaft in the hands of an experienced man can generally be straightened quite acceptably on a good husky lathe. We are speaking now of small and moderate-sized units, for when a shaft reaches a diameter of upwards of two inches, it is pretty hard to handle.

"The straightening involves the use of a heavy crowbar with a short bite. It is a crude operation, but it does work. Care must be taken to see that the pressure is applied at the proper point along the shaft so that the strain will take the original bend out and not put in another at a different point. I am referring now to putting the finished armature into the lathe, between centers and using the bar to strain it in the direction opposite to the bend. The above is, of course, not a 100% remedy and its effectiveness depends upon the skill of the mechanic."

BLUEBOOK SCHOOL QUESTION NO. 124

Closing the subject of motor-generator sets, I shall confine this week's question to this:

Give briefly those ten points you consider of highest importance in the care of motor-generator sets.

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

Eadie Named Member of 20th Century-Fox Board

W. J. Eadie, comptroller of Twentieth Century-Fox Film Corporation, has been elected a member of the company's board of directors to fill the vacancy caused by the death of John D. Clark.

Mr. Eadie has been connected with the company for the last 10 years. A public accountant, he went to Fox Theatres 10 years ago as comptroller. Three years later he was transferred to Fox Film Corporation as an assistant to Sydney Towell, comptroller at the time. When Mr. Towell was appointed treasurer, Mr. Eadie was made comptroller.

Open Canadian Drive For Reduced Rentals

The latest move on the part of the Independent Theatres Association of Ontario is to launch a campaign for reduced film rentals for the coming season, the agitation having been started prior to the signing of contracts for 1938-39 product by independent exhibitors. The reason advanced by Harold Kay, secretary of the association, is that the general falling off of business justifies a demand for lowered cost of film for next year.

"Bad box office due to general conditions cannot be remedied by us," Mr. Kay said, adding that "we should be in a position to get price reductions on pictures for next year's product." He said that "distributors are seeking to make an iron-clad contract even more rigid through alteration of certain clauses where small glimmerings of exhibitor rights still exist."

Ohio Ticket Tax Extended to 1941

The Ohio House of Representatives this week approved the tax-extender bill anticipated to produce $7,200,000 in poor relief from excise taxes, including the three per cent admissions tax, which was extended through 1941. The action was taken on the conference committee report which already had been approved by the Senate.

The House then voted to adjourn, sine die, the special session which began May 16th. The admissions tax will raise $1,500,000 annually for poor relief, but this amount, as in the case of other state grants covered in the bill, must be matched with local funds by the subdivisions.

Since the legislature did not raise the admissions tax in spite of vigorous efforts on the part of some groups to bring this about, theatre men throughout the state feel they won a decided victory in the session.

Burkhardt Honored by Providence Associates

Associates and friends of Howard C. Burkhardt, retiring manager of Loew's State, Providence, who left this week for Washington to assume direction of the Capitol theatre, honored him last week with a testimonial luncheon. Mr. Burkhardt was presented a traveling bag.

Those present included Mayor James E. Dunne, former Mayor Joseph E. Gaynor, Judge James E. Dooley, H. M. Addison, Edward M. Fay, Bernard E. Fay, Garrett Byrnes, John Hawkins, Thomas Meehan, William Spragg, Martin Toohey, William Brown, Sidney Kane, Abe Spitz, Edward Reed, Archibald Wilverman, Antonio Romano, Sam Kaufman, Albert J. Clarke, Morris Druker, Abraham Lipson, Ralph E. Snyder, David Falk, John Carroll, Herbert Allard, Dave Hochreich and Edward McBride, who succeeds Mr. Burkhardt as manager of the State.

Roberts Home from Central America

Charles Roberts of Columbia's foreign department, returned to New York this week after several months tour of the company's exchanges in Central America.

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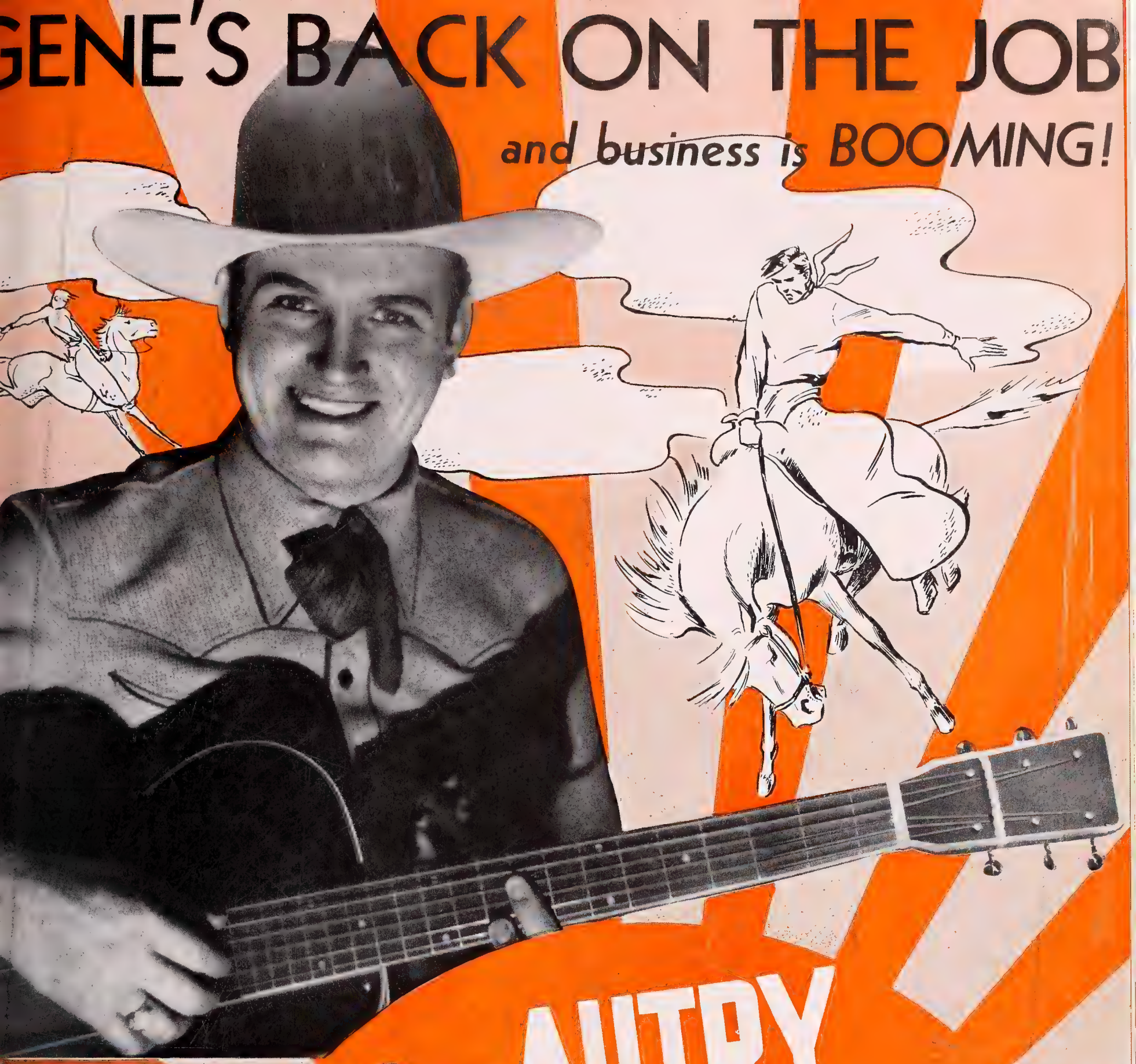
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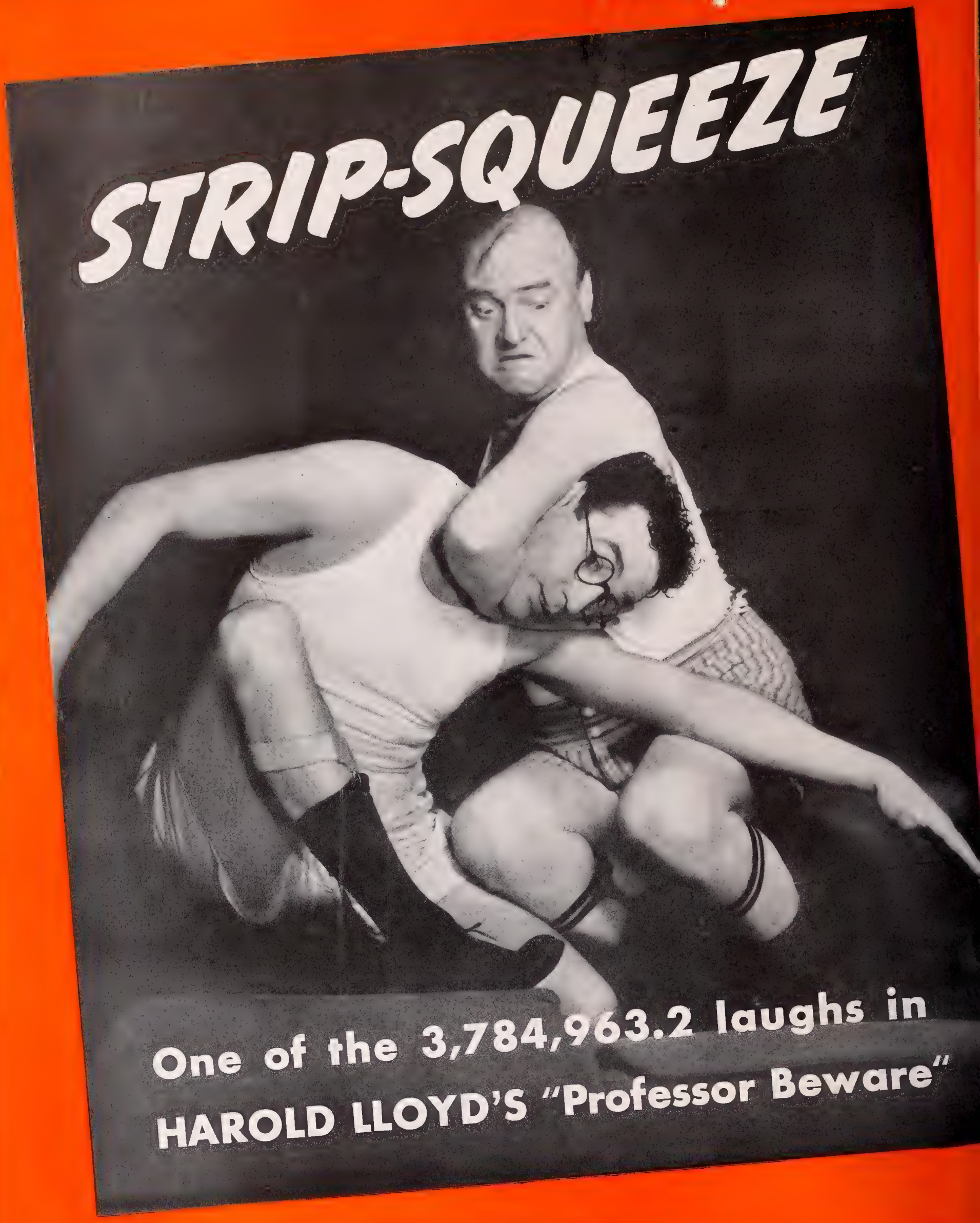
sings "Gold Mine in the Sky", "Dude Ranch Cowhands", "As Long As I Have My Horse" *in*

GOLD MINE IN THE SKY



Directed by JOE KANE
Associate producer CHARLES E. FORD

Republic



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52 INFRINGEMENT SUITS IN 2 YEARS ASK MILLIONS

ROOSEVELT CONTEMPLATES UNCLE SAM AS PRODUCER

EXHIBITORS SELECT YEAR'S BEST ADS IN TRADE PRESS

VOL. 132, NO. 3 JULY 16, 1938

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The LION'S ROAR

When you browse through the quarterly magazine published by Consumers Bureau of Standards, Summer 1938 issue, you'll be startled to find that motion pictures are appraised just like canned salmon, government graded butter and women's slips (pardon the expression).

There are 26 productions listed under the heading "RECOMMENDED MOTION PICTURES" and, if you will forgive our blushes, 9 are M-G-M, the next nearest competitor has 4 and thereafter the various companies rank with 3, 3, 3, 3 and 1.

If M-G-M *didn't* win one of these surveys, polls or star popularity votes.. *that* would be news. It would not only be man bites dog, but lion bites editor.

It's NEWS in any case.

Here's news, too. Lend an ear.



INSIDE STUFF ON "MARIE ANTOINETTE"

"Just met a theatre circuit operator back from California. This fellow was tipped off to a sneak preview (prior to the World Premiere—*see below*) of 'Marie Antoinette' outside of Los Angeles. Claims it's by far the greatest picture turned out in years. It's the talk of California. And here's what the Manager of the theatre showing the Preview wrote to his home office... confidentially: ...'This was the first preview and played to a full house. The minute the audience saw they were to witness 'Marie Antoinette' they pretty nearly tore the theatre down. We have never received a finer reaction to any preview in this theatre. The comment cards elected it as one of the greatest motion pictures of all time."

★ ★ ★ ★ ★

EXTRA!

As We Go to Press!

"MARIE ANTOINETTE" WORLD PREMIERE

CARTHAY CIRCLE
LOS ANGELES
SENSATIONAL!
WATCH THE PAPERS
READ THE REVIEWS!
ANOTHER GREAT M-G-M
TRIUMPH IS LAUNCHED!

"Today's white-haired boy"



JIMMY STEWART— THE NEXT CHAMP AT THE BOX-OFFICE!

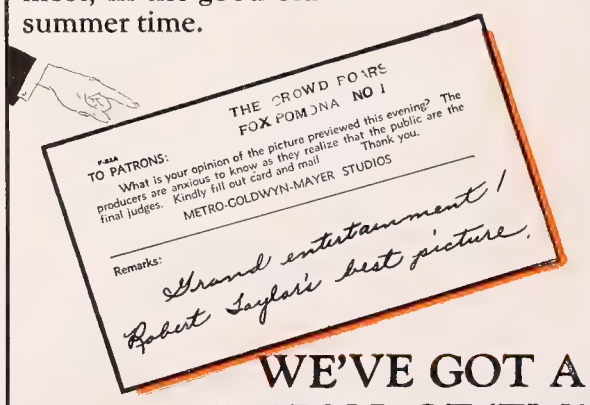
Rosy predictions for you, James. We get it from the showmen who show "Shopworn Angel." Listen to the fans. Overheard in the lobbies of America where money talks: "There's my new passion, girls, Jimmy Stewart." "Reminds me of how my Frankie makes love, so modest-like." "He's never been so appealing." "He's a real American type, the kind I'd like to have around the house." Mr. Stewart has been climbing, hit by hit, up the ladder of success. Conservative theatre men say that his co-starring role with Margaret Sullavan in "Shopworn Angel" represents the final clincher. He's a box-office name. Listen to the gals in your lobby after the show and you'll say ditto!

★ ★ ★ ★ ★



24-SHEET ROARS!

America gets an eye-full of M-G-M advertising. In 1200 cities the gay billboards tell the crowds about Bob Taylor's big new show. Depend on your pal Leo anytime but especially when you need him most, in the good old summer time.



WE'VE GOT A MILLION OF 'EM!

The audience at the Preview of "The Crowd Roars" returned more "Comment Postcards" to the studio than for any picture within recent years. That's a Hollywood high sign.

M-G-M EXECS EXPLODE

"Love Finds Andy Hardy" was shown in the M-G-M projection room Monday. M-G-M execs were still laughing when they came to work Tuesday.—*Advt.*

★ ★ ★ ★ ★



Play up the Stars in ads, as above.

★ ★ ★ ★ ★



WHAT'S THE SHOOTING FOR?

Reports from the filming of "THE CITADEL" are exciting. King Vidor directing. Robert Donat, Rosalind Russell co-stars. Looks like the MEF (Metro Expeditionary Forces) will bring back an attraction bigger than "Yank at Oxford."

The "BOYS' TOWN" company still on location at the actual famed spot in Omaha. Spencer Tracy, Mickey Rooney—perfect casting for this heart story. Norman Taurog directing. A show to look forward to.

Hunt Stromberg, Producer, Van Dyke, Director, are too busy to take the bows for "Marie Antoinette." They're back with the pair they launched to co-stardom—Jeanette MacDonald, Nelson Eddy. "SWEETHEARTS" is the show, and the show's a sweetheart.

The talk of the M-G-M studios: the beauty, the romance of "THE GREAT WALTZ" (Luise Rainer, Fernand Gravet, Miliza Korjus) and the thrill, merriment and box-office wallop of "TOO HOT TO HANDLE" (Clark Gable, Myrna Loy).

All is not quiet on the Western front. It's busy as hell at the M-G-M studios.

And it all spells

BUSINESS!

Leo

VARIETY *Calls It*

AN UNQUESTIONABLE WINNER!

FILM DAILY *Calls It*

A PICTURE SURE TO SCORE!

M. P. DAILY *Calls It*

A NEW TOP FOR ROBINSON!

DAILY VARIETY *Calls It*

THE SCREEN'S MOST FASCINATING CRIME STORY!

HOLLYWOOD REPORTER *Calls It*

A PERFECT BOX-OFFICE HIT!

NATIONAL EXHIBITOR *Calls It*

A MONEY-MAKER! BOGART SENSATIONAL!

L. A. TIMES *Calls It*

A BREATH-TAKING FILM!

L. A. EXAMINER *Calls It*

THE ANSWER TO THE EXHIBITOR'S PRAYER!

WARNERS *Call It*

THE *Amazing* Dr. CLITTERHOUSE!

A SMASH ANYTIME—A SUPE



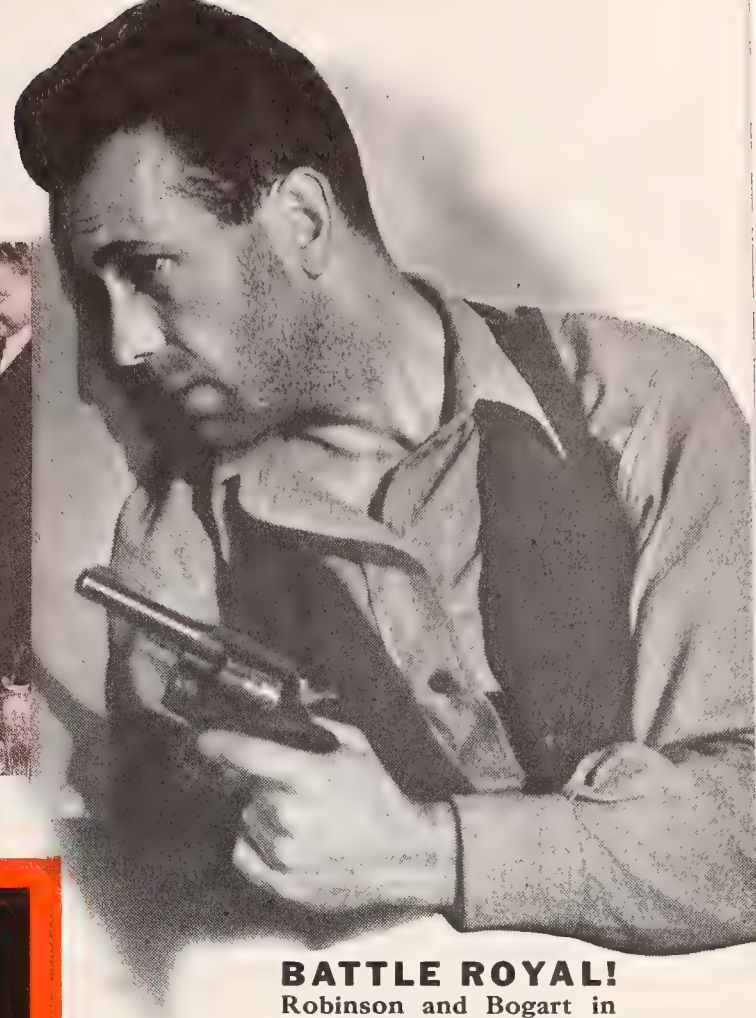
EDW.G. ROB

The Amazing

R-SMASH NOW!







BATTLE ROYAL!
Robinson and Bogart in a vicious gang battle — a sensational extra slant for your campaign!

BINSON

in

Dr. Clitterhouse

TOGETHER ON THE AIR! The weekly 'Big Town' program starring Robinson and Claire Trevor wins 2nd highest Crosley rating for most popular evening dramatic show! Millions are ready to see them **TOGETHER ON THE SCREEN!**



'Robinson's support couldn't be better!'
L. A. TIMES

CLAIRE TREVOR
HUMPHREY BOGART
ALLEN JENKINS

DONALD CRISP · GALE PAGE · AN ANATOLE LITVAK PROD'N

Screen Play by John Wexley & John Huston • From Play by Barre Lyndon • First National Pict.

YOU GET ACTION FROM WARNER BROS.

TAKE N.Y.'s GLOBE THEATRE FOR EXAMPLE

• THE GLOBE, New York, opened "WE'RE GOING TO BE RICH" *right smack in the middle* of Broadway's hot spell doldrums!

• "WE'RE GOING TO BE RICH" drew the *highest possible* ratings and praise from the New York reviewers!

• "WE'RE GOING TO BE RICH" then gave the Globe the *biggest gross* in months . . . *more than doubled* normal receipts...did the *best business*, comparatively, on Broadway!

• HELD OVER, "WE'RE GOING TO BE RICH" is continuing at the *same strong pace!*

• What "WE'RE GOING TO BE RICH" did for the Globe it will do for *you!*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 3 July 16, 1938

Mid-Summer Morn

BRIGHT and fair, and far too early, this summer's morning your editor in his petal-pink atelier up where Radio City meets the sky looks out on the best of all possible worlds—or if not the best, at least the funniest.

Down yonder, three hundred Rockefeller feet below, the first and second gardeners in the Garden of All Nations are in conference. They appear to have found a weed, of all things, in that precious, hand-sifted foible farm.

Out the other window and down on the roof of the Music Hall, the entirely synthetic lawn where the Rockettes will be coming to play between shows is getting a manicure. Unlike the greenery across the Fiftieth Street canyon where the gardeners are, this Music Hall roof lawn was made of cork on a machine over in New Jersey. It has no weeds.

The sun, just clearing the Ritz Tower over on Park Avenue, shafts through the steel work of the rising Associated Press building and lays a most modernistic shadow pattern on the Rockettes' playground. Maybe that's symbolism. Maybe it's an omen. More likely, it is just the Monday sun coming up.

WE face a new week. In behalf of our bedevilled world of the motion picture, may it be as entertaining as the one just passed.

After tedious weeks of trade doldrums and feverish bickerings of commerce, events in the realm of name and fame last week broke into a summer blossoming of animated personal manifestations of choice interest. Issues, of which we have had too much, all at once became people. The news acquired human punch.

It all started, irrelevantly enough, with a piece in the *Saturday Evening Post* by Mr. Alva Johnston, well known reportorial man-about-town in New York and Hollywood these several years, on the subject of the insurance business and other activities of Mr. James Roosevelt, son of and secretary to the President of these United States. It was, if not inspirational, at least a success story.

Incidentally Mr. Johnston mentioned the acquaintance of young Mr. Roosevelt and our own Mr. Joseph P. Kennedy, formerly of F.B.O., Pathe, First National, etc., including some service to Paramount. The reference had something to do with an expedition to England some years ago and the acquisition of some excellent brands of Scotch for Somerset, Ltd., Mr. Kennedy's distributing company.

Mr. Kennedy was recently over from his post as ambassador to the Court of St. James's seeing his son graduated by Harvard. His presence on the home shores stirred again a bit of interest in what might come of trade treaty arrangements that would ameliorate the British Film Act quota provisions but not much news is had of that, yet.

For the first time in his able commercial and political career Mr. Kennedy was less than smiling to the press when he remarked that the story, so far as the part he had read about himself was concerned, was "a tissue of lies."

MR. JOHNSTON, whom you will be remembering for his joy in phrases as the author of "The Great Goldwyn," was interviewed for answer and closed with a quip about "our ambassador to the Court of Haig & Haig." That was not fair, because Dewars is good too.

The Kennedy will be having back at Mr. Johnston for that one. And as we know the Ambassador, he is quite a maker of quips and phrases himself, as witness one of his outgivings in that same *Saturday Evening Post* a couple of years back.

Meanwhile the story having become the big national topic of the period, Mr. Joseph Medill Patterson, publisher of the New York *Daily News,* low-brow miracle tabloid, himself professionally and personally in favour of the New Deal, took off with an editorial suggesting there ought to be investigation of the press, in the course of which he mentioned his own paper, the New York *World-Telegram* and others. The *World-Telegram* is, you know, bell-wether of the Scripps-Howard print circuit, with our own Mr. Merlin H. Aylesworth, nee N.B.C. and R.K.O., publisher. The *World-Telegram* came back and said: "If or when the Scripps-Howard newspapers decide to part company with the New Deal the fact will appear in these columns."

THE ball being over in his court, Mr. Patterson reiterated "that the air would be cleared by an impartial probe of the charges flying around the American newspaper and magazine press."

"We find," recorded Mr. Patterson, "that our offer to have the *News* lead the parade before an impartial investigation committee has stirred up unusual excitement among our friends and acquaintances in the newspaper racket."

So Mr. Patterson considers it a racket!

There speaks the robust young man who twenty-five years ago when he was learning his trade was likely to appear in the Chicago *Tribune* office in either a flannel shirt or an opera cape, or both. He had both moods, sometimes simultaneously. His tremendous success seems to worry him some yet. He apologizes, as well he might, to the readers of the *Daily News,* for using a French phrase in his editorial, and records a remark of a daughter concerning his demand for investigation of the press: "What's the idea, Pop? You've got plenty of skeletons in your own closet."

But anyway Mr. Patterson was presumably in a more than usually blithesome humor. For about the day his editorial appeared he was wed to Miss Mary King, for many years a member of the editorial staff of the *News* and the Chicago *Tribune,* and they sailed away to the British Isles a-honeymooning. That, incidentally, makes him the brother-in-law of Kate Cameron, motion picture critic of the *Daily News,* real name Miss Loretta King, sister of the bride.

Mr. Patterson, be it known, is among men of wealth the nation's most persistent picture patron. He sees several every

[*Continued on next page, bottom of column* 1]

This Week

Invitation

The committee of distribution executives appointed two weeks ago to formulate plans and conduct negotiations with exhibitor organizations on self regulation by the industry of trade practices this week was ready to invite exhibition leaders to New York to study a program for a proposed round table discussion of grievances and ways of remedying them. The date and place for formal conferences to be held in the near future will be settled at the preliminary meeting and it is hoped to effect an understanding of what is required of each side.

Progress of the distributors' committee is related on page 13.

Infringement Actions

An unprecedented number of infringement actions have been filed against film companies during the last two years, a check of records revealed this week. Attorneys for the film companies attribute the ever increasing number of actions to the fact that the film industry has expanded until it now is viewed as a lucrative target and to the fact that there is an inherent desire in many persons to obtain something for nothing. The records show, however, that only two out of 25 cases which went to trial during the last two years resulted in awards for the plaintiffs. Eleven of the 24 cases were dismissed, eight were settled out of court and three were discontinued.

A complete story on infringement actions starts on page 15.

FOR REFERENCE

Editorial	Page 7
The Hollywood Scene	Page 51
This Week in Pictures	Page 10
Release Chart	Page 91
Managers' Round Table	Page 83
In the Cutting Room	Page 63
Showmen's Reviews	Page 52
Asides and Interludes	Page 67
In the Courts	Page 82
In the Newsreels	Page 101
Short Subjects on Broadway	Page 64
What the Picture Did for Me	Page 77
Jenkins' Colyum	Page 101
Deaths of the Week	Page 82
Technological	Page 76
Book Review	Page 74

Uncle Sam, Producer

On authorization of the president, the National Emergency Council at Washington this week started a study pointing toward the establishment of two new divisions in the NEA, one each for films and radio. All government activities in each field would be coordinated and eventually the government itself would use its branches for the dissemination of so-called "propaganda" on a scale never hitherto attempted in this country.

The plan is outlined on page 45.

Government Publicity

Paul W. Shafer, Republican representative of Michigan, in a post session issue of the *Congressional Record* attacks the use of motion pictures, radio programs and paid publicity agents by various bureaus and agencies of the Government to disseminate "propaganda." Citing estimated costs and the approximate extent of the use of these mediums Mr. Shafer concluded, "Federal publicity activities are more extensive, more pervasive, and much more effective than any previously known; much of it is financed and carried on in contravention of the law, and much of it is designed and distributed in such a way as to contravene good public morals and the impartiality and objectivity which the citizen has a right to expect from his Government."

The representative's remarks are quoted on page 45.

Silverstone Returns

Maurice Silverstone, recently appointed chairman of the executive committee of United Artists, returned from London this week and said that a renewal of David O. Selznick's releasing arrangement with United Artists and a new long term contract for George J. Schaefer, general manager of distribution in United States and Canada, would be the chief topics of discussion at the company's first board of directors meeting in New York.

Lynn Farnol was named director of publicity and advertising to succeed Monroe Greenthal, who assumes the post of director of exploitation and will handle trade paper advertising.

See page 70.

Block Booking Status

Block booking is legal under the present laws of the state of California, according to the ruling of a superior court judge in that state. The decision pointed out particularly the uncertainties of production, laying special stress on the difficulties of planning on star availability.

The decision is discussed on page 48.

Mid-Summer Morn . . . An Editorial

[*Continued from preceding page*]

week and some of the things he learns at the movies help him make a mass newspaper.

And back to the Roosevelts again. Little Miss Shirley Temple took her parents along and went for a visit up at Hyde Park. There she met "Buzzie" and "Sistie" Dall, in her own age sector, children of Mrs. John Boettiger, whose husband, now Hearst newspapering, you'll be remembering, was for a spell on the staff of the Motion Picture Producers and Distributors of America, Inc., in New York, through an introduction by that same Mr. Joseph P. Kennedy, friend of the White House family.

Little Miss Temple confided, exclusively, through a motor car window to the New York *Times,* that she couldn't go swimming with Mrs. Roosevelt because she'd have got her hair wet—and what a bother! She said the Hyde Park lamb chops, peas and raspberries were "very nice." In fact she especially mentioned the raspberries.

"Everybody talked a lot," Miss Temple said. But it seems there was no mention of movies. It is perhaps just as well, because along about Blue Eagle days there was some pungent quotation of the White House on "salaries paid to infants."

Exciting as all these matters have been, the most penetrating publicity job of the week consisted of nothing at all except a salty, grey old gentleman from Texas by the name of Mr. Jack Garner staying at home down in Uvalde and tending to his own business, which consisted of boiling a slab of lamb over a barbecue fire and saying nothing. The picture of that is traveling around the world and the newspapers are editorializing about it. He is the week's hit, a symbol of substantial peace in a troubled, feverish world.

TERRY RAMSAYE

Election Protests

Nine of the 18 studios affected by the recent National Labor Board order in which a collective bargaining agency election was held by screen writers have taken the first step toward contesting the decision by filing protests against the NLRB ruling. The protests were based on the claim that studios had no opportunity to check whether the writers voting in the election were actually on the studio payroll as required by the conditions of eligibility.

See page 47.

"Hitlerization"

British exhibitors are watching with trepidation the effects of a ruling of the London County Council that cinema theatres in London must display prominently in the lobby a lighted plan of the seats available at all times and the prices charged for them. The implied arbitrary regulation of exhibition practice is resented by the trade as threatening government regulation akin to "Hitlerization." Exhibitors have served notice on the Council that a test case will be brought as soon as possible and that appeals will be taken to the House of Lords if necessary.

Trade problems in England are reported by Aubrey Flanagan on page 71.

Steffes and Chicago Allied

Several Allied States exhibitor members in Chicago are considering approaching W. A. (Al) Steffes with a proposition to assume the leadership of their organization and operate it with his own Allied of the Northwest. The position in Illinois was left vacant by the sudden death, last Sunday, of Aaron Saperstein. (Mr. Saperstein's obituary appears on page 82.)

"Al" Steffes has had ambitions to enter Chicago exhibition organization activity since 1928, when exhibitors there called him from his Minneapolis headquarters to guide them in a labor fight. They again called him in 1929 to counsel them in a labor strike. In the first instance, Mr. Steffes was informed that Jack Miller, then dominating exhibitor organization leader, did not care for the intrusion. On his subsequent arrical, Mr. Steffes was visited by persons reputedly representing "Scarface" Al Capone. He left shortly thereafter. Regardless, Mr. Steffes is understood to have felt that the two large Alllied units of the middlewest should be closer.

Meanwhile, no outstanding candidate appears for the candidacy of chieftain of Allied in Illinois, and several members of that group are understood to be turning in the direction of Mr. Steffes because of the success of his Allied operations in Minnesota and the Dakotas.

Loew's Profit

Loew's, Inc., net profit for the 40 weeks ended June 9th, after expenses, subsidiaries' preferred dividends, depreciation and taxes, was $8,352,675 as compared to $11,714,722 for the 40 weeks ended June 3, 1937, it was revealed this week in an earning statement made public by the company. Other financial news of the week included the plan of Columbia Pictures to issue options on 25,000 shares of stock to three officers.

A financial story is on page 64.

Lloyd and Paramount

Harold Lloyd may produce a high budget feature for Paramount in England, he said on his arrival in New York this week from the coast. He will confer with David Rose, head of Paramount's British production, and other officials, regarding sending a company to London to make "What Ho," by Richard Connell.

The comedian is discussing the production of a series of features starring W. C. Fields.

Mr. Lloyd said that he has other matters to discuss at Paramount, but that there will be no change in his releasing deal. Mr. Lloyd also was in New York to attend the opening of his latest picture, "Professor Beware," held Wednesday at the Paramount theatre.

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MAXWELL AND OSTRERS

Broadway was speculating this week over the significance of the abrupt resignation of John Maxwell from the directorate of Gaumont British Pictures, cables from London having disclosed Mr. Maxwell's withdrawal without any explanation.

The resignation came in close sequence to Mr. Maxwell's petition in London courts for postponement of his suit against the Ostrer brothers, who control GB, charging misrepresentation in connection with their sale to him of a $3,000,000 Class "A" non-voting interest in GB. Gaumont British, it is understood, was ready to proceed with the case last week, but on Mr. Maxwell's motion the court set a new trial date, October 12th.

Mr. Maxwell, who heads Associated British Pictures, a GB competitor in British production and distribution, has been fighting the Ostrers and Gaumont for two years, since he attempted to gain control of GB and merge it with his Associated British company, reputedly to establish domination over the British film industry. He was unsuccessful and subsequently filed the pending action against the Ostrers.

Last week's motion by Mr. Maxwell for postponement of the action and his resignation from the board this week caused observers in New York to wonder whether Mr. Maxwell's position was not changing. It was considered a possibility that he might be under pressure from colleagues or other stock owners in his Associated British Pictures with respect to the policy of investing $3,000,000 of Associated's money seeking foothold in GB.

GB accounts published Wednesday showed debenture and preference dividends have been paid but not ordinary dividends. Profit balance increased £26,844, the reserve went from £85,000 to £100,000 and the bank overdraft dropped from £819,778 to £373,990.

Radio Agreement

A two-year agreement covering working conditions of actors and singers employed by the Columbia Broadcasting System and the National Broadcasting Company for sustaining programs in New York, Chicago, Los Angeles and, in the case of NBC, San Francisco, was signed on Tuesday with the American Federation of Radio Artists.

The contract will become effective the third Sunday following its ratification by members of AFRA and after the AFRA shall have been certified to the broadcasting companies by the American Arbitration Association as a representative of the majority.

This Week In Pictures



JOSEPH P. KENNEDY, American ambassador to the Court of St. James's; Maurice Silverstone, general manager and chairman of the executive committee of United Artists, and Sir Frederick Whyte, K. C., chairman of the British Films Council at the London Mayfair House luncheon given in honor of Mr. Silverstone before his departure for the United States to assume his new duties. Mr. Kennedy joined Mr. Silverstone in urging cooperation between British and American interests of the film industry.



George Archibald, above, and E. T. Carr, below, named co-managing directors of United Artists in England by Maurice Silverstone, new UA chief executive.





Senator Burton Wheeler of Montana, on vacation in California before returning home from Washington, is shown around the Samuel Goldwyn set for "The Lady and the Cowboy" by Will H. Hays, president of the Motion Picture Producers and Distributors. Left to right, Senator Wheeler; his daughter, Marian; Gary Cooper; the senator's son, Edward, and Mr. Hays.

Metro-Goldwyn-Mayer's next from England will be "The Citadel," a new offering in the cycle of stories built around the lives of men of medicine and, additionally, an adaptation of the best-selling book of the same name by A. J. Cronin. Playing the lead as Dr. Andrew Manson will be Robert Donat, right, and with him will be Rosalind Russell, Rex Harrison and Ralph Richardson. The story is laid in the coal mining districts of Wales and the film's backgrounds will be complete to the Welsh accents of the characters. Direction is by King Vidor and Victor Saville is producing.

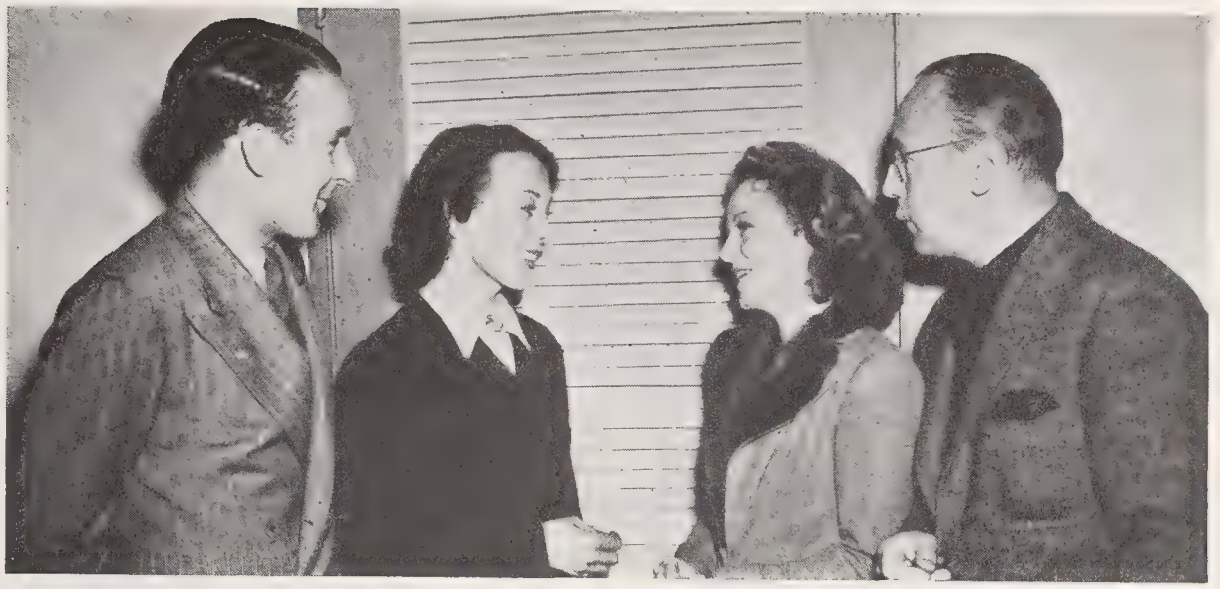




Norman Alley, left, Universal News, and Albert Mingalone, right, Paramount News, received the achievement awards in the foreign and domestic newsreel divisions in the National Headliners Club list of outstanding performances by journalists released this week in Atlantic City. Mr. Alley was cited for his filming of the bombing and sinking of the U. S. S. Panay by Japanese planes and Mr. Mingalone for his coolness in taking pictures while suspended from a cluster of runaway test balloons.



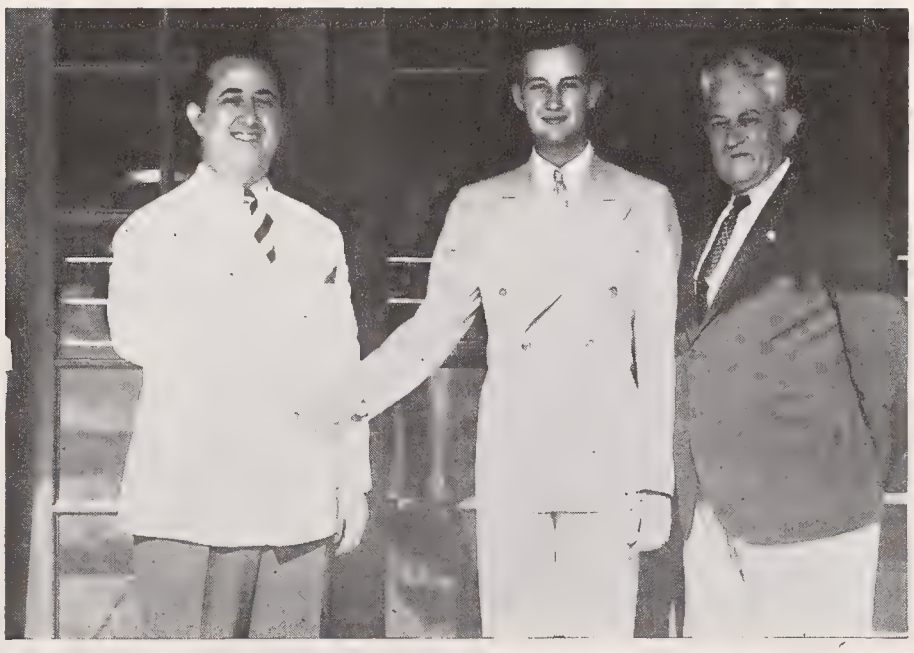
Albert E. Smith, manager of the Granada theatre at Clapham Junction, England, newest of Sidney Bernstein's circuit of 30 houses in the greater London area, and Mrs. Smith, on a trip to Hollywood meet Janet Gaynor and Roland Young, right, on the Selznick-International lot where Miss Gaynor and Mr. Young are engaged in "The Young in Heart."





Word comes from Rome that Joseph I. Breen, production code administrator, has been created a knight commander of the Order of St. Gregory. This is an honorary recognition, to which Catholics and non-Catholics alike are eligible, for meritorious service to the cause of religion. The order was established by Pope Gregory XVI in 1831.

An appropriate home town welcome staged by Biloxi, Miss., for John Elmer Dacey on his return from graduation at Annapolis wearing the highest honors of his class at the Academy climaxed on the stage of the Saenger theatre, managed by M. E. Ferrera (left below) with Ensign Dacey and A. O. Bourdon. For the occasion Mr. Ferrera booked Paramount's "Annapolis Farewell," the screening of which followed speeches of welcome by town officials from the specially set stage.



Score Club Tests Members on Links

THE former Monday Nighters Club, now the Score Club, held its first annual outing and golf tournament at the Fenway Country Club, White Plains, N. Y., on Wednesday. With nearly 100 entries signed to exercise their skill or lack of it on the links, Max A. Cohen, head of the Cinema Circuit and chairman of the arrangements committee, announced sufficient prizes had been donated to insure an award for every score, no matter how good—or bad.

(Photos on this page by Cosmo-Sileo)

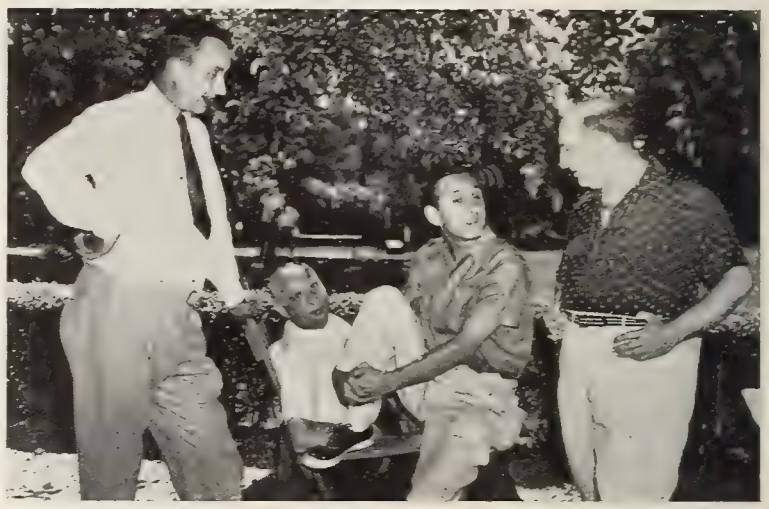


Signing in. Above, Fred Myers, John O'Connor, John Hidock, George Dembow, Will Sussman and Oscar Lager.

Below, A. J. Rademacher, Ben Sherman, Max A. Cohen and Harry Ames.



Resting. Above, Frank Frey, Bert Sanford, L. W. Conrow and A. J. Rademacher.





Arriving. Left, Jack Browne, Mack Littman, J. Louis Geller and Joe Rice Malcolm.



Right: Elias, Charles and Louis Moses.



On the way out. Right, Milton Goldstein and Ed Snitzer.



Teeing off. Left, Harry Shiffman and Bob Wolff.

DISTRIBUTORS INVITE EXHIBITORS TO TALK SELF-REGULATION

by JAMES P. CUNNINGHAM

Leaders of organized exhibition, representing virtually all theatres in the country, this weekend will probably receive from distributors an invitation in writing to confer in New York on a program for self-regulating distributor-exhibitor relations.

The invitation represents official notification that the distributors have formulated their version of a program and are ready to lay on a table definite proposals for establishing machinery to solve such trade problems as are still matters of contention among the buyers and sellers of motion pictures.

Exhibitors Reported Receptive

The distributors stand ready to effect important changes in their sales policies and to sponsor the oft-mentioned local conciliation boards proposed for adjudicating disputes in the field between distributors and exhibitors and among exhibitors.

The consensus in distribution headquarters in New York is that exhibitors are in a receptive mood for some form of self-regulation as opposed to regulation by the Government.

The letters going forth this week, addressed to the heads of exhibitor organizations, will ask these leaders to New York for preliminary conferences to determine their feelings in the matter of a date and place for formal conferences to follow, and the size and nature of exhibitor representation to attend the formal negotiations.

The preliminary discussions will in all probability be conducted with individual exhibitor leaders, or in small groups, preceding the formal "round-table" in which all will participate.

Study of Needs

In moving now to invite exhibitor representatives to New York, the distributors will also seek at the preliminary conferences to effect an understanding between each side as to what is required of both to solve so-called industry "ills" and to eliminate "unfair" trade practices. They expect also to determine how far each side is willing or empowered to go to arrive at a workable solution on each of the problems. They will not propose, nor do they expect that any agreement in writing be established at the preliminary discussions—that coming later at the formal "round-table."

The preliminary talks, according to a spokesman for the distributors, will not permit "trading" or "chiseling" by either side.

The distributors feel that organized exhibitors have in one form or another presented their proposals for an industry program, and that the distributors are now entitled to do likewise before any of the formal conferences commence.

The proposals which the distributors have formulated, the nature of which is being closely held, or based, insofar as possible, legally and otherwise, on the so-called "demands" and proposals made variously down through the years by exhibitor groups, principally on the ten-point program advanced two years ago by the Motion Picture Theatre Owners of America. This calls for local conciliation boards, more liberal cancellation, a short form of contract, adjustment of preferred playing time, clearance adjustment, mediation of overbuying and of unfair competition between theatres and adjustment of non-theatrical competition. The first three proposals are virtually certain to be granted. The last five, in the opinion of the distributors, are matters to be adjusted by the local boards. The remaining two points involve elimination of forced short subject scales and score charges.

The distributors feel that the committee they entrusted with the job of formulating their version of a program has made progress far beyond their expectation.

On Tuesday afternoon, June 28th, distributors announced that Sidney R. Kent, president of Twentieth Century-Fox Film Corporation and the prime mover for years for trade practice reforms, had agreed to act as chairman of a committee "charged with developing a program for the solution of trade problems."

Named with Mr. Kent as alternates to the committee chairmanship were Nicholas M.

(Continued on following page)

Uncle Sam Hires "Sherlock of the Movies" for Monopoly Probing

by FRANCIS L. BURT
in Washington

Appointment of Daniel Bertrand, one-time NRA researcher, as administrative assistant to Leon Hendreson, executive secretary of the Administration's joint legislative-executive Monopoly Investigating Committee, was formally announced Wednesday in Washington.

The motion picture industry has been mentioned as a possible subject of the committee's contemplated investigation of "big business," and the designation of Mr. Bertrand this week led Washington to speculate as to whether his engagement might have some special significance in view of his motion picture code work under the NRA, where he wrote a voluminous report on distribution-exhibition practices, and his subsequent secret investigations into film conditions for the Department of Justice. It was during this latest association, some 18 months ago, that Mr. Bertrand was heard called "Uncle Sam's Sherlock of the Movies."

If the Administration's monopoly investigation does undertake a study of the film business, Washington wondered, too, whether the investigators would follow the lines Mr. Bertrand suggested in February, 1936, when, in his NRA report on the industry, he observed that a solution to film problems would be found in legislation outlawing block booking, prohibiting overbuying of product by exhibitors and regulating clearance and zoning, and a federal study of socalled film "monopoly." All of these points, he said at the time, were subject to application of federal authority. He added that present trade practices "tend to create a protected market for the large companies," and that "airs of suspicion and doubt" long extant within the industry "should be cleared."

"The public is entitled to full knowledge," concluded Mr. Bertrand, "and a thorough study of the industry by a federal agency with adequate facilities and authority should be made."

Mr. Bertrand lost his motion picture NRA code job when the Blue Eagle lost its feathers. Besides his investigations for the Justice Department, he has since been engaged in a variety of pursuits, notable among them the reorganization of the Amherst Club of his alma mater, various proposals for placing the motion picture in Grover Whalen's New York World's Fair and ambitions to enter the motion picture business.

PRELIMINARY MEETING PLANNED

(*Continued from preceding page*)

Schenck, president of Loew's Inc., and Leo Spitz, president of RKO Radio.

Named to serve with the aforementioned, as the "negotiating committee," were William F. Rodgers, general sales manager of Loew's; Ned E. Depinet, vice president of RKO Radio, and Abe Montague, general sales manager of Columbia—all of them described at the time of their designation as friendly toward self-regulation, thus strengthening the possibility of its enactment.

Committee Meets Daily

The committee has been meeting in New York almost daily since its appointment, and by this weekend will be ready to announce that they are ready to talk to exhibitors about distributor proposals. This is in line with the original announcement of the committee that the program they will devise will be the basis of "renewed cooperative efforts with representatives both of all organized and individual exhibitor interests throughout the country for new steps in the self-regulation required for the further progress of the industry."

Seven of the eight major distributors—Warner Brothers being the exception—have variously committed themselves to a trade practice program, agreeing at one time or another to about 66 per cent of the proposals advanced by the MPTOA. Broadway has heard reports recently that Warners might be going along in the latest move, but to date no official announcement of a decision has been forthcoming from the company.

In any event, the eventual adoption of self-regulation has been a foregone conclusion for months, particularly in view of the advancement made in the last Congress by the Pettengill bill to regulate block booking and blind selling practices and also the proximity of the Administration's long-promised anti-trust probings of all "big business," in which connection the motion picture has been frequently mentioned. It has been generally expected that self-regulation would be effected and working before the next session of Congress.

Allied Will Consider Program for Industry

Allied States Association, which for years has been campaigning for correcting of industry "ills" through legislation, sponsoring the Pettengill block booking bill in Congress and the theatre "divorcement" bill in state legislatures, stands ready to "consider" any trade practice program presented by the distributors.

Allied only two weeks ago, following announcement by the distributors that a self-regulation program was in process of formulation, appealed to the Administration's Monopoly Investigating Committee, in Washington, for a thorough investigation of the film business. Speculation was rife at the time that in view of this action, Allied would not go along in any move toward self-regulation, but, rather, would proceed with its policy of correction-by-legislation.

Clarifying its position, Allied, through Abram F. Myers, general counsel, officially declared this week that, "When and if a concrete program is evolved by the distributors it will receive the consideration of the (Allied) board. Meantime, idle speculation as to what Allied's attitude may or may not be cannot be productive of any good, may do harm."

The statement pointed out that Allied's petition to the Monopoly Investigating Committee for a probe of the industry had previously been ordered, by the Pittsburgh convention of Allied held prior to the distributors' announcement of a conciliation movement.

NEW ANTI-MONOPOLY MOVE IS PROPOSED

Enactment by Congress of legislation prohibiting one company from obtaining control of more than 10 *per cent of its industry is recommended by the Federal Trade Commission in Washington.*

Present federal trust law prohibits certain acquisitions of competitors through the purchase of stock, but the commission charges the ban has been evaded by the purchase of competitors' assets, rather than stock.

Under the commission's recommendation, no company already controlling 10 *per cent or more of its industry would be allowed to absorb any other company in that industry. The suggested measure also would prevent any mergers where the result would be to control more than* 10 *per cent of an industry.*

Whether adoption of the recommendation would affect any motion picture corporations could not be determined because there was no telling whether the 10 *per cent control referred to* 10 *per cent of gross or net production, distribution or exhibition, or total assets or other forms of control.*

Allied of Ohio To Await Action by Abram Myers

Independent Theatre Owners of Ohio this week announced that, "No member of this board or any other member of this organization" will "act in any capacity in connection with the contemplated conciliation and arbitration plan until he is first authorized to do so by Abram F. Myers, general counsel of national Allied."

Saperstein Death Halts Talks On Practices in Chicago

The march of Chicago independents on New York last week demanding a "new deal" on alleged "unfair" clearance enjoyed by Balaban and Katz Theatres, was halted on Sunday with the sudden death of Aaron Saperstein, president of Chicago Allied and the leader of some 100 local independents in the move against distributors.

Mr. Saperstein, accompanied by Eddie Silverman, of Chicago's Essaness Circuit, and Joe Rosenberg, the independents' lawyer, comprised a "secret" mission to New York to adjust the differences, either by "cooperation or correction." They demanded that Chicago's clearance problem be adjusted without further ado, and threatened the filing of an anti-trust suit against B. and K. and distributors if no concessions could be obtained. Not made public, however, was the fact that the independents were willing to forego their legal attack on clearance if B. and K. abandoned its citywide dual bill policies in favor of single bills, which would release more product to the independents.

Discussions were held last Wednesday with Austin Keough, chief counsel in New York for Paramount, which controls Balaban and Katz, but resumption was prevented on Thursday due to the absence of Mr. Keough from his office.

The delegation returned to Chicago on Saturday, without any remedial promises from Paramount or other distributors. Mr. Saperstein died on Sunday at his home in Chicago, from a heart attack, at 42.

Mr. Saperstein was too ill on arriving home to make any report on the conferences, and Mr. Rosenberg and Mr. Silverman refused to talk. The general understanding in Chicago, however, prior to Mr. Saperstein's death, was that the committee was to return to New York in a week or so for further conferences, as Paramount wanted time to talk over the Chicago clearance situation with other distributors.

The chances now for any action by the independents appear slight, as the late Allied Chicago leader was admittedly the guiding force in the independents' fight for "reforms." There was some doubt in Chicago whether money had been raised for the contemplated legal fray, and action will probably be delayed until Allied gets a new leader.

Court Orders Hearing in Massachusetts Trust Case

Federal Judge Hulbert in New York this week directed the issuance of a subpoena against each of seven major motion picture film corporations calling for the taking of testimony and the production of documents, records and papers, all of which are to be sent to Boston, for use in trial of nine Sherman Anti-Trust Law suits pending in a Massachusetts Federal Court. The defendant corporations are Metro-Goldwyn-Mayer, Fox Film, Vitagraph, R-K-O, United Artists, Universal and Columbia Pictures.

They are charged in the several complaints, with having entered into a combination and conspiracy to monopolize interstate commerce in motion pictures. The complaint, filed by seven independent operators of theatres in New York, New Jersey and New England, alleged that the plaintiffs were prevented, because of the conspiracy, from contracting for an adequate supply of films and from securing commercially valuable films until they were of comparatively little value as attractions.

The complaints were filed by Aetna Amusement Enterprises, Commonwealth Amusement Enterprises, Nashua Theatres, Elite Amusement Enterprises, Fidel Amusement Enterprises, Standard Amusement Enterprises, and the A. and W. Amusement Corporation.

The plaintiffs seek injunctive relief and threefold damages from the defendants.

Other defendants with the distributors are Maine and New Hampshire Theatres Company, Colonial Theatres Company, Inc., and Colonial Theatres Company of Nashua, N. H.

Clofine Sails for Europe

The extension of News of the Day coverage in Europe is contemplated by Michael D. Clofine, managing editor, who sailed Wednesday on the Normandie for London, Paris and Rome. This will be his first trip to Europe in 15 years. Mr. Clofine will be accompanied by his wife and expects to be gone a month.

FLOW OF INFRINGEMENT SUITS PLAGUES INDUSTRY

Fifty-Two Actions Against Film Companies for Millions in Damages Are Carried to the Courts in Two Years

Fifty-two suits demanding uncounted millions in infringement damages and for invasion of copyright have been filed against motion picture producers in the United States in the last two years. Only eight per cent have won awards or settlements. These figures take no account of some hundreds of attacks that never progress beyond the "letter-from-attorney" stage.

Most spectacular in its several aspects, including the figures involved, the "Letty Lynton" case against Loew's, Inc., and Metro-Goldwyn-Mayer is the first to affirm and establish the liability of exhibitors showing infringing pictures. In this first instance the pursuit has extended only to the exhibition interests identified with the producer defendant. The limitation is, however, entirely arbitrary and not defined by law.

Attorneys for producers consider the big flow of infringement suits as reflecting only the fact that the motion picture industry with its conspicuous position and its publicity of millions is a shining mark. Preponderantly, they say, the suits are plain racketeering. Twenty-three out of every twenty-five cases, they point out, end in dismissals. Many other claims that never reach the courts are settled for minor sums on "nuisance value."

However, the lawyers agree—and the records substantiate their contentions—that the slight chance a plaintiff holds toward proving to a court that his literary work has been infringed upon fails almost completely to deter other prospective litigants.

With the lone exception of the now famous "Letty Lynton" case, which stands to cost Loew's and Metro-Goldwyn-Mayer more than half a million dollars, the sums paid out by the companies in plagiarism actions each year is small when compared to the millions mentioned and demanded in the complaints filed.

The latest copyright threat appeared this Wednesday when Delores Lacy Collins, widow of the aviator, James H. Collins, filed an infringement action for more than $2,000,000, charging that Loew's Inc., MGM Pictures Inc., MGM Distributing Corporation, and Culver Export Corporation infringed, in the picture "Test Pilot," upon the copyright on the book, "Test Pilot."

The action, filed in the United States district court, southern district, New York, Harry Weinberger, attorney, New York, is in two parts. In the first cause of action, the plaintiff asks an injunction restraining further distribution and exhibition of the picture and an accounting of profits which Mr. Weinberger estimated at more than 1,000,000.

In the second cause of action, the defendants are accused of unfair business competition and 1,000,000 dagames are asked. The defendants, it is charged, exploited the picture in such a manner that the public was led to believe it was a film version of the Collins book.

Mrs. Collins further contents that in August, 1935, proofs of the book written by her late husband were submitted to MGM.

52 in Two Years

Figures for the last two years show 52 infringement actions were instituted against film companies in the United States. Of the total, 28 still are listed in court records as "pending," and of the remaining 24 only two resulted in court awards to the initiators of the actions. The judgments granted in these two cases totaled only $12,000, in one action $10,000, in the other $2,000.

Of the other 22 cases, 11 were dismissed, eight were settled out of court and three were discontinued.

Without passing any opinions on the merits of the cases settled out of court, the attorneys pointed out that it often is far better to settle a case for a "nominal" sum than to go to trial. Although the figures agreed upon for settlements are rarely disclosed by the film companies, it is widely noted that the actual money involved in most cases is a mere fraction of the amounts originally demanded. One attorney illustrated: An action for more than $1,000,000 was settled for "a nominal sum" and the settlement was made "for less than $100."

Highly Specialized Field

As a secondary cause of the large number of legal actions, the counsellors pointed to fellow attorneys. It is generally conceded that the practicing of copyright law is a highly specialized phase of law practice. The average attorney, dealing in other matters, is not well acquainted with rulings and interpretations involving the copyright law. As one well known attorney explained:

"We often get claims from lawyers, written in behalf of clients, of course. The lawyer has no case, but if we wrote to him and told him that, the first thing he would do is start suit. So we sit down and write to him, quoting decisions which would affect his case. Then we ask him to read the decisions and to let us know what action he plans to take. In most cases the matter ends there."

Lawyers agree that the increasing number of cases can be traced principally to the fact that the motion picture industry has grown. This, too, was explained by one of the attorneys for a large film company.

"With the large number of pictures now being put out," he said, "it is only natural that every once in a while some picture seems similar to some other author's work. That can't be helped because, after all, there are only a limited number of plots."

10% Reach Action Stage

The actual defending of actions, however, constitutes only a minor part of the work of each company's battery of attorneys. Each year hundreds of claims are filed against companies, but of the total the lawyers estimated that only about 10 to 15 per cent are carried to the stage of instituting an action. The statistics quoted previously show that only about half of the actions instituted ever go to trial.

However, it is with a hope of obtaining an award such as that which looms for the plaintiffs in the "Letty Lynton" case that litigants press for trial. The plaintiffs in the "Letty Lynton" case, after losing in the lower courts, were successful on appeal. Gordon Auchincloss, appointed special master by the court, recently submitted his final report estimating that Loew's, Inc., and its film and theatre affiliates are liable for damages of $587,604. The plaintiffs, Edward Sheldon and Margaret Ayer Barnes, and the defendant companies both have entered objections to the special master's report and the matter is now in the hands of the court. Loew's contends the maximum award should total no more than $35,000, while the defendants claim the award should be at least $1,000,000.

No matter what the court's decision is on the matter, it is generally understood that the case eventually will go to the United States supreme court for a final decision.

Mr. Auchincloss this week filed a petition asking for an allowance of $20,000 and $265 expenses, as compensation for his services. He said that he had been appointed by John C. Knox, federal judge, on July 21, 1936, to compute damages and between that time and the filing of his final report on May 9, 1938, he had spent 323 hours on hearings, in addition to 16 days spent in taking testimony at Culver City.

Aside from the fact that the special mas-

(Continued on following page)

ASKS MAINTENANCE OF PRICE LEVELS

Fred H. Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, in a letter this week to all members of the organization, issued an appeal to keep admission prices up.

Mr. Wehrenberg said that what the exhibitor must do is to "doll" up his theatre, in place of cutting his prices of admission and use every means at his command to try to keep his head above water during this off season period.

He said that if the exhibitors are not careful the city of St. Louis will be in the same situation as Kansas City, where, he said, the top price at first runs is 25 cents and the top price at the neighborhood theatres is 15 cents with giveaways and two and three features.

23 OUT OF 25 CASES ARE DISMISSED

(Continued from preceding page)

ter estimates a record amount for an award, the "Lynton" case is considered outstanding because, according to Loew's attorneys, it is the first time that an award has been made against an exhibiting company. In his 87-page report, Mr. Auchincloss found that MGM Pictures Corporation was liable for profit in the amount of $268,861; that MGM Distributing Corporation was liable for $68,603; Loew's, Inc., for $97,466, and Culver Export Corporation, $152,673.

The figures are Mr. Auchincloss' estimate of the profits accruing to the various companies through the production, distribution, exhibition and exportation of the picture. The fact that all profits are included in the estimated liability of the companies is based, according to lawyers, on the fundamental principle of law that a wrongdoer can not profit through his wrongdoing.

Subject of Conference

It is in an attempt to iron out the conflicting differences between this principle of law and the fact that an award on this basis does not take into consideration other factors that attorneys for the film companies will confer in the near future, according to Edwin P. Kilroe, chairman of the copyright committee of the Motion Picture Producers and Distributors of America.

The average person, Mr. Kilroe said, will agree that a wrondoer should not profit by his wrongdoing, but, at the same time, the average person also will agree that a story is not the sole reason for the success of a film.

Other factors, Mr. Kilroe pointed out, also contribute to the success of any picture. Among those Mr. Kilroe enumerated were the drawing power of players, the staging and the exploitation of a production.

After deciding upon a type of clause which the industry would favor for inclusion in the copyright law, the question probably will be brought up at discussions which will be held under the sponsorship of the committee for the study of copyright of the American National Committee on International Intellectual cooperation.

The first of these meeting was held in the Low Memorial Library at Columbia University, New York, last Thursday, but the session was devoted chiefly to an informal discussion.

Will Suggest New Provisions

The representatives of interests affected by the copyright law will formulate suggestions for the drafting of a proposed new copyright law and will forward them to James T. Shotwell, Columbia professor, who is chairman of the group.

When the meetings first were proposed, the sponsoring committee pointed out that it was undertaking the work because of the fact that no progress had been made on copyright legislation despite the fact that copyright laws have been proposed to every Congress since 1922. (Motion Picture Herald, July 2nd.)

The MPPDA was represented at last week's meeting by a specially appointed committee headed by Robert W. Perkins, general counsel for Warner Brothers. On the committee with Mr. Perkins are Mr. Kilroe, who is associated with Twentieth Century-Fox, and Gabriel Hess, general counsel for the MPPDA.

ALBANY CIRCUIT AIDS CAMPAIGN FOR JOBS

James A. Carrier, publicity chairman for the Fabian circuit in the Albany territory, is handling the campaign of the "Sales Means Jobs" Committee of Albany businessmen. Both morning and afternoon newspapers feature the campaign daily on the front page.

The latest stunt to be tried was the organizing of a group of ushers, taken from Fabian's Palace and Hall and Warner Brothers' Strand and Ritz to distribute cards bearing the legend "Sales Mean Jobs" to apartment houses, business offices, stores, etc.

General Representation Sought

Other interests represented at the meeting and the representatives included: Authors League of America, Miss Luise Sillcox and John Elliott; labor, Michael J. Flynn, Wage Earner Protective Association, and Clyde Mills, Typographical Union; American Society of Composers, Authors and Publishers, John W. Paine, general manager; Book Publishers Bureau, Frederic G. Melcher, chairman of the organization's copyright committee; Book Publishers Association (magazine), Marvin Pierce, chairman of the association's copyright committee, and George Lucas; Radio, National Association of Broadcasters, Sydney M. Kaye, and Scholarship, Robert C. Binkley and Richard Manning.

In her invitation to the various groups, Edith E. Ware, executive secretary of the American National Committee, pointed out that a copyright law drafted through the combined efforts of all representatives would stand a good chance of being adopted, because in the past legislative attempts in this direction failed due to the fact that each one became branded as one group's own bill.

Would Preserve Protection

With the exception of seeking to limit the amount of an award to the actual profit made on a property which infringes upon another and to obtaining a reduction in the statutory damages for which companies are liable, the film industry is desirous only of maintaining the protection afforded under the present copyright act.

In infringement suits the plaintiff first asks for an injunction to restrain further use of the infringing property and then for actual damages. In lieu of actual damages a plaintiff may be awarded statutory damages which in each case must be no less than $250 and no more than $5,000. Each showing of a picture is considered a separate infringement.

In this connection, Mr. Kilroe pointed out that statutory damages may be awarded even though a picture may have been a loss financially.

To guard against infringement actions, film companies exercise elaborate precautions. One of the most important of these precautions is the return, unopened, of all unsolicited manuscripts. One of the important steps in attempting to prove plagiarism is showing that the defendant had access to a literary property. Thus, by refusing to open unsolicited material, the studios eliminate one possibility of having access to a property which may infringe upon another.

Before any property is used, attorneys are assigned to trace the story from the time it "flowed from the author's pen." Because it is virtually impossible to tell whether an author has copied his material from another author, the companies are forced to rely upon the authors. There is a stipulation in purchasing contracts making the author liable for any damages resulting from infringement actions, but, for the most part, the clauses are not considered of great importance due to the fact that the average author would be unable to pay a judgment running into the hundreds of thousands of dollars.

Summary of 52 Cases

A summary of the 52 cases brought against film companies during the last two years follows: (Numerous other suits such as the "Letty Lynton" case were handled by legal departments during the last two years but they are not included in the list because they were instituted before July 1st, 1936.)

Five Against Columbia

Ralph S. Willard vs. Columbia—Plagiarism of original story known as "Paid to Die," "Frozen Alive," and "Man of Mystery," charged in film, "The Man Who Lived Twice." Action started in February, 1938. $50,000 demanded. Case now pending.

Plain Talk Magazine vs. Columbia Pictures and Screen Classics—Defendants accused of plagiarizing plaintiff's short story in short subject, "Norton I, Emperor of America." Suit instituted in May, 1937. An injunction against further exhibition of the picture and an accounting of profits asked. Suit "settled and discontinued" in January, 1938.

David Chagi vs. Columbia—Damages of $25,000 asked for alleged infringement. Plaintiff charged he submitted an adaptation of "Crime and Punishment," which was rejected. Later, he charged, parts of the adaptation were used. Action started in February, 1937. Case settled out of court.

Ferdinand Voteur vs. Columbia, Warner Brothers and Interstate Theatre Corporation—Plaintiff charged infringement of play, "Resurrection Morning," in the Columbia film "The Man Who Lived Twice" and in the Warner Brothers picture "Walking Dead."

Valentine Davies vs. Columbia—Defendant accused of infringing upon plaintiff's story, "The Fly Ointment," in the picture, "Alibi for Murder." Action started in July, 1937, and an injunction and accounting of profits was sought. Subpoenae quashed in August, 1937.

Sam Hoffman vs. Columbia—Plaintiff charged that the picture "Racketeers in Exile" contained material from his story "Command Performance." Charge withdrawn and case

ESTABLISH EXHIBITOR LIABILITY

marked settled. Mr. Hoffman had sued for $200,000.

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Disney Named Defendant

JOHN P. WADE vs. WALT DISNEY—Defendant accused of plagiarizing "The Trainer's Nightmare," in the cartoon "Mickey's Polo Club." Injunction and accounting of profits asked. Case dismissed.

▽

Actions Against Goldwyn

EDNA BUCKLER vs. SIDNEY KINGSLEY, HERMAN BEL GEDDES, 128 EAST 37TH STREET CORPORATION, RANDOM HOUSE, INC., AND SAMUEL GOLDWYN—Plaintiff charged infringement of copyright, claiming her unpublished and unproduced play, "Money," was infringed upon in "Dead End." The court held there was no similarity between the two plays, the defendants did not have access to the plaintiff's play and that the plaintiff's play revolved around ideas that are not copyrightable. Damages of $2,000,000 were asked.

MORT EISMAN, CLARA DELLAR AND ROBERT LOUIS SHAYAN vs. SAMUEL GOLDWYN, INC., SAMUEL GOLDWYN, EDDIE CANTOR AND UNITED ARTISTS—Plaintiff charged infringement of play "Oh Shah," in picture, "Roman Scandals." The case was instituted in April, 1935, the plaintiff demanding $1,000,000. Action was dismissed in May, 1938.

▽

Actions Against MGM

DELORES LACY COLLINS vs. LOEW'S INC., AND *MGM*—Plaintiff asks $2,000,000 for alleged infringement of copyright on the book, "Test Pilot," in the MGM picture of the same name. Injunction, accounting of profits and damages of $1,000,000 for alleged unfair business competition are demanded in the bill of complaint which was filed July 13, 1938. Action pending.

MARGARETTA TUTTLE vs. MGM—The defendant's film, "Unguarded Hour," infringed, it was charged, upon plaintiff's story, "Kingdoms of the World." Accounting of profits asked. Case dismissed.

ANGEL A. ATHENSON vs. MGM, IRVING THALBERG, NORMA SHEARER, GEORGE DE FEO, EDMOND GOULDING AND J. E. BRULATOUR—Plaintiff charged infringement of play, "The Penalty of Sex," in the production, "Riptide." Action instituted in 1934 and dismissed in July, 1936.

PHILIP T. CLANCY vs. MGM AND ROBERT PIROSH—Damages of $250,000 asked for alleged infringement of unproduced play, "Nuts to You," in Marx Brothers' film, "A Day at the Races." Action filed in September, 1936, and dismissed in March, 1938. Case now being appealed.

JOHN ITALIANA vs. MGM, LOEW'S—Damages of $100,000 asked for alleged infringement of original story, "Johnny of the Circus," in the picture, "O'Shaughnessy's Boy." Action filed in May, 1938. Case now pending.

WORLD PICTURES CORPORATION vs. MGM DISTRIBUTING CORPORATION—Infringement of "Ski Chase" in "Ski Skill" charged. Accounting of profits demanded. Case pending.

HENRY ROSE vs. MGM—Plaintiff charged his play, "Burrow, Burrow," was plagiarized in picture, "Man of the People." Injunction and accounting of profits asked. Action started in August, 1937, and now pending.

HENRY BARSHA AND DAVID WEISSMAN vs. MGM, LOEW'S, AND MARX BROTHERS—Plaintiffs charged plagiarism of "High Fever" in "A Day at the Races." Action instituted in August, 1937, and damages of $100,000 asked. Award of $10,000 handed down in March, 1938.

SHORTER SHOWS WIN IN LONDON POLL

The ideal motion picture program should consist of one feature, two short subjects and a newsreel, according to a majority of reader's replies to the poll conducted by the Daily Sketch of London.

The poll showed that 67 percent of the replies were in favor of single feature programs, that 84 percent favored short subjects, especially travel films; that stage shows were less unpopular with an opposition vote of 56 percent. Two feature pictures, a short subject and a newsreel received 29 percent while one feature, three short subjects, an organ solo and a newsreel was hailed by only 15 percent.

CLEMENT PEDDELL vs. MGM, HAL ROACH AND FOX WEST COAST—$610,000 asked for alleged plagiarism of playlet, "Little Boy Blew In" in "Nobody's Baby." Case pending.

SAMUEL GORNBEIN vs. MGM—Plaintiff charged infringement of song, "Setting for Love," in the picture and song, "San Francisco." A total of $5,000,000 asked. Settled.

HARMS, INC., vs. LEO FEIST AND MGM—Defendant, it was charged, infringed upon plaintiff's song, "Fancy Our Meeting," in the song, "Did I Remember," which was used in the picture, "Suzy." Injunction and accounting of profits asked. Action started in September, 1936, and discontinued in August, 1937.

▽

Suits Involving Paramount

BRUCE GRANT vs. PARAMOUNT AND JACK LAIT—Plaintiff charged the picture, "Girl Without a Room," infringed upon his manuscript, which, he charged, he submitted to Mr. Lait. Paramount was dropped from the suit, which later was settled.

HORTENSE HIRSCH vs. PARAMOUNT, BING CROSBY, MACK GORDON, HARRY REVEL—Plaintiff accused defendants of infringing upon her musical composition, "Lady of Love," in "Without a Word of Warning," which was used in "Two for Tonight." Damages of $500,000 asked. Case dismissed in January, 1937.

CHARLES S. AND HARRIET LIVINGSTONE vs. PARAMOUNT—Defendant accused of plagiarizing radio skit, "Double or Nothing," in picture of the same name. Damages of $90,000 asked. Case pending.

ZELMA B. TIDEN vs. PARAMOUNT, ADOLPH ZUKOR AND CECIL B. DEMILLE—Defendant, it was charged, plagiarized "Captain What-the-Devil," in the film, "The Buccaneer." Accounting of profits asked. Case started in May, 1938, and is now pending.

JOHN HOPPER vs. PARAMOUNT—Company accused of infringing upon book, "Blood Over Kansas," in the production "The Plainsman." Accounting of profits asked. Suit instituted in June, 1938, and now pending.

ANNA L. MILLER vs. PARAMOUNT—Plaintiff charged infringement of copyright on "Behold My Wife," in "Unknown Friends." Damage of $5,000, an injunction and an accounting of profits asked. Case started in April, 1937, and now pending.

One Against Republic

PHILLIP PAUL NOYER vs. REPUBLIC—Defendand demanded $100,000 for alleged plagiarism of his story, "They Played With Fire," in the picture "Arson Gang Busters." Action filed in June, 1938.

▽

Charges Charges Against RKO

MAXWELL HARKINS vs. RKO, WALTER O'KEEFE, NELSONS HESSE, WILLIAM MCCAFFREY, AND HESSE AND MCCAFFREY—Damages of $50,000 asked for alleged plagiarism of radio script called "The Rolling Stone," in script sold to RKO by Mr. O'Keefe. Both scripts bore the same name. Action started in April, 1938, and was dismissed.

EARLE ROSS vs. RKO, BERT WHEELER, ROBERT WOOLSEY—Defendant claimed portions of his original manuscript were used in the picture, "Mummy's Boy." Damages of $200,000 asked. Case instituted in August, 1937, and still pending.

BARNETT BINKOWITZ AND FREDERICK PATRICK vs. RKO, HARRY LINK, JOHN MERCER, MATT MALNECK, IRVING BERLIN, INC.—Defendants charged infringement of song, "Eenee, Meenee, Minee, Mo" in an RKO picture. Suit discontinued.

BENEE RUSSELL vs. RKO—Plagiarism of "Dream Me a Love Song," charged in "Radio City Revels." Damages of $2,000,000 asked. Case filed in May, 1938, and now pending.

ALLEN CARUTHERS vs. RKO—Damages of $1,000,000 asked for alleged infringement upon common law manuscript, "The Sooners," in the picture, "Cimarron." Action dismissed in August, 1937, the court holding that the characters and scenes were in the public domain.

▽

Twentieth Century-Fox

MORGAN WALLACE AND LAWRENCE SHUBERT LAWRENCE vs. TWENTIETH CENTURY-FOX—Defendants accused of infringing upon play, "Congratulations" in the picture, "Thanks a Million." Accounting of profits asked. Suit filed in March, 1936, now pending.

JOAN STORM DEZENDORF vs. TWENTIETH CENTURY-FOX—Plaintiff charged plagiarism of play, "Dancing Destiny" in the film, "Stowaway." Injunction and accounting of profits asked. Case now pending.

ROBERT H. SHEETS vs. TWENTIETH CENTURY-FOX—Piracy of play, "The Road to Glory," in the picture of the same name charged. Damages of $1,000,000 and an accounting of profits asked. Case now pending.

WILLIAM L. GROSS vs. TWENTIETH CENTURY-FOX—Defendant accused of infringing upon cover design of *Theatre Magazine,* issue of August, 1929, in the picture "George White's Scandals." Injunction and accounting of profits demanded. Case instituted in May, 1938 and it is still pending.

EDMUND BENGUIAT vs. TWENTIETH CENTURY-FOX—An accounting of profits asked for the alleged infringement of the literary work, "Take the Air," in the film, "Wake Up and Live." Suit filed in November, 1937, and still pending.

FOREIGN & DOMESTIC MUSIC CORPORATION vs. TWENTIETH CENTURY-FOX — Plaintiffs charged infringement of song, "Passa L'Amore" or "Love Passes" in the song, "Midnight in Paris," which was used in "Here's to Romance." Damages of $1,000,000 asked in the suit, which was filed in December, 1936, and which is still pending.

ADELAIDE HALPERN vs. TWENTIETH CENTURY-FOX—Plaintiff charged plagiarism of song, "Back in Circulation Again," in "We're Back

(Continued on following page)

ALL INTERESTS CALLED TO CONFER

(Continued from preceding page)

in Circulation Again," which was used in film, "One in a Million." Damages of $300,000 asked. Suit filed in May, 1938.

▽

Universal Action Dismissed

GEORGE A. GOGNIAT VS. UNIVERSAL PICTURES, GEM PICTURE PRODUCTIONS, INC., et al.—Plaintiff, doing business as the United Music Company, charged defendants infringed upon the copyrights to three musical compositions, "Don Rigo," "Vers l'Horizong," and "Valse Mutine," in short subject films, "Goofytone News Reel." Action dismissed.

EDWARD DE DEMAINE VS. UNIVERSAL—Damages of $60,000 asked for alleged plagiarism of "Bringing Up Father" in production, "Three Smart Girls." Action started in April, 1937, now pending.

▽

Suits Against Warner Brothers

MIGUEL C. TORRES VS. WARNER BROTHERS—Plaintiff charged his story, "Juarez and Maximilian," was plagiarized through announcement by defendant of a picture based on the same characters. Damages of $1,000,000 asked. Action started in March, 1938, and now pending.

IRA B. ARNSTEIN VS. WARNER BROTHERS AND HARMS, INC.—Plaintiff charged song, "A Mother's Prayer," was infringed upon in "Bei Mir Bist Du Schoen," which was used in picture, "Love, Honor and Behave." Injunction, damages and accounting of profits asked in action started in January, 1938.

THE KNIGHTS OF THE KU KLUX KLAN VS. WARNER BROTHERS AND VITAGRAPH—Plaintiff accused defendant of infringing upon its costume design in the picture, "Black Legion." Suit filed in August, 1937, asking damages of $113,500. Case dismissed April, 1938.

CASINO DE PAREE PRODUCTION, INC., VS. WARNER BROTHERS AND VITAPHONE—Defendant accused of violating the common law copyright in a musical number known as "The Postman Always Rings Twice." The court found that the defendant had made dramatic use of the number, and was guilty of infringement. Damages of $100,000 asked. Award of $2,000 granted. Action started in February, 1936, decision handed down in February, 1937.

RICHARD CARROLL AND WILLIAM A. DRAKE VS. WARNER BROTHERS—Damages of $100,000 asked by plaintiffs in October, 1936. They charged that they submitted a manuscript on "Panama and Conquest" which was rejected. Later, it was charged, the defendants registered their intention of making a picture based on the construction of the Panama Canal. Suit marked settled in January, 1938.

ALBERT BEIN VS. WARNER BROTHERS—"Mayor of Hell," it was charged, infringed upon "The Youth in Hell," and "The Road Out of Hell." Accounting of profits asked. Case dismissed.

BEEKMAN FILM CORPORATION VS. WARNER BROTHERS—An accounting of profits from "The Yanks Are Coming" asked because of alleged infringement of film, "This Is America." Action discontinued.

HOLLYWOOD HOTEL REVUE, INC., VS. WARNER BROTHERS—Damages of $50,000 asked for alleged infringement of title "Hollywood Hotel," in Warner Brothers picture of the same name. Action pending.

WAYNE WISHER AND PRISCILLA WAYNE SPRAGUE VS. WARNER BROTHERS AND COSMOPOLITAN CORPORATION—Plaintiffs charge plagiarism of "Let's Pretend" in "Sing Me a Love Song." Injunction and accounting of profits asked. Action started in April, 1937.

ALVA S. BURKE VS. WARNER BROTHERS—Plaintiff charged infringement of song "F. D's the Man," in the song "Pop Goes My Heart," which was used in the film, "Happiness Ahead." Action settled.

SELECT THEATRES CORPORATION VS. WARNER BROTHERS—Plaintiff charged the play, "The Audition," was plagiarized in the picture, "Ready, Willing and Able." Damages of $10,000 asked in an action which was started in August, 1937. Action now pending.

CINEPHONIC MUSIC COMPANY, LTD., AND LEO FEIST, INC., VS. WARNER BROTHERS, REMICK MUSIC CORPORATION, AL DUBIN AND HARRY WARNER—Plaintiffs contended the song, "'Cause My Baby Says It's So," used in "The Singing Marine," infringed on "Sandman Serenade." Accounting of profits asked. Action started in November, 1937. Settled in April, 1938.

NAT NAZARRO VS. WARNER BROTHERS, REMICK MUSIC CORPORATION, SAMMY CAHN AND SAUL CHAPMAN—Defendants, it was charged, plagiarized song, "Rhythm for Sale," in the song, "Swing for Sale," which was the title of a Warner Brothers picture. Action started in February, 1937. Settled.

PARAMOUNT OBSERVES SOUND ANNIVERSARY

The tenth anniversary of Paramount's entry into production of sound pictures was observed at the studio in Hollywood this week with director Robert Florey as principal celebrant.

Exactly a decade ago Mr. Florey directed the first talking picture released by the company, "Pusher-in-the-Face," a two-reeler featuring Estelle Taylor and the late Raymond Hitchcock.

Marking the anniversary, Adolph Zukor, chairman of the board, presented Mr. Florey with a commemorative medallion, autographed a diary in which Mr. Florey has kept a record of the 50 pictures he has directed during the 10 years and announced his assignment to direct "King of Alcatraz."

Wilmer & Vincent in Three-Year Deal with Columbia

One of the most important of Columbia's franchise deals was consummated this week when the company closed a three-year contract with the Wilmer & Vincent Corporation for the entire line-up of features, serials, westerns and short subjects, starting with the 1938-39 program.

Louis Actor, circuit sales executive and Harry Weiner, Philadelphia manager, handled the negotiations for Columbia and Joseph D. Eagan represented the chain.

Solomon Gets Negro Film Rights

Louis H. Solomon has acquired world distribution rights for a series of all-Negro pictures produced in Hollywood by Million Dollar Productions, including a musical and two dramas, one of them starring Louise Beaver.

New Orleans Tax Bill Is Signed

The New Orleans amusement tax of two per cent on all theatres, night clubs, boxing exhibitions and similar attractions has been extended to 1940 by the signature of Governor R. W. Leche on the legislative bill granting the continuance.

Governor Leche also signed and placed in effect the one per cent general sales tax, which may soon be applied to all amusement admissions in addition to the amusement tax and a special one percent municipal sales tax.

Rulings are being sought as to whether the sales taxes of two percent apply to theatre and other amusement admissions.

Louisiana legislators ended the chance of passing an American Society of Composers, Authors and Publishers bill at the closing session of the biennial term when a measure carrying this into effect was withdrawn.

In Ohio the House of Representatives is considering a compromise agreement for the financing of poor relief, which includes a proposal to extend the three percent admissions tax through 1941. A deadlock was reached when the House and the Senate disagreed over the amount political subdivisions should be permitted to borrow on anticipated revenues from excise taxes.

Threats of a three percent sales tax in Missouri, where the levy now is two percent and considered by exhibitors to be one of the factors in the poor business the past year, is contained in a report on the old age pension situation. Reduction of the age limit 70 to 65, which is required if Missouri is to get federal aid for pensions, will add 40,000 persons to the rolls.

Thompson Talks Pay with Union

L. E. Thompson, labor executive for RKO Theatres, this week met with a committee representing Local 1, Manhattan stagehands, for a general discussion relative to relief in view of lower grosses.

Mr. Thompson is representing the major circuits in the negotiations and is acting as as their spokesman until a definite proposal will be made, when the circuit representatives will meet jointly with the union committee.

Contracts with the stagehands, which have another year to run, provide for an increase in September, and it is understood the discussions are touching on this phase also.

The circuits' committee which met with Local 1 representatives last week for an initial discussion included, besides Mr. Thompson, Frank Phelps, Warner Brothers; Bob Weitman, Paramount theatre; Marvin Schenck, Loew's; Al Rosen, manager of Loew's State, and Louis Weber, attorney for the Skouras circuit.


TRUST
EVERY
BUT
THE
20th
CENTURY
FOX
NEW FILMS
Congratulations!

ONE AFTER ANOTHER THE PICTURE COMPANIES HAVE COME UP WITH THEIR ANNOUNCEMENTS OF PRODUCT FOR THE NEW SEASON . . . And what power, what punch, what promise of big things, done in a big way, those announcements pack. Pictures planned to meet the demands of the most exacting market in screen history. Pictures with star value, production value, story value--pictures which must mean big business for the exhibitors of the nation. Pictures like M-G-M'S "Northwest Passage," 20th Century-Fox's "Alexander's Ragtime Band," Warner's "Desert Song," Sam Goldwyn's "Lady and the Cowboy." We here at Paramount who are exhibitors as well as producers wish to go on record as saying that never in our long experience in the business have we seen the industry present a more interesting series of potential hits than are right now starting before the cameras in Hollywood. We take our hats off to the vision, the enterprise, the fighting spirit of this great industry of ours and we say



GET ACTION FROM WARNER BROTHERS

CUT THE CARDS WITH M-G-M



SHOW SOME SHOWMANSHIP WITH 20TH CENTURY-FOX





and PLAY for PROFITS with PARAMOUNT!

THE *Payoff* ON PARAMOUNT'S PROFIT MAKERS OF 1938-'39



QUESTION . . . What is a picture company's duty to the theatre operator?

ANSWER . . . To hand him pictures that will make him a net profit, put more money in his pocket, give him a chance to be an active, thriving member of his profession.

ALL RIGHT! . . . In the past year Paramount, according to the figures (and figures don't lie), turned out more money makers than any other major company in the industry. In the next twelve months, the new season coming up the first of September, Paramount guarantees to top the record for 1937-'38.



On the following pages you will find a business-like sales analysis of Paramount's PROFIT MAKERS for the first quarter of the new season. In addition, you will see what our district managers have to say about these pictures, not as highfalutin' fancy work dressed up to make a good looking trade advertisement, but as the actual, factual payoff on the box-office champions of the new year...

PARAMOUNT'S PROFIT MAKERS OF '38-'39

"'THE UNHOLY BEEBES

will be the smash surprise hit of the new season!"

George is in position to know what he's talking about. He has read the script of "THE UNHOLY BEEBES," watched them shoot, seen the daily rushes. The other day he was present at a studio preview of the picture before a number of representative West Coast theatre showmen. The verdict was unanimous..."Crosby's greatest!"



G. A. SMITH
District Manager: Los Angeles,
San Francisco, Seattle, Portland, Denver,
Salt Lake City, Butte.



We're not surprised at all, George!

We've been watching Bing in pictures for a long time. We've also been listening to him on the air. To our way of thinking, Bing is one of the cleverest "light comedians" before the public today... a lovable, tongue-in-cheek individual... lively, happy, witty... a star millions of listeners have come to adore as the genial host of the weekly Kraft Music Hall programs. Bing's air program is now rated No. 3 on the national Crossley reports. Only two other national programs top him for audience interest, and that by a small margin. Shows you how he rates with the public!

..."THE UNHOLY BEEBES," however, is more than a "Crosby" picture! In addition to the suave maestro, it boasts a top-flight co-star in the person of FRED MacMURRAY, who does his full share to add romance and gayety to the heart-warming screen play fashioned by CLAUDE BINYON. WESLEY RUGGLES, who produced and directed, is conceded to be one of the greatest comedy directors in the business. With its human theme, its two popular stars, its direction by a showman who knows what it's all about . . . how can "THE UNHOLY BEEBES" miss being a great money picture!

"THE UNHOLY BEEBES"

is principally comedy. It's got a great story . . . a little heartache, a little heartbreak, a fine romance, a lot of human appeal . . . and music. The songs are brought into the plot naturally and with reason. They belong!





An excitingly thrilling horse race figures as the turning point in the dramatic action, and there's a swell fight and some sweet tunes that are really honeys, sung as only Bing can sing them. *You'll get what we mean when we tell you that the picture has a sort of "Damon Runyonesque" flavor.*

THE CAST is one for the marquee. In addition to BING CROSBY and FRED MacMURRAY, in a role that will put him farther up in favor with the fans. there are two newcomers to the screen . . . ELLEN DREW and young DONALD O'CONNOR. Wesley Ruggles could have had anyone in Hollywood for the two roles filled by the newcomers. But he wanted "new and refreshing characters." Ellen Drew only a short time ago was a sales clerk in a Chicago department store. Young O'Connor. chosen from 350 youngsters, comes from a vaudeville family. Bing says about O'Connor: "He sings, dances, acts and plays the accordion—and what more can you expect from a 'punk' kid?" Wesley Ruggles says:"We think we've got two young stars here." Coming from Ruggles, that's worth listening to. For Ruggles is a gambler on stars. It was he who gave worthwhile opportunity to such now-greats as Bing Crosby, Clark Gable, Irene Dunne and Janet Gaynor, among others.

"THE UNHOLY BEEBES" to receive Showmanship Exploitation and Publicity Build-up!

RACE TRACK ANGLE will be heavily exploited. Picture will be previewed at Delmar race track with broadcast from track and wire stories to every city in the United States. Two new personalities . . . Ellen Drew and Donald O'Connor . . . have already started to reap benefits of tremendous newspaper and magazine campaign. They're NEWS! Ellen Drew . . . the Department Store Cinderella . . . has fired the imagination of every girl in the country who dreams of a similar experience. Young O'Connor will be taken on a personal appearance tour in conjunction with initial key run engagements. His personality will sell him and the picture all along the line.

MUSIC will be built up in public favor by strategic broadcasts over most important programs on coast-to-coast hookups. You'll be hearing and remembering "Pocketful of Dreams," "Small Fry" and "Laugh and Call It Love."

PRESS BOOK will be full of national tie-ups with suggestions for cashing in on the race track angle, newspaper contests for Cinderella, seat-selling newspaper advertisements.



"THE UNHOLY BEEBES" can be chalked up as one of the most important money-makers on

Paramount's PROFIT MAKERS for 1938-'39

"'IN OLD MEXICO'

is the best Hopalong

. . . to date!"

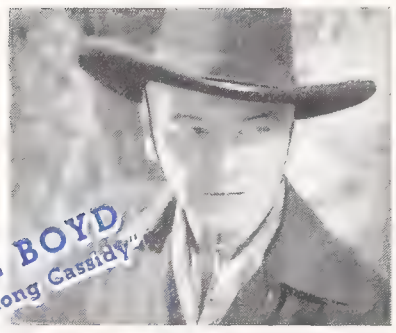


HARRY "POP" SHERMAN
Producer, Hopalong Cassidy Series



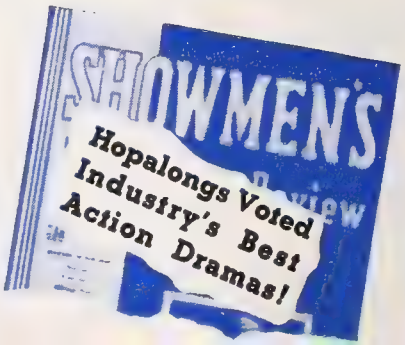
"POP" SHERMAN, whose Hopalong Cassidys have made money for every exhibitor who's played 'em, has only one ambition — to make each succeeding release better than the one before! And he does it! By constantly adding new touches — new story treatment — new thrill angles — new entertainment values — to keep the series at the top of the list.

"IN OLD MEXICO," the second release on the new season's series of Hopalong pictures, sets a new standard of excellence in this already-"tops" series.



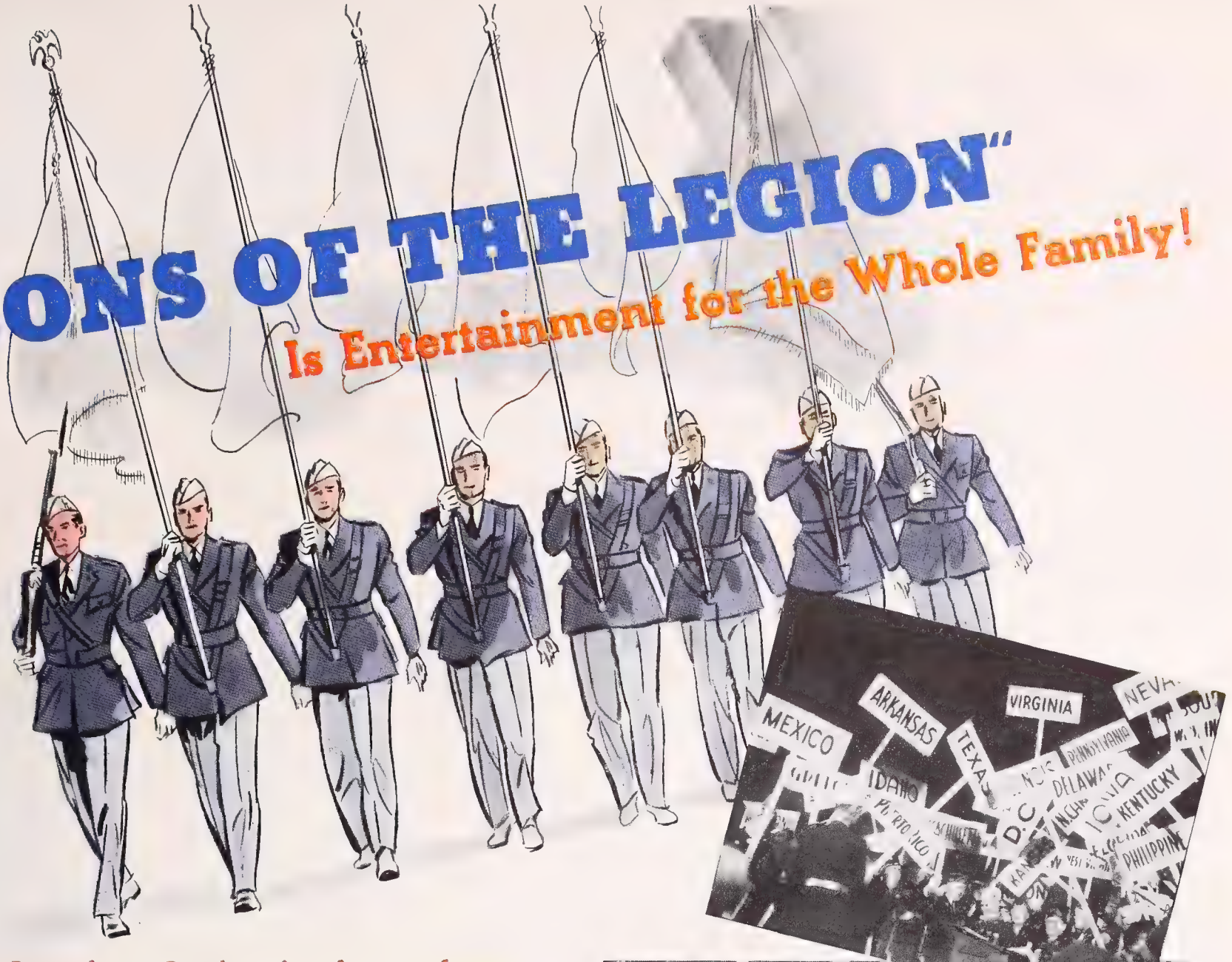
Of course, "Pop's" had a lot of grand help on this picture — a cast of surefire Hopalong Cassidy favorites headed by BILL BOYD, RUSSELL HAYDEN and GEORGE "WINDY" HAYES — a Clarence E. Mulford yarn that's action-packed from start to fadeout — scenery that's worth a feature story in itself — the brilliant direction of Ed Venturini, who's given "IN OLD MEXICO" the kind of treatment that makes it stand out like a Tiffany stone in Woolworth's — and photography by Russell Harlan, acknowledged one of the best outdoor action cameramen in Hollywood!

In the old days, all you had to give 'em was a hero on a white horse and plenty of the great outdoors—but today audiences want more! They want more story, more sense, more picture! And that's what "Pop" Sherman gives 'em in the Hopalong series—***voted the best in the industry in an exhibitors' poll conducted by "Showmen's Trade Review"!***



"SONS OF THE LEGION"

Is Entertainment for the Whole Family!





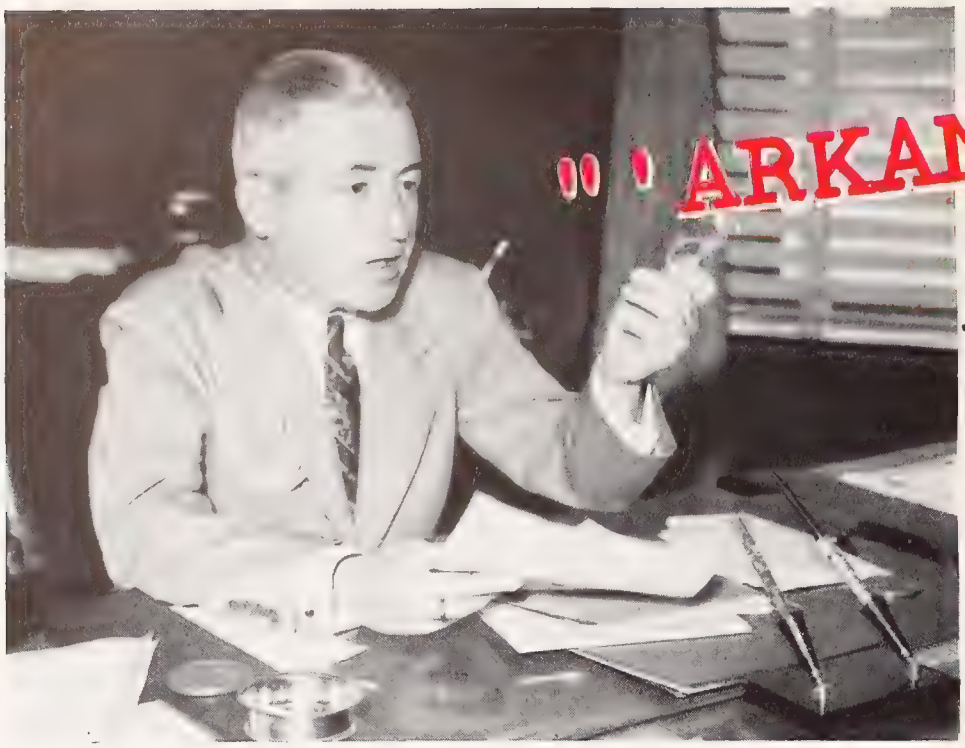
The American Legion is always front-page news. Its influence and its organization penetrate into every part of the United States. Its membership represents American civic and family life at its best. That's why a picture like "SONS OF THE LEGION," which is set against a background of American Legion heroism and ideals, is destined for popularity at the box-office.

"SONS OF THE LEGION" is the story of a father who loved his boy too much to hurt him, and of a son who loved his father so much that he couldn't bear the thought that his Dad wasn't all he ought to be! It's a story of bravery . . . of battles fought in peacetime to bring back the honor of a man whose name was under a cloud . . . of young romance that stood the test during a period of emotional stress.

DONALD O'CONNOR, the sensational kid discovery who almost stole "The Unholy Beebes" from Bing Crosby and Fred MacMurray, is given an important leading role in "SONS OF THE LEGION." BILLY LEE, popular youngster who scored in "Cocoanut Grove," is also importantly cast and lends another marquee name to the picture. The rest of the cast will feature performers of proven merit and pulling power.

JAMES HOGAN, whose "Last Train from Madrid," "Scandal Street" and "Ebb Tide" stamp him as an experienced box-office director, will handle "SONS OF THE LEGION" before the cameras.

EXPLOITATION . . . "SONS OF THE LEGION" will be pre-released on September 9th in Los Angeles, at the time the American Legion convention will hold its sessions there. Full advantage will be taken of the opportunities that this will afford for nation-wide publicity coverage. American Legion posts, women's clubs, schools, Boy and Girl scout organizations . . . every organized group devoted to the advancement of Americanism . . . will be enlisted in behalf of "SONS OF THE LEGION," because of its implications. The Press Book will contain full information of all arrangements so that theatres will be in position to take full advantage.



"'ARKANSAS TRAVELER' with BOB BURNS is what I call a natural!"

OSCAR MORGAN — District Manager: Atlanta, Memphis, Charlotte, Jacksonville, New Orleans.

"'Natural' is the word for Burns, Oscar!"



BOB BURNS has a down-to-earth human quality. His following is tremendous. People like to see him, hear him, like to read his syndicated newspaper feature. The studio has long recognized, along with the theatres of the country, that Burns is a powerful potential draw at the box-office, and it has been on the lookout for a really great story to fit his personality. **"ARKANSAS TRAVELER"** fills all the requirements. It provides Burns with the best characterization he has ever had on the screen . . . one that is right down his alley. Picture a bashful, drawling straightforward sort of individual...an itinerant printer...with a strong sense of justice, a dryly humorous tongue, a twinkle in his eye and a homely philosophy...and you've some idea of Bob Burns' role in this picture. He strongly reminds us of the late Will Rogers.

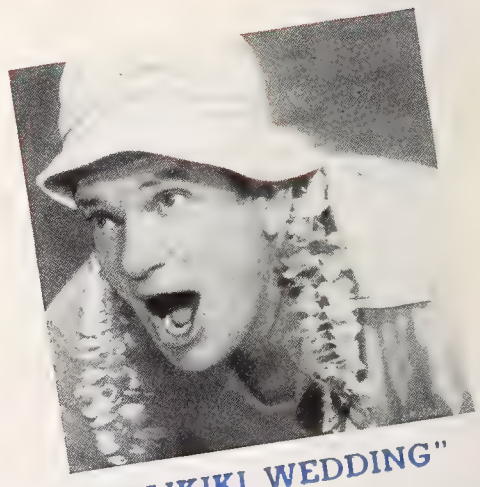
You know how they went for Burns in . . .

"WELLS FARGO"



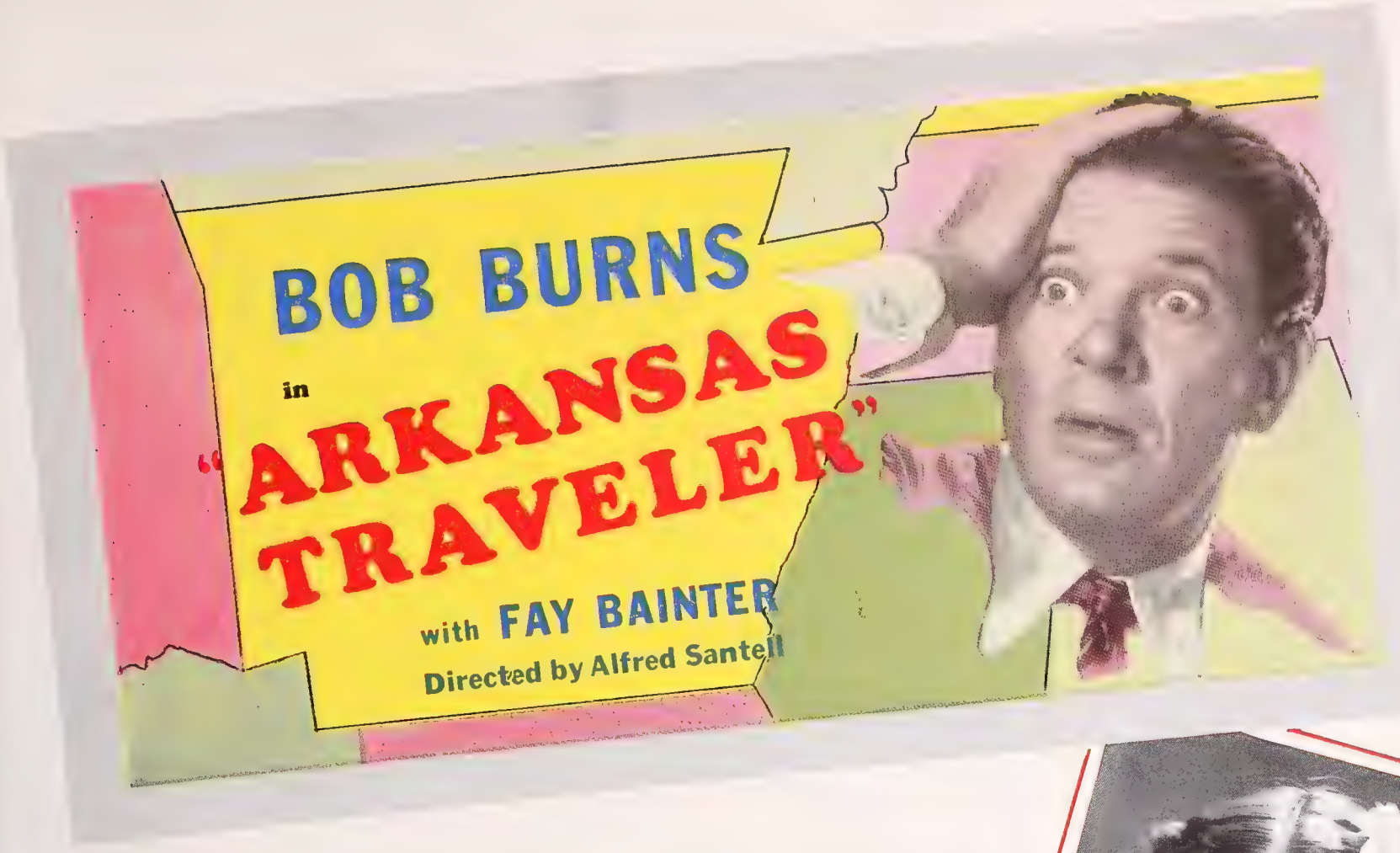


"MOUNTAIN MUSIC"



"WAIKIKI WEDDING"

. . . they'll love him as the "ARKANSAS TRAVELER"





JEAN PARKER will play the romantic feminine leading role in "ARKANSAS TRAVELER". She has been identified with a number of successful pictures and has recently scored in "Romance of the Limberlost"

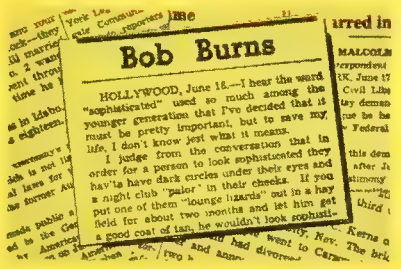
FAY BAINTER will play opposite Bob Burns, in the role of a small-town widow. Her recent memorable performance in "White Banners" brought forth enthusiastic praise from both critics and public.

AL SANTELL, who is guiding the destinies of "ARKANSAS TRAVELER", has a happy faculty for getting down to fundamentals. He has a strong sense of human values. It is this quality that was so evident in such of his recent pictures as "Breakfast for Two", "Having Wonderful Time" and "Cocoanut Grove". Certain types of pictures cry out for certain types of directors. AL SANTELL can be depended upon to get the most out of "ARKANSAS TRAVELER".

"ARKANSAS TRAVELER" *a Publicity and Exploitation "NATURAL"!*



RADIO . . . Bob Burns takes over the Kraft Music Hall program for the summer. We are assured of plenty of national plugs for the picture via this medium.


Bob Burns

HOLLYWOOD, June 18.—I hear the word "sophisticated" used so much among the younger generation that I've decided that it must be pretty important, but to save my life, I don't know just what it means.

I judge from the conversation that in order for a person to look sophisticated they hav'ta have dark circles under their eyes and a night club "pallor" in their cheeks. If you put one of them "lounge lizards" out in a hay field for about two months and let him get a good coat of tan, he wouldn't look sophisti-

NEWSPAPERS . . . Throughout the country Bob Burns' syndicated humorous and philosophical feature is read and enjoyed by hundreds of thousands. A special plan has been worked out to concentrate special publicity on "ARKANSAS TRAVELER" in these newspapers.

International Typographical Union . . . the national printers' union . . . is one of the largest in the United States. Special screenings will be arranged for officials so that endorsement and sponsorship of the picture will permeate into every city and hamlet.



Put down

"ARKANSAS TRAVELER" *as a box-office NATURAL!*



BEN BLOTCKY
District Manager: Minneapolis, Sioux Falls

"TOUCHDOWN, ARMY!" and "KING OF ALCATRAZ"

...Wheat in the bins!"

That's Ben's colloquial way of saying "They're in the bag!"



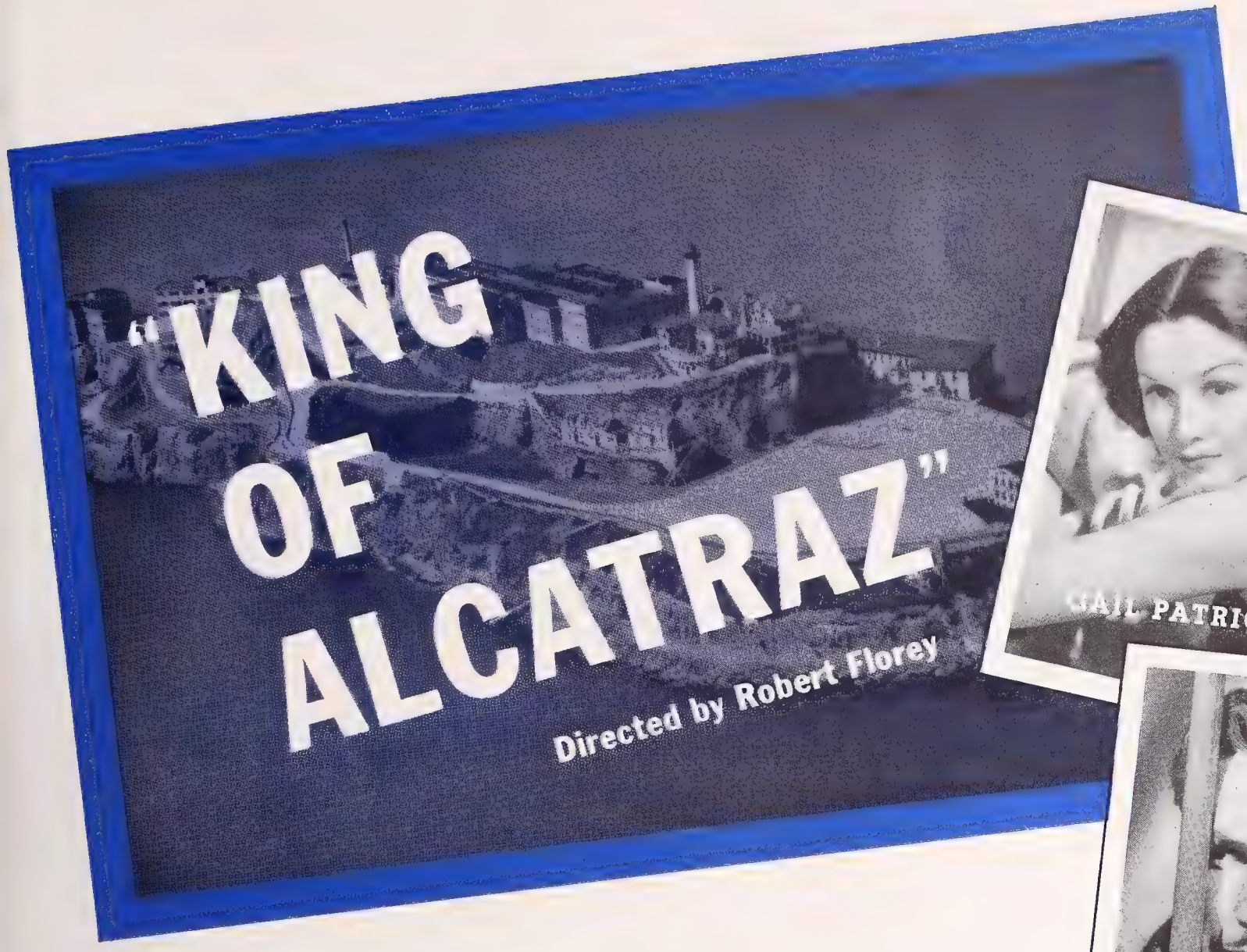
"TOUCHDOWN, ARMY!" is to be released in October, at the time when interest in college football is at its seething height! It will be found a more-than-worthy box-office follow-up to previous highly profitable Paramount football pictures!

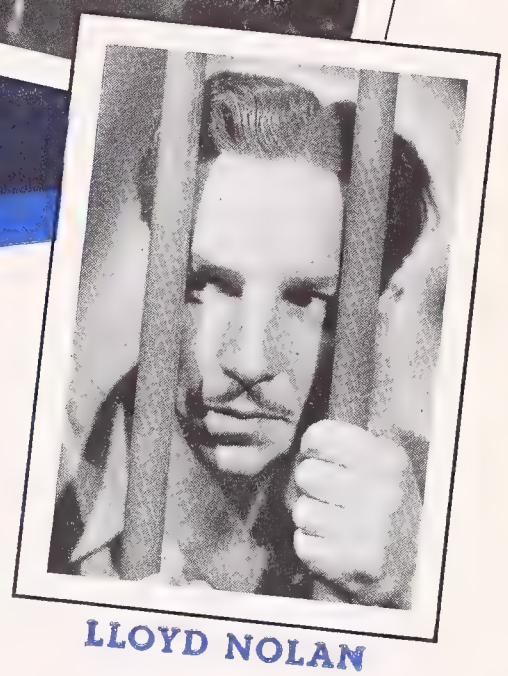
The story of "TOUCHDOWN, ARMY!" is more than the conventional "block-that-kick" type of yarn. It's a human tale of boys and girls whom college teaches to "live"...of a young cock-of-the-walk who decides to "honor" West Point with his presence, only to find that the spirit and loyalty of the Army have turned him into a man. The football episodes are the most thrilling and suspenseful that have yet been devised.

THE CAST includes such popular young stars as JOHN HOWARD, MARY CARLISLE, ROBERT CUMMINGS, WILLIAM FRAWLEY, BENNY BAKER. Direction has been placed in the hands of KURT NEUMANN, who has proved he has a decided flair for bringing a story like "TOUCHDOWN, ARMY!" to the screen so that it scores high in entertainment values.

SHOWMEN will know how to sell "TOUCHDOWN, ARMY!" to a fare-thee-well! Released during the peak of the football season, it will cash in on national interest in this most popular of all college sports. The Press Book contains a complete lineup of new ideas and sales material to help theatres get the public in!

"TOUCHDOWN, ARMY!"... answers the demand for a successor to last season's popular "Hold 'em Navy!"





Tremendous enthusiasm that audiences are according Paramount's fast-paced thrill-packed melodramas have inspired hundreds of theatre showmen to write in and say "Give us more! Our audiences love 'em!"

"KING OF ALCATRAZ" is a box-office follow-up of earlier Paramount smash "action" hits. It is a powerful story of what happens after the Government "puts the finger" on the racket kings. The plot is novel, fresh, up-to-the-minute! Some of the highlights are the capture of a passenger ship by escaping gangsters... an emergency operation on shipboard directed by radio instructions from a doctor hundreds of miles away . . . plus a romance that's tender and true.

THE CAST is headed by LLOYD NOLAN and J. CARROL NAISH, two male leads who are top marquee names because of the great way in which they registered with the fans in previous pictures of this type. GAIL PATRICK is the female lead. Another excellent name to grace the marquee!

ROBERT FLOREY is the director. Past success with pictures like "Dangerous to Know" and "Daughter of Shanghai" is proof conclusive that Florey can be relied upon to weave all the action, thrills, suspense and romance in "KING OF ALCATRAZ" into an outstanding production.

EXPLOITATION is a cinch on a picture with the action-appeal of "KING OF ALCATRAZ." Can be sold in advertising and out front on a "newsy" basis . . . with flash posters, action cut-outs, dramatic displays and punchy copy treatment. The Press Book will carry all the details.

"KING OF ALCATRAZ"... answers the demand for more smashing action melodramas like "Tip-Off Girls," "Hunted Men," "Prison Farm"

"'IF I WERE KING' will pack 'em in across the country!



W. H. ERBB
District Manager:
Boston, Maine, New Haven

The public has demonstrated that it is ready for a great picture of romantic adventure...a picture based on a great story...enacted by a great cast...produced by a great director! Paramount is ready to meet that demand with one of the biggest box-office pictures of this or any other year..."IF I WERE KING"!



GREAT STORY!—"IF I WERE KING" is based on Justin Huntley McCarthy's immortal love story of swashbuckling Francois Villon, romantic poet-thief who rose to become the savior of France. A tale read, re-read and loved by millions. A tale of the type that made "Beau Geste" and "Lives of a Bengal Lancer" and "Robin Hood" the outstanding box-office pictures they turned out to be. A tale—exciting, glamorous, unforgettable—of a man lifted from the gutter to a throne by love, and of a girl who exchanged position and security for the thrill of her lover's arms. A tale—vivid, melodramatic! A tale that has now been turned into one of the great screen plays of all time!

GREAT STAR!—In the role of Villon is RONALD COLMAN, a part made to order for his gay, debonair, romantic personality. Preview reception of Colman's performance guarantees that Villon is his greatest role, the character for which he will be remembered long after his other roles have been forgotten! And that's saying plenty when one stops to remember that it was Colman who carried to success such pictures as "Lost Horizon" and "Prisoner of Zenda."

GREAT SUPPORTING CAST!—Lovely FRANCES DEE plays the role of the regal beauty who inspires the "king of ruffians" to scale the heights of romantic sublimity. Her last picture was "Wells Fargo." BASIL RATHBONE (the screen's most beloved aristocratic villain) portrays King Louis of France, who gives Villon his chance at immortality. ELLEN DREW (the "Cinderella Girl") does an outstanding job as "Huguette," Villon's first love. Other important names in the large and splendid cast are such favorites as Henry Wilcoxon, Colin Tapley, John Miljan, Montagu Love, William Farnum



GREAT DIRECTOR! Production is in the hands of FRANK LLOYD, master producer-director of truly great pictures, his most recent being "Wells Fargo." He is the only director ever to win the Academy Award three times—for "Divine Lady," "Cavalcade," "Mutiny on the Bounty." Those who have seen rushes of "IF I WERE KING" unhesitantly rate it as FRANK LLOYD'S greatest achievement to date. In it he has recreated an entire city of the most glamorous period the world has ever known.

"IF I WERE KING" Will Receive Royal Build-Up Campaign

Radio! Ronald Colman appears on a Lux coast-to-coast hookup on September 12th, in a dramatization of one of the gripping scenes in "If I Were King." An auspicious startoff for one of the most ambitious radio publicity campaigns ever placed behind a motion picture!

Fashions! Department stores will feature styles adapted from original garments introduced in the picture, with appropriate credits and displays. So planned as to dovetail activities of leading department stores with playdates of picture.

Schools, Libraries! Because of the nature of the story, advertising, publicity and kindred selling will be aimed at the schools, colleges, history societies, and so on. Special charts, study guides, and direct mailings to important educational bodies will be available.

Newspapers and Magazines! Elaborate art layouts, feature stories, and special "by-line" articles will appear in every newspaper and magazine read by the masses and the classes.

National Tie-Ups! Dozens of national manufacturers tied in for what it may be worth to theatres. Paramount has always had a great deal of success with these promotions, as theatres will testify. We are now working out the details of a number of worthwhile cooperative endeavors, and a full account of how these operate will be found in the Press Book.

All in all "IF I WERE KING" will receive the grandest promotion campaign of any picture of the year!

"'IF I WERE KING' is a GREAT box-office attraction for Canada!"



MORRIS A. MILLIGAN
Canadian General Manager: Toronto, Montreal, St. John, Vancouver, Winnipeg, Calgary



"CAMPUS CONFESSIONS' is the kind of picture we root for!"

College students like these shown here constitute your typical audience——

there's millions of 'em!



College romance and college sports, always surefire at the box-office, take on added audience appeal and selling opportunities in "CAMPUS CONFESSIONS," the *first* motion picture to feature basketball—the game that's fast jumping to a high place in national favor! To cash in on this new angle, Paramount introduces, in a featured role in "CAMPUS CONFESSIONS," HANK LUISETTI, the personable, likeable Stamford basketball sensation, who has garnered more national publicity than many another college athlete of our generation!

"CAMPUS CONFESSIONS" has everything that's ever made a college picture great: a peppy laugh-and-thrill-packed story . . . a cast of youthful stars popular at the box-office headed by ROBERT CUMMINGS, BETTY GRABLE, ELEANORE WHITNEY, ROSCOE KARNS, and ELIZABETH PATTERSON . . . in addition to HANK LUISETTI.

Direction is by George Archainbaud, whose "Hideaway Girl," "Hotel Haywire," "Blonde Trouble" and "Thrill of a Lifetime" guarantee a fast-moving romance that'll keep audiences entertained from the main title to the final victory dance.

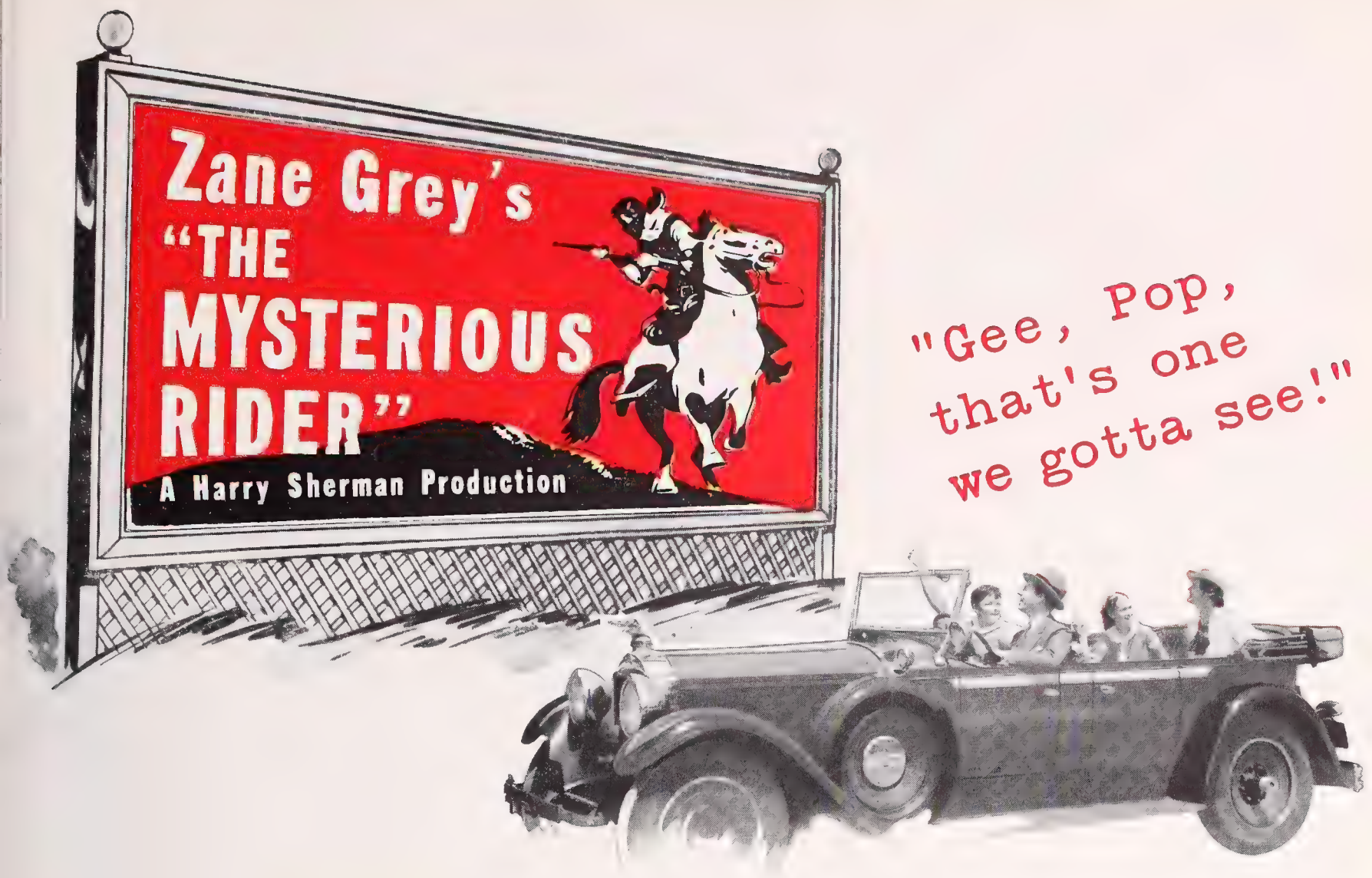
"CAMPUS CONFESSIONS" is an Exploitation Natural!

Every high-school and college in town can be tied into exploitation campaigns to help make "CAMPUS CONFESSIONS" a box-office winner.

Local sports pages should open wide because of the national appeal of HANK LUISETTI, star of basketball stars, and the additional appeal of the FIRST picture with a BASKETBALL background!



"CAMPUS CONFESSIONS" ***cashes in on YOUTH!***
Released in October, when college activities are at their peak!



In "THE MYSTERIOUS RIDER," Producer HARRY SHERMAN, whose name as a showman, is box-office guarantee of his ability to turn out action dramas with audience appeal, has assembled everything that gives a picture the selling angles exhibitors want!

The story, by ZANE GREY, is an all-time favorite with action fans. It's a punch-packed, driving drama of a man who waited twenty years for the right time to clear his name of a false charge of murder—a man who single-handed smashed the crookedest setup that ever disgraced the West to give his daughter her chance for happiness and love!

"THE MYSTERIOUS RIDER" is presold not only to the hundreds of thousands who read the book, but also to everyone else who knows that the name of ZANE GREY on a yarn means thrills and action and a story that will live in the memory!

THE CAST will include a hand-picked line-up of outdoor action favorites with outstanding audience appeal. HARRY SHERMAN'S personal supervision of production means the kind of fast-paced, keep-'em-on-the-edge-of-their-seats entertainment that always packs 'em in!

OUTDOOR ACTION DRAMA . . .

from the industry's acknowledged leader in that field!



ALLEN USHER District Manager: Chicago, Detroit, Milwaukee, Indianapolis

"ARTISTS and MODELS ABROAD"* is O.K. Means TOP BUSINESS in my territory!"



"A Jack Benny Picture is TOPS in any territory, Allen."

JACK BENNY is box-office! The records prove it conclusively! Pictures in which he has been featured... "Big Broadcast of 1937" and the first "Artists and Models"...all landed in the top-grossing class...That's a pretty impressive record... and there's plenty of good reasons for it, too. Jack Benny is a peculiar show business phenomenon. His Jello radio program has been tops for years! His personality is still the smoothest and easiest of the radio elite in comedy. His gags are quoted at every dinner table. His amiable, personable, careless, effortless manner is the delight of millions.

THE STORY is the thing in Hollywood today . . . as never before! And the story of "ARTISTS AND MODELS ABROAD" is tailored to fit the Benny personality. Don't let the idea prevail that this latest Benny picture is a hodge-podge of specialty acts, dragged in without rhyme or reason, and held together by a song or two and a dance or two. The studio has gotten away from all that clambake musical stuff. They've got PLOT in this one . . . and what a plot! Built for laughs, surprises, glamour...with a lot of swell gags, some soothing romance, and a brace of hit songs to send the customers out whistling.

JACK BENNY  is ably supported by a hand-picked cast: For romance, lovely  JOAN BENNETT, who comes to the nation's marquees fresh from her triumphs in "The Texans," an August release.  For comedy MARY BOLAND,  CHARLES GRAPEWIN and THE  YACHT CLUB BOYS. And oh, so easy on the eyes are the beautiful girls who have been picked as members of the troupe stranded with Jack Benny on the Boulevards of Paris.



"ARTISTS and MODELS ABROAD"

has a terrific woman's angle: One of the big scenes is set in the Paris Exposition grounds, where Jack Benny is mistaken for the manager of the attraction known as the "Palace of Feminine Arts." This is a magnificent display of great ladies, their gowns, their perfumes, their jewels. It shows feminine allure down through the ages. *One of the thrillingly dazzling scenes is a great foam bath through which pass thousands of beautiful girls!* What a spectacle! Tied in with the "Palace of Feminine Arts" are creations by some of the greatest names in the world of fashion—Schiaparelli, Worth, Lelong, Lanvin, Patou. Nothing has been spared in this sequence to make it of interest to women and to bedevil the men.

MITCHELL LEISEN is the director. He's an old hand at getting fast-paced, smooth-flowing action on the screen out of this type of story.

MUSIC is by Rainger and Robin, who turn out the sort of tunes that strike the public ear and the popular fancy. All America will soon be hearing "Do the Buckaroo," "What Have You Got That Gets Me?" and "You're Lovely, Madame."

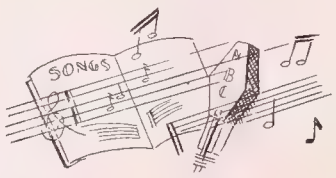
Broad Publicity Preselling Campaign



Millions of listeners to the last half-dozen Jack Benny broadcasts have been hearing plenty about his scene with Joan Bennett in "ARTISTS AND MODELS ABROAD." Benny's been taking a great deal of his sponsor's time to build up interest in the picture. He will resume these plugs in the fall, just before national release, when Benny goes on the air again for Jello. Jello merchandising interest will be tied in for nation-wide cooperation with theatres when the picture is released.

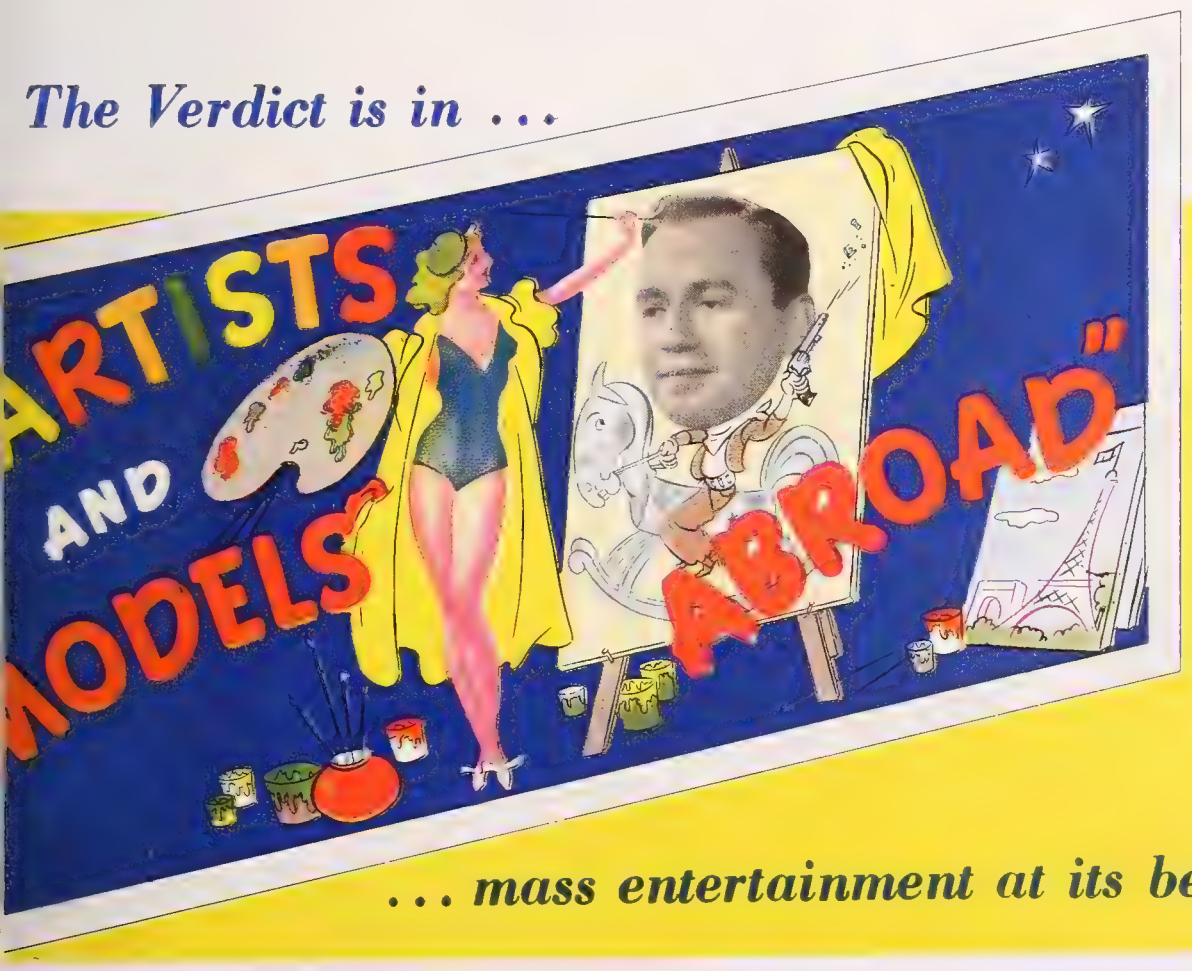


The fashion background will be tied in with leading department stores, fashion groups, women's magazines, perfume houses and so on. This makes for national advertising, invaluable window space and publicity in key cities, merchandising helps of all sorts everywhere.



Radio Promotion will be employed to publicize the picture and broadcast the songs.

The Verdict is in . . .



. . . mass entertainment at its best!



* "ARTISTS and MODELS ABROAD" is Tentative Title.



HUGH BRALY – District Manager:
Dallas, San Antonio, Oklahoma City

"'SOUBRETTE'

is the Bradna picture the fans have been waiting for!"

"SOUBRETTE" is the answer to the demand from every part of the country that lovely OLYMPE BRADNA be given a screen story worthy of her talents. For this little lady is unique... versatile... in that she possesses a singing voice of rare quality...is an extraordinarily clever dancer...and displays emotional dramatic ability of a high order. All these attributes are called forth by "SOUBRETTE," in which Miss Bradna has a role that is a combination of the dramatic power of her part in "Souls at Sea" and the music-filled song-and-dance moments of "Stolen Heaven."

Here's What Newspaper Critics Think of OLYMPE BRADNA

"... Rising stars are always fascinating to watch. Olympe Bradna is one."
—*New York Times*

"... A decidedly attractive Miss who ought to be with us a long time."
—*New York Post*

"... Olympe Bradna proves Paramount officials know a star when they see one."
—*Denver Rocky Mountain News*

"... Seems destined to become one of the great dramatic stars of our generation. The most promising actress in Hollywood today."—*Kansas City Journal*



RAY MILLAND, cast opposite Olympe Bradna in "SOUBRETTE," is at the height of his popularity. Pictures like "Easy Living," "Her Jungle Love," "Tropic Holiday," established this handsome Englishman as a prime favorite with fans and critics. "Men With Wings," in which he plays the greatest role of his career, will be released ahead of "Soubrette." We venture to assert that his role in this air picture will make him one of the great marquee names in this industry. In "SOUBRETTE," Ray Milland comes through with a light comedy role—that of a young millionaire who swaps a fortune for five feet of brown-eyed French wife . . . and knows that he's made a good trade!

An excellent cast will be chosen to support OLYMPE BRADNA and RAY MILLAND in "SOUBRETTE." Direction will be placed in the capable hands of ANDREW STONE, who showed in "Stolen Heaven" that he can get away from formula and bring a story to the screen with imagination and "differentness."

OLYMPE BRADNA and RAY MILLAND

in

"Soubrette"*

* TENTATIVE TITLE

Directed by ANDREW STONE

"SOUBRETTE"... and OLYMPE BRADNA to receive tremendous national publicity build-up!

Miss Bradna is one of the most promising stars on the Paramount roster. Fans everywhere flocked to see her on her recent triumphal personal appearance tour on behalf of "Stolen Heaven." Another intensive publicity campaign is now being devised to further build her up with the public. This calls for special newspaper and magazine treatment. Theatres will tie in with human interest trailers that will sell her to the public as the star of "Soubrette." These trailers will be furnished gratis by Paramount.



"'MEN WITH WINGS' is the ace air picture of all time!"



MILTON S. KUSELL
District Manager: New York, Brooklyn, New Jersey, Albany, Buffalo, Philadelphia, Washington

GREATEST AUDIENCE PICTURE EVER PRODUCED ! . . . *in Technicolor*

"MEN WITH WINGS" is epic drama, breathless adventure, an exciting love story, and the mighty history of a mighty industry combined in one grand, glorious screen adventure! ***And it's all photographed in the newest*** **TECHNICOLOR...** ***the first time in the history of the screen that an air picture has been filmed from the sky in color!***

It took vision, courage and leadership to translate the amazing script of "MEN WITH WINGS" to the screen. It also took a budget of well over $2,000,000! For "MEN WITH WINGS" is the story of the aviation industry from the pioneering days of the Wright Brothers to the super planes of the present and the fantastic ships of the future!

High-Powered Publicity and Exploitation

ORGANIZED YOUTH GROUPS . . . comprised of many millions of youngsters—boys and girls up to eighteen years of age—vitally interested in aviation, will cooperate actively all over the country on "MEN WITH WINGS."

NATIONAL MAGAZINE ADVERTISING in a large list of big circulation weekly and monthly magazines will take the story of "Men With Wings" into every home.

BILLBOARD POSTING will supplement magazine advertising campaign in all important key cities in the United States. Every avenue for newspaper and magazine publicity will be intensely covered.

"FLYING CIRCUS" will be routed around to a list of selected cities to put on "dog fights" and other stunts.

COMMERCIAL AIRLINES will do all in their power to cooperate.

CONTESTS will be arranged for school and college participation, with prizes to be awarded by Paramount.

WILLIAM A. WELLMAN

directed "MEN WITH WINGS." Without this ace director at the controls, this air saga could never have been made. Wellman, himself a noted war flyer, gave it everything he had, even to the extent of working himself into the hospital. He gave the industry its first big air picture—"Wings." It is only fitting that he give it its last vital air epic. It will be impossible for the future to equal "MEN WITH WINGS," let alone surpass it. Wellman himself couldn't do it!

"MEN WITH WINGS" boasts every kind of plane, from the early crates of 1903 to the modern bombers. The world's greatest stunt flyers and daredevils were brought to Hollywood to work in the picture. They fly real planes, do real stunts, risk their lives dozens of times daily so that the Technicolor cameras could record for all time the thrills that they furnished.



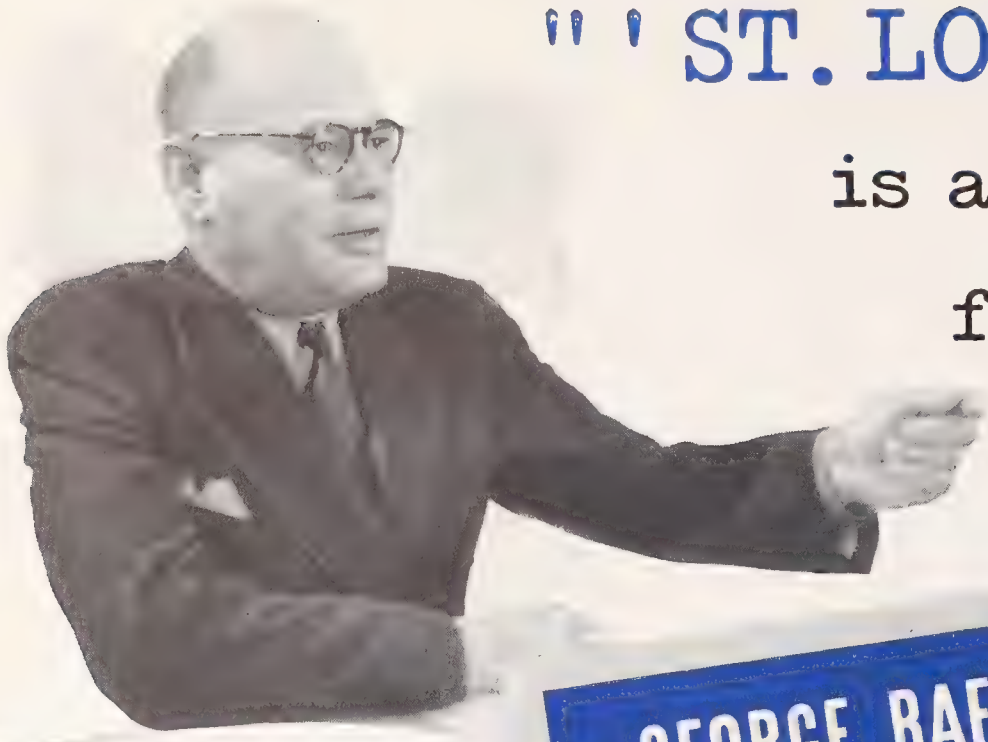
THE CAST

turns in memorable performances under Wellman's inspired direction. You'll see a new **FRED MacMURRAY** and **RAY MILLAND** will surprise you. **LOUISE CAMPBELL,** a newcomer to the screen, will establish herself as a marquee name overnight. The supporting cast includes Andy Devine, Lynne Overman, Porter Hall, Walter Abel, Virginia Weidler, Donald O'Connor.



"MEN WITH WINGS" . . . *will soar to unprecedented box-office heights!*

"'ST. LOUIS BLUES'
is a smash picture
for any theatre!"



RALPH C. LI BEAU,
District Manager,
Kansas City, St. Louis,
Omaha, Des Moines





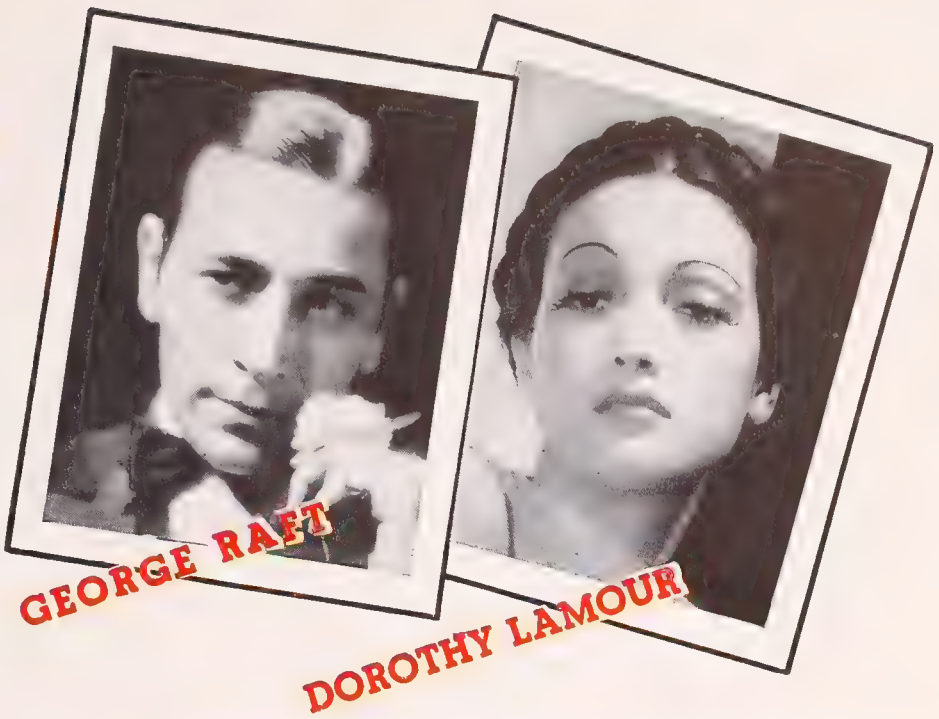
"You've spotted a real winner, Ralph!"

When a picture has a whale of a story . . . a swell title...and a cast of box-office favorites to give it all the dramatic punch that it deserves...that picture is destined for success. Particularly is this true when the direction is placed in the hands of a showman whose name is synonymous with screen entertainment.

• **THE STORY!** "ST. LOUIS BLUES" is a modern, up-to-the-minute showboat type of tale...recounting the lives and loves of the folks who travel down the inland rivers, bringing thrills and song and drama to the natives along the banks. It's a human story, with real characters, in situations that make their appeal to every class of audience! What's more, the title on the marquee immediately SELLS the picture for what it is... swing, rhythm, romance and melody! It's a PRE-SOLD title . . . for it's so inescapably tied up with a song that will never die!

• **THE DIRECTOR** is RAOUL WALSH, and he doesn't have to be sold to anyone in the industry. Going as far back as "The Big Parade," his pictures have been consistent money makers. He directed the first big money-making "Artists and Models." Walsh, himself, states that "ST. LOUIS BLUES" will top anything he's done in the recent past.

. . . . **GEORGE RAFT and DOROTHY LAMOUR** top the high-powered cast of "St. Louis Blues." Raft plays the owner of a showboat, Lamour plays an actress—stranded and in trouble. Rated on their co-starring performances in "Spawn of the North," this pair of names on the marquee represents audience pulling power at its best. In supporting roles are such popular favorites as Tito Guizar, Elizabeth Patterson, William Frawley . . . and Maxine Sullivan!





Inimitable songstress who created a furore with her new style of melodious swing arrangements of old classics. Her name "out front" will sell plenty of tickets! *Who hasn't heard her swing "Loch Lomond"?*

And talking about "SWING!"... wait till you hear the new type of "swing" music to be introduced for the first time in "St. Louis Blues"! This is a melodious and rhythmic form of "swing" originated by Boris Morros, musical director at the Paramount Studios. He achieves new effects through novel instrumentation. You're going to hear a lot about this new music craze! Because it's "sweet and simple," music lovers as well as "cats" and "jitterbugs" will go for it!



MUSIC . . . Nation's leading tunesmiths and lyric writers—Hoagy Carmichael, Leo Robin, Ralph Rainger, Sam Coslow, Ned Washington, Burton Lane, Frank Loesser — have written songs to be featured during the action of "ST. LOUIS BLUES." Among numbers nation will soon be hearing out of picture are "Kinda Lonesome," "The Nearness of You," "I Know What Aloha Means," "Junior," "The Beat of My Heart Is a Rhumba," "Sombrero."

Showmanship Advertising and Exploitation!

A newspaper and magazine publicity campaign of large proportions has already been started on the picture. By the time "ST. LOUIS BLUES" hits the screens of theatres, news about it will have permeated into every section of the country. Elaborate premiere in St. Louis with wire and syndicate coverage to all parts of the nation will start the point of sale publicity rolling.

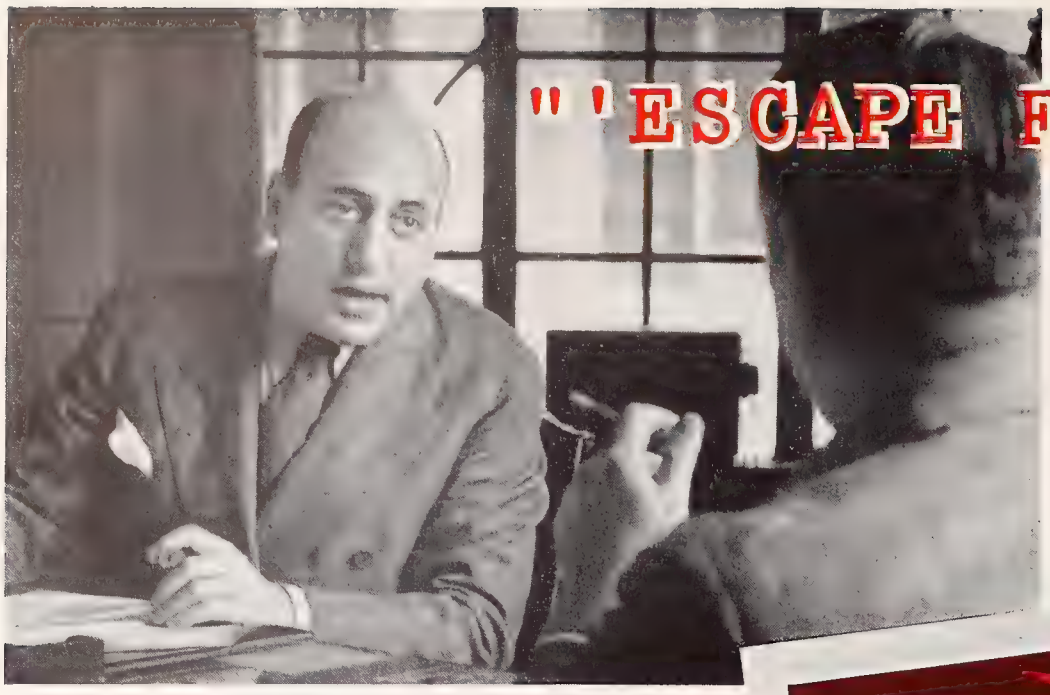
Press Book will contain many showmanship ideas on how to SELL the picture to the public. Replete with up-to-date advertising, newspaper features, special art ideas, contests, and plans for making the lobby and front do some real SELLING.

Radio will broadcast the music, with plugs over national hookups by Dorothy Lamour and Maxine Sullivan.

Phonograph Record Companies will go to town with window display material and other sales helps in every city.



"ST. LOUIS BLUES"... *bound to be a top grosser!*



"'ESCAPE FROM YESTERDAY

is action-drama at its best!"

HARRY GOLDSTEIN,
District Manager: Cleveland,
Pittsburgh, Cincinnati



TENTATIVE TI

Here's a picture built around a theme that is NEW to the screen! It's a two-fisted human drama of a father and a son old enough to be his rival . . . in love, in life, in loyalty and patriotism.



Picture
AKIM TAMIROFF
as an ex-Cossack, transplanted to this country, who becomes a modern, motorized cattle thief. (He's rough, tough, yet plenty human.)



Picture
FRANCES FARMER
as the third side to a strange triangle . . . she's the girl the men scrap over, for the old Cossack has a roving eye! (Miss Farmer's best.)



Picture
LEIF ERIKSON
—a virile, six-foot-three bundle of emotions and loyalties, as the son who hasn't seen his father since boyhood. (A real he-man role.)

Then picture these characters in sequences that breathe thrills and suspense, that pile conflict upon conflict, until the red corpuscles start a-singing in the blood . . . and you get some idea of the type of action picture we have in "ESCAPE FROM YESTERDAY."

THE STORY

of "ESCAPE FROM YESTERDAY" is terrific in its emotional appeal and dramatic implications. Conflict between father and son, because of the barbaric resentment of the ex-Cossack for any sort of restraint, Government or otherwise. In difficulties with the authorities, the father is sent to prison. The son joins the cavalry, learns the meaning of devotion, discipline and loyalty in spite of his unbridled Cossack blood, and is torn between helping his father escape and keeping faith with the oath he swore. The appeal of Americanism is strongly developed.

If ever a star deserved a story like "ESCAPE FROM YESTERDAY," that star is AKIM TAMIROFF. Recognized as one of the greatest character actors on the screen, his portrayal of the old Cossack will rank alongside his Chinese general in "The General Died at Dawn" and his pirate gunner in "The Buccaneer."

ALFRED GREEN, one of the screen's respected craftsmen, directed "Escape From Yesterday." He is a past master in the handling of emotional material and tensely dramatic situations. He will be remembered for his most recent successful "Thoroughbreds Don't Cry."





FRANCES FARMER most publicized actress of the year—has been chosen to play the feminine lead. She returns to the screen after a long run in the successful stage play "Golden Boy." Critics raved about her performance!

LEIF ERIKSON (husband of Miss Farmer in real life) handles the virile role of the ex-Cossack's son. He spent an entire season on the Broadway stage in "All the Living," and returned to the studio for the opportunity to play in "Escape From Yesterday."

Publicity and Advertising

FATHER AND SON ORGANIZATIONS will get solidly behind "Escape From Yesterday," because of the way in which the father and son angle is handled. The picture will be screened for such groups as well as for CIVIC AUTHORITIES, WOMEN'S CLUBS, AMERICAN LEGION, Federal and State officials and others who are spreading the gospel of Americanism. BOY SCOUT organizations will be tied in.



"ESCAPE FROM YESTERDAY" adds up as one of the greatest heart-tug pictures to be released in many a season!

THE TOP PROFIT MAKERS FOR 1938-1939 COME TO YOU FROM PARAMOUNT

Paramount Pictures

ROOSEVELT APPROVES STUDY OF PLAN FOR GOVERNMENT IN PRODUCTION

Would Form Two New Federal Divisions, One for Motion Pictures, the Other for Radio, Under Emergency Council

The United States Government, on authorization of the President, is considering entering the production and exhibition of motion pictures and radio broadcasting for the dissemination of "propaganda" on government activities.

The project would take the form of two new government divisions, one each for films and radio, as part of the National Emergency Council. To what extent the government would compete with the motion picture and radio industries, if at all, has not been made clear.

That the government is visualizing government theatres showing government films and government radio studios broadcasting government propaganda became known on Monday in Washington following the disclosure that such a plan had been outlined to President Roosevelt before his departure on his present speaking tour, and apparently he had given his approval of a study looking toward the setting up of the new divisions in the NEA.

Most of the countries on the European continent, and others elsewhere, already are making wide use of both films and radio to teach and preach socalled "cultural" information to their nationals, particularly in Nazi Germany, Red Russia and Italy.

Would Coordinate and Expand

While the Washington plan would coordinate all motion picture and radio activities of all government departments—which activities are now spread over all branches in a confusing network—thus streamlining for efficiency, the new plan, it is expected, eventually would result in a more ambitious effort to publicize government activities than anything yet attempted.

Disclosure of the study of such a project follows many vigorous protests by anti-New Dealers in Congress that Federal funds reputedly "ear-marked" for relief were being used by the Government to produce films, described as "propaganda," showing progress of the various Administration "alphabetical-agencies"; TVA, WPA, Resettlement Administration, et al. The attacks have been made both on the floors of Congress and elsewhere, over a long period. They began during the last Presidential campaign when Administration opponents charged that government-made films describing workings of the "alphabetical agencies" were being used for direct campaigning purposes.

As Washington viewed the proposal this week, it saw the Administration circumventing the difficulties experienced when regular theatre owners refused to exhibit the government-films of the Presidential campaign period.

Would Equip Studios

Once in control of the film and radio activities, the NEC would equip motion picture and radio studios, develop its own staffs of technicians, trained radio announcers, script writers and workers for other branches involved.

A "skeleton" staff, headed by Pare Lorentz, already has been transferred to the Emergency Council from the Resettlement Administration. Mr. Lorentz will be remembered as the

(*Continued on following page, column* 1)

Government's Use of Films for Political "Propaganda" Is Attacked at Capital

Motion picture and radio publicity of the Federal Government is carried on with a flagrant disregard of law and in such a way "as to contravene good public morals and the impartiality and objectivity which the citizen has a right to expect from his Government," it is charged by Representative Paul W. Shafer (Rep.) of Michigan.

Airing his views in a post-session edition of the "Congressional Record," the Michigan Congressman cited an act of 1913 prohibiting the payment of salaries to publicity experts unless specific appropriations were made for that purpose, and alleged that, to circumvent that law, many government agencies were camouflaging their publicity agents as "special assistants," "directors of information" and the like.

Spreading Propaganda by Films

"The radio has been rendered more useful by a ruling by the Federal Communications Commission classifying Government programs as 'educational.'

"The motion picture, with Pare Lorentz' 'Plough That Broke the Plains' turning the furrow, is widely used to further the principles, purposes and reputation of Resettlement—now Farm Security Administration — Social Security and WPA and particularly Federal Housing.

"The Government is using the movies extensively to spread propaganda," he charged. "For example, on October 27, 1936, the National Archives reported that Federal Government departments had on hand more than 15,000,000 feet of motion-picture film, constituting more than 533 different films.

"The Department of Agriculture has issued by far the greatest number, 307. During the fiscal year 1936 the Department of Agriculture employed 23 persons in the production of motion pictures at a cost of $100,000. In the distribution of these films it employed 14 persons. In addition, the department spent $22,000 on films made by the Civilian Conservation Corps. The Department of the Interior is the next largest producer, with more than 55 films. During he fiscal year 1936, it spent approximately $68,000 producing movies.

Seven Films Cost $33,000

"Probably one of the most spectacular films produced by a Government agency was 'The Plough That Broke the Plains,' which cost more than $40,000. The Federal Housing Administration in 1936 produced films costing $33,000. In the entire Government approximately 23 persons are engaged in distributing —not producing—motion-picture films."

Radio also is used freely, the Congressman continued. The Federal Housing Administration spent more than $28,000 in 1936 preparing broadcasts used by more than 300 stations, he declared, and in the same fiscal year the Office of Education in the Department of the Interior spent $54,000 preparing broadcasts, and the Resettlement Administration spent $28,600.

"The Brookings Institution estimates that the total annual cost of motion pictures produced by the Federal Government is in excess of $200,000, and that the annual cost of paid radio programs is more than $150,000," he said. "With reported annual salaries of publicity employees at approximately $602,000, it is safe to estimate that the total cost of publicity put out by the Federal Government is well over a million and a half dollars."

Charges Contravention of Laws

However, he continued, all figures on such expenses are merely guesses, since some of the Federal agencies consistently have refused to disclose the extent of their publicity activities. The most secretive of these agencies is the WPA, which is known to spend very large sums on publicity of all kinds.

Furthermore, he charged, a highly efficient technique has been developed for the distribution of news releases, radio talks and motion pictures at times and in places where they will be most effective as a means of "editoralizing the news"—and in many instances, he alleged, there has been deliberate distortion, falsification or suppression of facts.

PLANNING EDUCATIONAL PICTURES

(*Continued from preceding page, column* 1)
producer of the government's recently widely-exhibited "Plough That Broke the Plains" and "The River," both Resettlement films.

Funds for the new work are expected to be allocated by the President in the near future through the Works Progress Administration.

In the field of motion pictures, the Government already is understood to be planning the production of educational films for use in schools and colleges to meet an alleged complaint that there is a serious lack of such material now available.

In radio, the Government would embark upon a definite "propaganda" program of broadcasts for South America, to offset German and Italian propaganda in that area.

In developing its new "propaganda" plans, the Administration has based them largely upon legislation which was introduced—but not enacted—during the last session of Congress for the creation of a central Federal motion picture agency in the Government Printing Office, to coordinate all film activities of the Government, and for the establishment of a Federal broadcasting station, either on the West Coast or in Washington.

"Publicity Plants"

Labeling the contemplated film and radio divisions as sources for "publicity plants" by the U. S., the New York *Herald-Tribune* said this week that the idea is intended to "promote extensive use of the air and screen to spread information on the government."

Groundwork for both those activities already has been laid. In the motion picture field, the Government establishments have several hundred films of what Adminstration leaders call an educational type, which others describe as "glorifying" the WPA, the Housing Administration, Resettlement Administration, Social Security Board and other New Deal agencies.

In radio, the Government has a new and completely equipped studio layout in the comparatively new Interior Department Building. Initially, the studio will be used for Government broadcasts which are carried by the networks, but all the necessary equipment is said to have been installed for its use with a Government transmitter, should a station be built.

Opening Broadcasting Studio

Until now the government has had no central moving picture production and distribution agency and it has used the commercial radio chains for its radio programs. Within a week or ten days the Interior Department intends to open the broadcasting studio on top of its new building. Although the building has been in use for more than a year, the existence of the radio station was unnoticed until word leaked out not long ago that it would soon be ready.

A score of government departments and agencies have been using radio and motion pictures. Besides the Resettlement Administration's two films, "The Plough that Broke the Plains," on conservation, and "The River," on flood control. The Department of Agriculture's "Farm Hour," and the office of Education's series of coast-to-coast educational broadcasts have attracted attention.

The conception of a central agency of propaganda grew out of the President's reputed dissatisfaction with the uneven quality of the output of the departments. Few of them have staffs trained to prepare radio scripts or to make or distribute films, and only the Resettlement Administration produced pictures which exhibitors would show.

Proponents of the project are expected to disclaim a desire to put the government into competition with commercial radio or motion picture studios. Its programs, it was explained, would be devoted to government activity. In time, it was suggested, the government pictures, which might also deal with educational, historical and scientific themes, "could be made interesting enough to command booking fees," the New York *Herald-Tribune* reported.

An obstacle is the reluctance of department heads to relinquish existing funds allocated, for radio and screen publicity. Proponents of the centralized agency hope to overcome this by providing for co-operation with the departments.

Radio programs have been used extensively by the Federal Housing Administration, the United States Housing Authority, the Department of Agriculture, the Social Security Board, the National Park Service and the Bureau of Education. The F. H. A. has had success in stirring up interest in its building loan program. The social security program has used radio and motion pictures to explain old age and unemployment benefits legislation.

Council Given New Lease on Life

The National Emergency Council was designated to make the study because it has been acting as a coordinating agency for the government's emergency activities and has developed extensive press-intelligence service for the use of congress and the departments, the intelligence division clips 400 newspapers daily and hundreds of magazines, and has amassed 4,000,000 clippings.

The agency was given a new lease of life in June by the President, although he previously had ordered its liquidation by July 1st. No explanation was given for the rescinding of the liquidation order.

Under the direction of Lowell Mellett, who recently was named director, the NEC has started new activity. By order of the President it has begun a study of economic conditions in the South, with a view to drafting recommendations for coping with what the President called a few days ago the "Nation's No. 1 economic problem."

Advocated by Voorhis

WPA production of educational films, as a means of relieving unemployment in the motion picture industry, was advocated last month in Washington by United States Congressman H. Jerry Voorhis, Democrat, California.

Uneven production schedules, which call for the completion of a large number of pictures at one time of the year while at another period activities are almost at a standstill, is one of the major reasons for unemployment in Hollywood, Mr. Voorhis declared.

Establishment of work projects and extension of the WPA theatre project to include production would do much to solve the problem, the Congressman declared.

The latter, he explained, would permit the employment of idle film labor in the making of pictures in a field which the Goverment has long neglected.

"There is no doubt that visual education has certain great advantages over ordinary methods of instruction," he declared, "and I believe that if the Federal Government were to produce moving pictures which would enable school children to see with their own eyes a reenactment of the birth and growth of our country, its various geographic aspects, and its variety of industrial and agricultural pursuits and processes, it would not only be a sensible step forward in educational technique, but would also give future generations of Americans a love for their country and pride in its traditions and ideals which some people are afraid are now in danger of being lost.

"Once this project is established it should in a short time be almost, if not completely, self-liquidating and self-supporting. There would be no need for fabulous salaries or million-dollar bonuses paid out to executives. By eliminating that drain on the income, it would probably be possible to charge a comparatively small admission and still take in sufficient funds to pay for the cost of the project and provide the workers involved an adequate living wage."

SECURITY BOARD URGES ACCURACY

With employers' quarterly old-age insurance reports due August 1st, the Social Security Board this week pointed out that businessmen can save themselves unnecessary work and help their employees get the benefits due them, by avoiding errors in reporting wages.

The return covers employees' wages for April, May and June. It is the second quarterly report to be made on the new Form SS-1a put into use in 1938 in place of the three forms used in 1937. Taxes are payable at the time of filing the quarterly return. This new procedure for wage reports helps materially to simplify the work required of employers, according to the board.

Ordinarily, the due date for the report is the last day of the month following the quarter for which it is filed. However, since July 31st falls on Sunday regulations provide that the report may be filed on the following business day.

MGM Foreign Personnel In New York on Visit

Another contingent of the Metro-Goldwyn-Mayer foreign sales department arrived in New York this week as a prize in a sales contest. The party includes R. Gerbert, circuit sales manager at the London office; Alfred G. Neville, Dublin branch manager, and Arthur J. Whetter, Liverpool branch head.

Forty members of the foreign field sales staff were given the trips which also includes a visit to Hollywood. About 15 are still to arrive.

Shirley Temple's Tour

Shirley Temple continues her triumphant tour with a visit to the White House last week where the President quit work to entertain her; Secretary of the Treasury Morgenthau turned aside from fiscal problems to spend considerable time with her and in New York Mrs. Roosevelt invited her to Hyde Park and devoted practically the entire day to her entertainment. On Sunday Governor Lehman and Mrs. Lehman entertained her at their home in Purchase, N. Y.

NLRB'S HOLLYWOOD WRITER ELECTION HEADS TOWARD BATTLE IN COURTS

Protests Filed by Nine Studios; Similar Action by Nine Others Awaited; Denied Opportunity to Check Eligibility, Is Claim

The first step toward an indicated court battle over the National Labor Relations Board's conducting of an election among film writers was taken by studios this week when they filed formal protests against the election which showed the Screen Writers Guild overwhelmingly favored over the Screen Playwrights.

Protests were filed by nine of the eighteen studios affected by the election and Dr. Towne Nylander, regional director of the NLRB, indicated that he expected the remaining nine companies to enter their protests before July 16th, the deadline for entering objections.

All protests received to date are based on the claim that the studios had no opportunity to check whether the writers voting in the elections were actually on the studio payroll June 4th, as required by the conditions of eligibility.

Paramount and Twentieth Century-Fox were the first studios to challenge the legality of the election which was held June 28th (MOTION PICTURE HERALD, July 2nd). Additional protests then were filed by Universal, Metro-Goldwyn-Mayer, Republic and RKO.

Denies New Hearing Plan

Dr. Nylander denied reports that a new hearing would be held in Hollywood and said his intermediate report, together with all protests, would be forwarded to Washington on July 16th, after which certification of the agency is expected to follow.

Thereupon, the studios, which repeatedly have announced they will not recognize the NLRB decision as binding, will be free to file an appeal with the circuit court of appeals, ninth district, San Francisco.

The NLRB decision on the Guild-Playwright dispute and the election is considered of major importance by the studios because they cleared the way for hearings on almost 100 other labor cases involving the motion picture industry which have been held in abeyance in the Los Angeles Regional Labor Board office pending a decision by the National Board on the status of the industry in interstate commerce.

Question Authority

It is the studios' contention that the NLRB had no authority to order the election. The 18 studios affected by the election order are Republic, Universal, Warner Brothers, MGM, Twentieth Century-Fox, Selznick International, Hal Roach, Samuel Goldwyn, Columbia, Paramount, RKO, Monogram, Darmour, Walter Wanger, Trem Carr, Major, B. P. Schulberg and Grand National.

Meanwhile, the Screen Writers Guild has gone ahead with its plans. At a meeting last week, the executive board of the organization approved additional clauses to be inserted in the proposed contract to be submitted to producers when the SWC is certified by the NLRB as the writers' bargaining representative. Final action on the agreement, which was drafted by a committee headed by Ralph Block, is now pending.

Should the NLRB consider the studios' protests valid, a hearing to determine whether the election was conducted properly probably would be held. Should the board then certify the Guild as bargaining representative and should the studios carry out their threat of refusing to recognize the Guild, the latter organization's next step would be the filing of charges with the NLRB asking that the producers be forced to bargain with it.

Playwrights Deny Jurisdiction

Screen Playwrights, which this week re-elected its officers and directors, continued to maintain that the NLRB has no jurisdiction over writers and that the organization's contract with producers is valid. Officers of the SP are John Lee Mahin, president; William Conselman, and Beth Meredith, vice-presidents; Bert Kalmar, secretary; Walter DeLeon, treasurer; Waldmar Young, Grover Jones, Casey Robinson, Howard Emmet Rogers, Rupert Hughes, Rian James and Patterson McNutt, directors.

Hearing Set for Monday

Dr. Nylander this week set next Monday as the date for a hearing on a motion to dismiss the application of Studio Utility Employees, Local 724, for certification as exclusive bargaining agent at the Republic studio where, it was charged, workers had been notified they must join the International Alliance of Theatrical Stage Employees by July 2nd.

Dr. Nylander announced the date for the hearing after conferring with L. C. Helm, signer of the petition; Harland Holmden, international vice-president of the IATSE, and Harold Smith, IATSE business representative.

"The idea of the IATSE trying to take over all studio workers has been greatly exaggerated in press reports," Mr. Holmden declared. Only eight of the 75 studio utility employes at Republic had been referred to in the IATSE manifesto and these only because in the course of their work they occasionally had overstepped boundaries and performed services properly in the province of the IATSE men on the lot, Mr. Holmden added.

LABORATORY UNION SEES CLOSED SHOP

The resolution calling for an International Alliance of Theatrical Stage Employees label on all films, adopted at the union's convention in Cleveland recently, "will lead to a closed shop situation throughout the laboratory industry in a short time," officials of Motion Picture Laboratory Technicians Unions, Local 702, said this week.

For the first time, the IATSE went on record as declaring that "film bearing the IATSE label be processed only in laboratories under the jurisdiction of the IATSE." This provision was added to the "label" resolution at the request of the laboratory union.

While officials of the Alliance agreed to invite Local 702 to negotiate contracts with the major companies at the basic agreement conferences which may be held this year, the union is proceeding with negotiations on its own before basic agreement revisions are discussed.

Canadian Censors Inspected 2,474 Films in Year

The American Consul General at Toronto, Canada, reports that the Ontario Board of Motion Pictures and Theatre Inspection Branch recently submitted its report for the fiscal year ended March 31, 1938. In this report the board noted its examination of a total of 2,474 films, features and short subjects of which 2,380 came from the United States and 77 from Great Britain. One originated in Russia and the remaining 16 were produced in Canada.

The board rejected four of the films submitted, three being from the United States and one from Russia. Of the films finally approved, 18.4 per cent of those from the United States were subjected to alteration, while 49.4 per cent of those from Great Britain were approved after alterations.

The board states that during the past several years a substantial decrease has occurred in the portion of films amended or rejected by the board. This is attributed partially to the effective operation of the Production Code Administration adopted in 1930, which was designed to insure high standards in taste and morals in motion pictures. In the fiscal year 1937-38, 80.4 per cent of all films submitted were approved without alteration, whereas in 1933-34 only 60.6 per cent were so approved.

Films from Great Britain submitted to the board during the fiscal year totalled 77, as compared with 127 in the fiscal year 1936-37. While the number of American films submitted in the fiscal year 1936-37 is not shown in the report for that year, a substantial increase occurred in 1937-38, as indicated by the total of 2,474 films examined, compared with 2,107 in the previous fiscal year.

In its report the Ontario Board of Censors defined its censorship policy as follows:

"In reviewing these films the board has followed as closely as possible its rules which prohibit ridicule of a religious sect or the characteristics of any race of people; the presentation of subjects tending to debase morals; loose conduct between men and women; bar room scenes and excessive social drinking and suggestions which can be construed as providing instruction in crime; prolonged and passionate love scenes when suggesting immorality.

"The board also points out that social, political and economic changes of worldwide significance present a more complicated problem in censorship than those created by the enforcement of the rules referred to when it is understood that the film is one of the most powerful agencies at the disposal of the propagandist who is anxious to disseminate views and opinion contrary to the democratic outlook of the Canadian people."

Cooper Donates Fellowships

J. H. Cooper, theatre owner with houses in Nebraska, Colorado and Oklahoma, has presented two fellowships, each amounting to $500 each year, to the University of Nebraska in the form of a $25,000 endowment in honor of two former business men of Lincoln, Neb.

FEDERAL COURT RULES BLOCK BOOKING IS UPHELD BY LAWS OF THE LAND

District Judge in Los Angeles Cites Problems of Production and Distribution, Says "The Law Is Severe but It Is the Law"

If block booking in the motion picture industry, which requires exhibitors to take out a yearly license from distributors to a block of titles representing pictures to be produced during the year instead of being allowed to choose certain special titles, is to be done away with; it will have to be done, if at all, through national legislation rather than through court action under the laws as they stand now. This is the practical effect of a decision rendered this week by United States District Judge Leon R. Yankwich, in Los Angeles, sustaining a demurrer interposed by Paramount Pictures, Inc., to the complaint filed by Oxnard Theatres, Inc., and 19 other exhibitors.

The action originally began in the superior court in Los Angeles in October of last year. It was transferred to the federal court. It originally charged fraud and violation of the California anti-trust law, known as the Cartwright Act.

Judge Yankwich, in an opinion filed on January 31, 1938, declared, following a ruling he himself had made in 1931, when a judge of the superior court of Los Angeles county, that the Cartwright Act was unconstitutional. A second complaint was filed which was attacked by the distributor. The plaintiff abandoned it and confessed demurrer. A final attempt was made and it was agreed between the exhibitors and the producer that a new complaint would be filed in just one of the cases and submitted for a final ruling with the understanding that the ruling on it would apply to all the cases.

Second Amended Complaint

The second amended complaint was filed in the case brought by Oxnard Theatres, Inc., operating the Oxnard and Boulevard theatres at Oxnard, Cal., against Paramount Pictures, Inc.

In this complaint the charge was made that during the year 1926 and 1937 the defendants represented through their agents that they would deliver a special group of motion pictures consisting of: "Souls at Sea" with Gary Cooper and George Raft; "Artists and Models" with Jack Benny, Ida Lupino, Richard Arlen, Gail Patrick; "Angel" with Marlene Dietrich, directed by Ernst Lubitsch; "High, Wide and Handsome" with Irene Dunne and Randolph Scott; "Spawn of the North" with Carole Lombard, Gary Grant, Randolph Scott, directed by Henry Hathaway, who did "Lives of a Bengal Lancer" and "Trail of the Lonesome Pine"; "The Count of Luxembourg" with Irene Dunne, John Boles, W. C. Fields and Frank Forrest. Frank Lehar's world-famous operetta with the original glorious Lehar music; "The Barrier" with Jimmy Ellison, Jean Parker, Randolph Scott, Frances Drake, Bob Burns, George Bancroft; one additional motion picture starring Marlene Dietrich; one additional picture starring Harold Lloyd; one additional picture starring Claudette Colbert; and one additional motion picture starring Gary Cooper.

Alleging that this promise was made without the intention to perform, and that during the season the pictures were not delivered but offered at a higher price the following season, each of the plaintiffs seeks damages in the sum of $5,000. The total damage as to all exhibitors would amount to $100,000.

Judge Yankwich declared he was bound to follow the law on the subject as laid down by the supreme court of California. He held that because the written contract divided pictures as to which there could be and those as to which there could not be substitution, by the distributor, the promise to the contrary made before it was entered into could not form the basis of a charge of fraud.

The opinion says:

"These clauses relate to the very matter of the fraudulent promises alleged to have been made. The two cannot co-exist. The contract as written provides specifically that while the agreement is made with relation to certain motion pictures, contingencies might arise which might cause the distributor to substitute other motion pictures for the motion pictures promised. So it reserved the right to make substitution.

"These substitutions the exhibitor must accept. When the right to substitution is not reserved, the motion pictures are designated 'no substitute.' It is as clear as can be that by their agreement the parties divided the motion pictures which were the subject of the contract into two groups. As to one group the producer-distributors retained the right of substitution. Once the right is exercised, the exhibitor had to accept the substituted motion picture. The other group was one as to which the right of substitution was not reserved. As to these, the exhibitor was not bound to accept the substituted pictures, but had the right to reject them.

Notes Production Problems

"One can readily surmise the motive behind such an agreement. The period of the contract is one year. The difficulties attending motion picture production, the personal elements which can enter it, the availability of a particular star, or of a particular director at a particular time, the proper atmospheric conditions, the availability of suitable locations, the contingencies arising out of possible disagreement between star and director, or star or director and producer and the like, would call upon the distributor even if, he were not, as is evident here, a subsidiary of the producer, to exercise caution, and to protect himself against contingencies which might make it impossible for the producer to produce a particular picture. After a picture is produced, marketing problems might arise. One can see why a producer might hesitate to release a certain picture at a particular time because of a specially outstanding production might be occupying the public attention and might warrant withholding release for general distribution of a special feature. But even if we assume, as charged, that the object was mercenary, that the distributor sought to reserve to himself the right to defer public exhibition of certain designated motion pictures in order to obtain higher prices for the same, whatever might be said of the ethics of such procedure, no legal principle stands in the way of exacting such a condition."

The opinion concludes:

"The law is severe, but it is the law. The license agreement under consideration covers specifically the eventuality of non-release or non-delivery by providing the right to substitute as to certain productions. The representation charged to have been made would turn, as pointed out in the prior opinion, an *optional* promise into an *absolute* promise, without the reserved right of choice or election, through substitution.

"Under the principles discussed in the prior case and additional authorities here cited, this cannot be done."

Judge Yankwich sustained the demurrer and ordered all the cases dismissed.

Messrs. Neblett, Warner and Macdonald appeared for the plaintiff. Messrs. O'Melveny, Tuller & Myers represented the defendant.

ATTENDANCE RECORD SET BY JAPANESE

According to the Department of Home Affairs, more than 300,000,000 *people in Japan saw motion pictures in* 1937, *setting a new record, according to the Motion Picture Division of the Department of Commerce. Tokyo Prefecture headed the list with an attendance of* 59,317,122.

The rest in order, are: Osaka, 39,024,224; *Hyogo,* 16,501,194; *Fukuoka,* 15,203,646; *Kyoto,* 14,481,072; *Aichi,* 12,986,540; *Okayama,* 10,837,562; *Kanagawa,* 9,960,562, *and Hiroshima,* 5,104,827.

The report was published by the Japan Advertiser, Tokyo, and submitted by the office of the American Commercial Attache in Tokyo. The Japan Times and Mail, Tokyo, released a report that the total number of paid admissions in 1937 *was* 263,000,000, *or* 60,000,000 *more than in* 1936. *It was pointed out that this increase was contrary to expectations because of the hostilities in China.*

"Cowboys" Whoop It Up Along Broadway

As part of a publicity stunt for the Cosmopolitan picture, "Cowboy from Brooklyn," which opened at the Strand, New York, Wednesday, an 1836 New Hampshire stagecoach rolled up Broadway and came to a halt in front of the theatre.

Aboard the coach were six "cowboys," three of the "Wild West" type and three of the Brooklyn variety. Their six hour trip over the hot pavements was made to the accompaniment of numerous whoops and shouts. A banner on the coach announced: "We are cowboys from Brooklyn invading Manhattan."

Texas Officials To Attend Premiere of "Texans"

A group of government officials headed by James V. Allred, governor of Texas, will attend the world premiere of Paramount's "The Texans" at the Majestic Theatre, San Antonio, Friday night. In the group will be James E. Berry, lieutenant governor of Oklahoma; Senator J. Manley Head of Texas; William Lindsay, lieutenant governor of Kansas, B. L. Callahan, mayor of Bilene, and L. C. Griffith, head of the Griffith Amusement Company.

HOLLYWOOD GOES COLOSSAL ONCE AGAIN AS MGM PRESENTS "MARIE"

Returns to Happy Abnormal When 25,000 Cram Environs of Carthay Circle at Lunch Box Premiere of Shearer Film

by WILLIAM R. WEAVER
Hollywood Editor

(*Showman's Review of "Marie Antoinette" appears on page 52, this issue.*)

Colossal days are here again. Happy Hollywood is back to abnormal.

The power and the glory have been demonstrated, as before, and as never before, bigger and better.

The art, the industry, the nation, maybe the world, are saved. We have "turned the corner" on a skyrocket—as proclaimed, demonstrated, proved by the altogether titanic prevue opening of "Marie Antoinette," Friday night at the Carthay Circle.

The campaign began in accelerating crescendo weeks ago and culminated in the demonstration of the opening night when not less than 25,000 a-motor and a-foot assembled in a boiling conclave of gaping to glimpse the coming and going and the illuminated exterior of the sacred auditorium where beauty, splendor and glamor and power sat to see each other and the unwinding of a tale of a queen of France.

The demonstration began in hot midmorning in the spectator's area and the gala event moved on through its spectacular phases through afternoon, evening and night, ending only at last when at 5 o'clock the last lights went out at the Trocadero, scene of a sequel party given by Louis B. Mayer.

One can deduce without much effort that the proceedings were of competent design to tell the assembled public, the hundreds of Hollywood correspondents of the world press, and the industry of elsewhere, something in answer to recent comments and censures concerning the production community and its works.

So the occurrences of this ermine-edged evening of July 8, 1938, were none of them of an accidental nature. The pretext was a queen of France, but the job was by an ace of publicity, Howard Strickling, long famed for his operations under the industry generalship of Mr. Mayer.

The fascinated peasants and burghers bearing lunch boxes began to assemble in the 4,000 bleacher seats provided at 11 A. M. and they sat until 1:15 o'clock Saturday morning when the more resolute of the invited guests succeeded in extricating their motors from the traffic snarl that had been keeping residents of the region from access to or egress from their homes since the dinner hour the night before.

Interviewed while propped astride his stymied motorcycle, a greyed and perspiring police veteran versed in the mad history of Hollywood's devotion to the town's chief industry estimated the pedestrian turnout at about 25,000 head. He'd been keeping close tab these many years, he said, and this topped the "Hell's Angels" phenomenon, banner manifestation, until now, of how far how many people will go to get to a show they know they can't get into. The 25,000 figure, he said, didn't include the 1,500 who would finally look at the picture all the excitement was about, nor the thousands of passengers in the thousands of automobiles that crept in endless procession both ways along Wilshire Boulevard and snaked around through cross streets back to where they'd come from. Effort to control the fuming flood had been frankly pronounced futile by the boys on the bikes and it was pretty much every motorist for himself for miles in any given direction.



Star, director and production chief of "Marie Antoinette" at the Trocadero party which followed the opening of the picture at the Carthay Circle, Hollywood. W. S. Van Dyke, Norma Shearer and Louis B. Mayer.

A New Garden of Versailles

As on past occasions in general kind, early birds in the provided bleachers were theoretically rewarded with a clear view of the celluloid nobility traversing the long forecourt to the Carthay curb. This time preparedness won the adulants little, for men, women and children, outnumbering the seated 4,000 some 5 to 1, stood row upon row, hour upon hour, overflowing the pavement along which the carriages of duly identified invitees inched their feverishly inspected occupants gingerly to the floodlighted threshold.

Few had for their pains a fair view of the splendor Mr. Strickling's forethought had furnished for them in the forecourt, so great was their number. Within the area bounded by Wilshire Boulevard on the north and San Vicente Boulevard on the south (a spacious plaza christened McCarthy Vista by a conscientious municipality) had been reproduced with startling fidelity to the film, which reproduces it on only slightly larger scale than the original, the Garden of Versailles. Those who couldn't see it on opening night will be around to look it over later, for that is the way of the community.

High above the heads of the crowd, however, were—and are—to be seen the 23 standards from which streamed down the silken banners bearing the colorful crests of the noble families of Marie Antoinette's France. These surround a rectangular acre of green around which are placed 15 stone urns interspersing 32 statues which may or may not be marble, but will stand, nevertheless, throughout the run of the picture. At the Wilshire entrance to the forecourt thus converted is a reproduction of the tomb of the tragic heroine, and a bas relief beneath a sculptured head of her bears the text: Marie Antoinette, Queen of France, One of the Greatest and Most Glamorous Women Who Ever Lived.

And the Flowers—

On the evening of the premiere it was possible for few to follow the decorative scheme on down to the point where the uniformed gentleman asks for modern tickets to feed into his ultramodern chopper. During the run of the film the plain people, of whom MGM hopes there prove to be as many as the late Abraham Lincoln said there are, will discover that after they have passed along the length of the forecourt, observing its impressive glories, they will have yet to wend their way from curb to door through rows of basketed red dahlias

(*Continued on following page, column 1*)

HOLLYWOOD TOUCHES OFF A PREMIERE

(Continued from preceding page)

and white gladioli, flowers the lady of the story is reputed to have lost her head about before she lost it to the executioner.

The story of how Mr. Strickling got all these people out to witness the mere externals of a motion picture presentation is long and not readily come at. It is of record that the Los Angeles area had been amply decorated with billboards bearing extremely delicate and dignified statement of the fact that Norma Shearer and Tyrone Power in "Marie Antoinette" was to be on display at the Carthay Circle from July 8. The message was not, most pointedly not, in the blunt "Garbo Loves Taylor" tradition. Neither were the newspaper advertisements which began appearing in the local media a fortnight before the premiere. Neither had been the news stories appearing in the press, nor the comments of the columnists. On the contrary, the Strickling technique throughout had been impressively on the Tiffany side, a persistent, infallibly gentle repetition of the statement that "Marie Antoinette," Miss Shearer's first picture in two years, was to be on view at the specified date. The character of the response was as hoped.

60-Minute Broadcast

On and beyond the environs of the Carthay Circle, radio listeners tuned to NBC stations heard the ceremonies during 60 minutes of broadcast presided over by such master of micophony as Pete Smith, Don Wilson, Frank Whitbeck, showman to his patent leather pumps, Carey Wilson, Robert Young and, briefly, Freddie Bartholomew. Next day the nation's amusement pages informed breakfast readers, in their favorite annotators' finest phrases, of what had transpired. Friday morning *Life* had brought into several hundred thousand homes a complete pictorial summing up of the picture, plus captional comment of a kind calculated to put the reader on notice that Miss Shearer's return to the screen is a most notable event in the annals of cinema.

The Strickling technique employed for the premiere is to be adhered to strictly, or as strictly as MGM can contrive by insistence and example, throughout the general distribution of the production. There is to be no beating to empty tom-toms, no touching off of gag stunts, but always the formal tone, the gentle touch, the calm but firm assurance that "Marie Antoinette" is an extraordinary film entitled to extraordinary attention. The extraordinary success of this technique as applied for the premiere engagement would appear to prove it.

Miss Shearer's next role will be in "Idiot's Delight" with Clark Gable. Production will start August 15th.

Cardinal O'Connell, Archbishop of the Roman Catholic diocese of Boston, this week sold the Keith Theatre Building, Lowell, Mass., to the Lowell Theatre Company, a Massachusetts Corporation. The Cardinal acted as trustee of the estate of A. Paul Keith, son of the founder of the theatre circuit, in the transaction.

"MARIE ANTOINETTE" DISPLAY AT ASTOR

On Thursday, the day the French celebrated Bastille Day, the Astor theatre in New York opened its doors to the public to view a museum containing antiques, costumes, jewelry and pieces of furniture, all sent from the coast where they were used in the production of "Marie Antoinette."

Purple velvet has been hung at the back of the orchestra and covers the walls as a backdrop for a gallery of enlarged stills, pictures and captions. The technicians as well as the Metro-Goldwyn-Mayer artists and other concerned in the production are shown.

The exhibits are insured for $100,000 *and cannot be shipped around the country, but Howard Dietz, director of publicity and advertising for MGM, hopes that they will create sufficient interest in New York to evoke imaginative promotional stunts elsewhere.*

An invitational preview of "Marie Antoinette" museum was held Wednesday afternoon at the Astor. The picture will have its premiere at the theatre on or about August 9th.

Graham Proceeding to Panama for Assignment

Robert L. Graham sailed Saturday on the Oriente for a short stay in Cuba, after which he will proceed to Panama for a new assignment. Mr. Graham recently returned to New York following two years as special representative in Australia for the company.

Saul Jacobs, formerly manager in Guatemala, has gone to Trinidad to assume the managership there. Henry Gordon, whom Mr. Jacobs succeeds in Trinidad, is proceeding to Panama, where his promotion to another territory will be announced by Paramount shortly.

To Preview "Return to Life"

A charity preview of the film, "Return to Life," under the sponsorship of the Film Division of the Theatre Arts Committee will be held in the Grand Ballroom of the Waldorf-Astoria next Wednesday, the proceeds of which will be used for the "benefit of the wounded soldiers and refugee children of Loyalist Spain." The picture was produced by Frontier Films Productions.

Golf Tourney July 25th

The Indianapolis Variety Club will hold its annual golf tournament July 25th, at the Indianapolis Country Club. Floyd Brown, Universal branch manager, is chairman of the golf committee.

Two Arrested in Coast Swindle

A swindle scheme by which the name of Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, was forged to $50,000 in promissory notes, was nipped this week when two MGM employees were jailed in Los Angeles.

George Donald Smart, obscure sound recorder, and Layne Britton, make-up artist described by Los Angeles police officers as Mr. Smart's unwitting tool were held on a suspicion of forgery, grand theft and conspiracy covering a period of two years.

As related in a confession, Mr. Smart set himself up in 1936 as "Mr. Mayer's confidential representative." His front was a forged letter, saying he was to negotiate special contracts with MGM stars. For getting them to agree to quit MGM if Mr. Mayer should resign, Mr. Smart claimed he was to receive 10 per cent of their salaries as commission.

To forestall inquiries, the sound man is said to have told victims that "Mr. Mayer will positively deny any connection with the matter" if approached.

The scheme paid its first dividends investigators said, when Mr. Smart obtained $10,000 from the Santa Monica Commercial and Savings Bank on a note forged so skillfully that even experts identified the signature as Mr. Mayer's. The bank was informed the loan was to pay "bonuses" to certain stars for signing the special contracts.

Cashing a $15,000 30-day note with a second client, Mr. Smart repaid the first note. While dickering on a third note for $25,000 he paid back $10,000 of the second note.

The third client, Attorney Gail Burck, asked the advice of investment counselors. They mailed the note, filled out but unsigned, to Mr. Mayer's Santa Monica home. A few days later it was returned to a post office box they had rented. Mr. Smart, investigators said, admitted he obtained Mr. Burck's letter from Mr. Mayer's chauffeur on a pretext.

When the Burck note fell due last month and was unpaid, the attorney finally reached Mr. Mayer and the case was turned over to the District Attorney.

Industrial Campaign

With the increase in demand for industrial and educational films, Pathe News has launched a campaign offering its mechanical facilities, expert technicians, script writers and directors to the industrial field. Trade publications and direct mails are being used. Mears Advertising, Inc., has been appointed to handle the campaign.

The third annual Connecticut Motion Picture Theatre Owners golf tournament will be held at the Racebrook Country Club, New Haven, August 2nd.

THE HOLLYWOOD SCENE

Much Ado

With fifty pictures actually in production, Hollywood today finds itself in the position of much ado about something. Celebrating Fourth of July week, those whose business it is to make pictures here removed seven features from the active list and put ten into work.

Two new films are credited to Columbia. "Finishing School" went before the cameras with Margaret Tallichet, Anne Shirley, Nan Grey, Peggy Moran, Joan Tree, William Henry, Noah Beery, Jr., Cecil Cunningham, Marjorie Main, Ralph Bellamy and Franklyn Pangborn assigned to important roles. Supported by the usual complement of riding, shooting buckaroos, Buck Jones and Dorothy Farley started work on "The Phantom Trail."

Warner Brothers said "go" to a pair of pictures. "Heart of the North," which is being made in color, will present Dick Foran, Gale Page, Patric Knowles, Allen Jenkins, Gloria Dickson and Janet Chapman. John Garfield, Rosemary Lane, Peggy Shannon, William Davidson, Wade Boteler and Stanley Fields are the principals in "Blackwells' Island."

Two features also started at 20th Century-Fox. Michael Whalen, Chick Chandler, Joan Woodbury, Jean Rogers, Robert Kellard, Harold Huber, William Demarest and Marc Lawrence will be among those to be seen in "While New York Sleeps." The incomplete cast of "By the Dawn's Early Light" will feature Warner Baxter, Alice Faye, Arthur Treacher, Keye Luke, Charles Winninger and Willie Fung.

"Freshman Year" was started at Universal. Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore, Stanley Hughes, Frank Melton and Spec O'Donnell will be among those present in the player credits.

At Monogram "The Circus Comes to Town" was started. It will feature Anne Nagel and Jack LaRue with Marjorie Main, Herbert Rawlinson, Charlene Wyatt and Betty Compson.

With Barbara Stanwyck and Henry Fonda starred, RKO-Radio began "The Mad Miss Manton." Frances Mercer, Vicki Lester, Whitney Bourne, Penny Singleton, Paul Guilfoyle, William Carson, Hattie McDaniel and Ann Evers will also be seen.

Republic started "The Tenth Avenue Kid," which will feature Beverly Roberts, Bruce Cabot, Phillip MacMahon, Ben Weldon and Horace MacMahon.

Seven Completed

Star picture of the completed allotment, unquestionably, is "My Lucky Star." Sonja Heine is the star. With her will be Richard Greene, Joan David, Cesar Romero, Buddy Ebsen, Arthur Treacher, George Barbier, Louise Hovick, Billy Gilbert, Patricia Wilder, Paul Hurst, Elisha Cook, Jr., Robert Kellard, The Brewster twins, Charles Tannen and Kay Griffith. The company also completed "Ellis Island" in which Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes, Gilbert Roland, Raymond Walburn, Marjorie Gateson, Maurice Moscovich, Harry Carey and E. E. Clive are the principals.

Two productions came off the line at RKO-Radio. "Fugitives For a Night," a Hollywood story, will present Frank Albertson, Eleanor Lynn, Bradley Page, Allan Lane, Russell Hicks, Adrienne Ames, Richard Lane, Jonathan Hale, Robert Gleckler and Cecil Kellaway. Second feature, "Breaking the Ice," a Sol Lesser production, stars Bobby Breen with Charlie Ruggles, Dolores Costello, Irene Dore, Robert Barrat, Dorothy Peterson, John King, Billy Gilbert, Spencer Charters and Charlie Murray.

Hal Roach finished his last picture for MGM distribution, "Blockheads." It will present Laurel and Hardy, Patricia Ellis, Billy Gilbert and Minna Gombell.

"Wild Bill Hickok" was completed at Columbia. The cast includes Gordon Elliot, Carole Wayne, Monte Blue, Kermit Maynard, Roscoe Ates, Frankie Darro, Dickie Jones, Sammy McKim, Male and Chief Thundercloud.

Featuring Dennis O'Keefe, Lewis Stone, Ann Morriss, Nat Pendleton, Lana Turner, Barbara Pepper and Henry O'Neill, MGM finished "The Chaser."

Star Loan

David O. Selznick's youth discovery, Tommy Kelly, the New York lad who leaped to stardom via "The Adventures of Tom Sawyer has been lent to Sol Lesser for "Peck's Bad Boy at the Circus." Scheduled to go into production July 22, the George W. Peck story was adapted by Robert Neville, David Boehm and Al Martin, and will be directed by Eddie Cline.

Thirteen year old Tommy is still not sure he wants to go ahead with a picture career.

"I'd still rather be a big league ball player," is his idea of how things should be.

Wisdom

Harold Lloyd had a few words to say about the art and technique of making comedy pictures, the result being a few gems of showmanship wisdom, applicable to any type of campaign.

The fragments:

"Invariably it is the simplest but most human gag in a picture that gets the most favorable audience reaction."

"We often hear of a so-called sure-fire gag. There is no such thing. An apparently spontaneous situation often gets a much bigger reaction than one which we have been working up to for several hundred feet."

"Sincerity is the keynote of all situations and gags that find greatest favor."

"The modern audience cannot have its credulity taxed. The minute they suspect you are putting something over on them you're licked."

"You cannot build up sympathy for your principal character and not have him outwit his oppressors. Most favorable reactions come from what you do to your enemies, not what they do to you."

"It is much easier to get the right results when you have built up an impression of reality."

Signs of Times

Preparing for more intensive work in color production, MGM has accepted delivery of 110 new 150 ampere arc spots to be remodeled with sound proof housing. In addition 45 similar lamps already owned by the studio are being sound-treated with a system perfected by Lou Kolb, chief electrical engineer. Arc light being more adaptable to color photography, these lamps will replace incandescents where it is necessary for special effects, the studio folk announced.

Strange Source

Sidney Blackmer always thought he was a respectable sort of a fellow, even though his film work quite often has him in unsympathetic roles, until, recently, his fan fail took a turn for the worse.

Checking up, he found that one-third of the mail was coming from convicts, many of whom had never seen him on the screen. Blackmer believes the reason for his popularity with the prison clientele is because he answered with a personal note of encouragement a letter from a prisoner which he received some time ago. The actor received 150 notes from New York prisons during June as well as several score from other penitentiaries.

Fortuitous

Airplanes zooming noisily over studios have spoiled "takes" ever since pictures took to sound. This week, for the first time, one was welcome. William Wellman was directing a sequence in "Men With Wings." The action was laid in an aircraft factory. An unknown aviator roared over the stage and a perfect sound background was duly recorded on the film.

Itemized

John Russell, the five-year-old actor who plays his first important role in "Always Goodbye," has been signed to a long-term contract by Twentieth Century-Fox.

▽

Harry Sauber, former producer at Republic, has been signed by Columbia as assistant to Irving Briskin and will act as story editor of the Briskin unit.

▽

Collective Film Producers, Inc., has begun shooting David Pinski's "Yankel the Shmid" under the direction of Edgar G. Ulmer, with the assistance of Ben Zvi Baratov and Ossip Dimov.

▽

Ted Eshbaugh Studios, Inc., this week announced plans for the production of 12 cartoons in color. Mr. Eshbaugh will produce the short subjects, which will be released by a major company, it is said. The first release will be in September.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Marie Antoinette

(Metro-Goldwyn-Mayer)

Biography of a Woman

"Marie Antoinette" tells a story of one of history's most fascinating women. Thematically, it is a frank, honest and moving human document. It is thrilling romance. The fury and terror, blood and tears of its melodrama provide gripping sensationalism. The tragic fate of its ill-starred heroine, a royal maid who became a queen but was always a woman who loved and was loved, hated and was hated, is heart-touching.

Able story tellers wrought this tale. Claudine West, Donald Ogden Stewart and Ernest Vadja faced a monumental task when they were assigned to adapt Stefan Zweig's biography. To their credit the screen play is a masterpiece of literary composition, rich in showmanship substance.

No easy job was that of producer Hunt Stromberg or that of director W. S. Van Dyke, II. Audiences will see that. So will exhibitors. The beauty of the settings which reflect the splendor of royal France, the squalor of those mirroring the poverty of the empire's poor, add power, force and realism to the varying moods of the narrative. Shrewdly taking full advantage of the talents of the players at his command and the wealth of detail he had for backgrounds, Van Dyke permitted the story to tell itself. So engrossing is that story, when it concerns itself with romance, intrigue, the melodrama of men and women and mobs driven frantic by events they provoked but could not control, the blood lust of revolution or bitter tragedy, Herbert Stothart's musical score is tellingly achieved.

Just as individuals who have proved themselves were behind the scenes, those in the forefront, those whose duty it was to make visibly real the story of Marie Antoinette, are personalities who with but few exceptions are widely known. Many are featured; at one time or another thousands appear. Few artistes, either on stage or screen, have ever so capably demonstrated their ability to make a character so completely womanly, human, understandable and believable as does Norma Shearer in her portrayal of "Marie Antoinette." Few actors have handled a difficult role with such skill and finesse as does Robert Morley "King Louis XVI." With Tyrone Power, Joseph Schildkraut, Anita Louise, Gladys George, John Barrymore, Henry Stephenson and Joseph Calleia, Miss Shearer and Mr. Morley carry the massive story sincerely and with a conviction that is the hallmark of those who appreciate a fine thing finely done.

"Marie Antoinette" was a queen, but, more pointedly, she was a woman of great strengths and weaknesses, subject to the temptations, jealousies and aspirations of all women. She lived life fully as she chose to live it. But her loves, intrigues, triumphs and tragedies were not those that line the paths of ordinary women. Her one moment of ecstatic love reached heights of happiness that were to last a short lifetime. When her doom was near those loves and the offering of them were her consolation. Two men shared her love. One was a foreign nobleman who dared to love a queen because she was a woman, and risked his life in one of history's most daring episodes, the attempt of the royal family to escape from France when the Revolution flamed in Paris. The other was a dull-witted but kindly clod, the Dauphin, who became her husband and King of France. A symbol of an institution whose extravagances impoverished a nation, "Marie Antoinette" was despised by her subjects, who screamed for her life. Her husband made victim of maddened fury, her children torn from her, one moment of comfort in her lover's arms was "Marie Antoinette's" triumph before the guillotine dropped.

It may be that not all audiences will like "Marie Antoinette." No picture has ever been universally satisfactory. Nonetheless, exhibitors have in the picture one of the finest pieces of screen merchandise that they ever have had opportunity to offer patrons. Essentially it is an adult attraction, and upon exhibitors descends the responsibility of interesting understanding grown-ups in it. Students of history may quibble about some of its minutiae, but it is a good bet that most critics will acclaim it. The picture was not intended to be an historical study. It simply is the romantic, melodramatic and tragic love story of a woman, and that is the point that should be driven home.

The international premiere of "Marie Antoinette" was held at Carthay Circle theatre, Los Angeles, the environs of which had been transformed into a replica of the Garden of Versailles. The great and the near great in all their jewels, furs and finery were there. An unusual audience, it could not be expected that its reactions in any way would reflect those of a usual gathering. Of course, there was thunderous applause and a standing ovation to Miss Shearer immediately upon the conclusion. Road-show results must be awaited before one can anticipate what "Marie Antoinette" will mean to general audiences and exhibitors when it is released at popular prices.—GUS MCCARTHY.

Distributed by MGM. Produced by Hunt Stromberg. Directed by W. S. Van Dyke II. Based in part on the book by Stefan Zweig. Screen play by Claudine West, Donald Ogden Stewart and Ernest Vajda. Musical score by Herbert Stothart. Montage effects by Slavka Vorkapich. Cedric Gibbons, art director. Gowns by Adrian. Men's costumes by Gile Steele. Dances by Albertina Rasch. George Richelavie, technical director. Robert J. Kern, film editor. Photographed by William Daniels. P. C. A. Certificate No. 4322. Running time, 160 minutes. Road show release date July 8, 1938. Adult audience classification.

CAST

Marie Antoinette	Norma Shearer
Count Axel de Fersen	Tyrone Power
King Louis XV	John Barrymore
King Louis XVI	Robert Morley
Princesse de Lamballe	Anita Louise
Duke d'Orleans	Joseph Schildkraut
Mme. du Barry	Gladys George
Count de Mercey	Henry Stephenson
Comtesse de Noailles	Cora Witherspoon
Prince de Rohan	Barnett Parker
Comte de'Artois	Reginald Gardiner
La Motte	Henry Daniell
Toulan	Leonard Penn
Comte de Provence	Albert Van Dekker
Empress Maria Theresa	Alma Kruger
Drouet	Joseph Calleia
Robespierre	George Meeker
The Dauphin	Scotty Beckett
Princess Therese	Marilyn Knowlden

Professor Beware

(Paramount-Lloyd)

Characteristic Comedy

High in the thin roster of fixed factors of show business is the Harold Lloyd comedy. Time marches on and newcomers contribute their little or much to the changing scene. Some of them rise to their heights, then fall into oblivion within the two year stretches between the bespectacled comedian's offerings. But his name is as potent on a marquee today as when he rocked the cinema world with "High and Dizzy" and won its heart with "Grandma's Boy." Telling showmen how to sell a Lloyd comedy is like telling the U. S. Mint how to make money.

Mr. Lloyd is faithful to first principles in this swift and satisfying demonstration of his undimmed comedic talent. The picture is fundamentally a chase, starting in Los Angeles before the picture is five minutes old and ending aboard a yacht off New York 90 minutes later. Meantime there have been riotous stopovers in the desert, in Kansas, in Ohio, Pennsylvania and Jersey. The transportation has involved travel by motor, by train, by foot, fire truck, taxi and boat. It's never been slow.

Source of all the excitement is the professor's conviction that he and a young lady he meets by chance are reincarnations of ill fated Egyptian lovers learned about in the course of his archaeological explorations. As their modern experiences seem more and more closely to parallel those of the long departed, the professor strives more and more heroically to escape the seemingly foreordained doom. By the time he discovers that he is not actually under supernatural control he has generated enough courage born of desperation to carry him through an even more heroic finale.

Mr. Lloyd is beneficiary of the collaborations of five writers, Delmer Davis, Jack Cunningham, Clyde Bruckman, Francis Cockrell and Marian B. Cockrell, and it would seem that each contributed enough gag situations for a nine run feature comedy. The closely spaced detonations of their laugh bombs are a tribute to the directorial ingenuity of Elliott Nugent. Laughter occasionally obliterates dialogue, but

(*Continued on page* 55)

ROARING ALONE IN THE BIG-SHOW SKIES, A MIGHTY AIRPLANE DRAMA ROLLS THE THUNDER OF ITS THRILLS TO A WAITING SUMMER SCREEN!

The glory of flight shining in a soaring story of men against uncharted skies . . . and of women who love — and wait! . . . Gripping drama written in daring and told in the fiery pulsebeats of racing human hearts!



RKO RADIO PICTURES

Directed by LEW LANDERS
Produced by ROBERT SISK
Story and screen play by Lionel Houser

SKY

starring

RICHARD DIX ★ CHESTER MORRIS ★ JOAN FONTAINE

(*Continued from page* 52)

at no point does the story become cloudy or incoherent.

Phyllis Welch plays the feminine lead, a role permitted more romantic realism than is usual in Lloyd comedies. Lionel Stander, Raymond Walburn, William Frawley, Sterling Holloway, Christian Rub and Thurston Hall play principal roles, Messrs. Walburn and Stander joining the comedian in midpicture and continuing on through as his hobo companions.

High spots are many. The sequence staged atop a freight train entering a tunnel is among the best Lloyd ever achieved. A hitch hike episode in which a chicken makes him seem a ventriloquist is purest laugh entertainment. The final episode in which he enrages a mob and commandeers a fire truck is terrific.

Previewed at the Alexander theatre, Glendale, to a middle class audience that laughed itself blue in the face.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Produced by Harold Lloyd. Director, Elliot Nugent. Screen play, Delmer Daves. Adapted from an original story by Crampton Harris, Francis M. Cockrell and Marian B. Cockrell, by Jack Cunningham and Clyde Bruckman. Assistant director, George Hippard. Business manager, Gaylord Lloyd. Sound mixer, Earl Sitar. Film editor, Duncan Mansfield. Art director, Al D'Agostino. Photographer, Archie Stout. P. C. A. Certificate No. 4339. Release date, July 29, 1938. Running time, when seen in Hollywood, 95 minutes. General audience classification.

CAST

Professor Dean Lambert.....Harold Lloyd
Jane Van Buren.....Phyllis Welch
Judge James G. Parkhouse Marshall.....Raymond Walburn
Jerry.....Lionel Stander
"Snoop" Donlan.....William Frawley
J. J. Van Buren.....Thurston Hall
Mrs. Pitts.....Cora Witherspoon
Bridegroom.....Sterling Holloway
Bride.....Mary Lou Lender
Dr. Schmutz.....Montague Love
Judge.....Etienne Girardot
Museum Attendant.....Christian Rub
Sheriff.....Spencer Charters
Motorcycle Officers.....Guinn Williams, Ward Bond
Expedition Director.....Wright Kramer
Restaurant Keeper.....George Humbert
Tableau Director.....Leonid Kinskey
Reporters.....Charlotte Wynter, James Dolan
Photographer.....Charles Lane
Landlady.....Clara Blandick
Hobo.....Tom Herbert
Neferus (in tableaux).....Bruce King

We're Going to Be Rich

(20th Century-Fox)

A Fields Day

Here in the States we have "our Gracie" (Allen), while the British Empire upon which the sun never sets has its own special "Gracie" (Fields). American audiences are now thoroughly acquainted with the particular comic playing of their native comedians but up to the present moment of reporting a widespread introduction at least on this side of the big pond to the darling of the English music halls has been unwisely delayed. However, this production, Miss Fields' first picture for an American company, will do much to remedy her almost anonymous standing on the motion picture screens of this country.

Capitalizing on Miss Fields' unique personality and comedy talents should serve the enterprising showman as fertile "teaser" material for arousing audience interest in seeing and hearing for the first time this distingushed singer-actress. Miss Fields' fame in her own country has merited her the award of Commander of the Order of the British Empire from King George VI and for the second consecutive year the honor of placing first in MOTION PICTURE HERALD's poll of British money making stars. In this present vehicle, Gracie is given rich opportunity to sing several sentimental and comic numbers in her own individual style, so removed from the prevalent "hot-cha" manner of vocalization, as well as the chance to play straight in a simple and effective way.

Assisting Miss Fields are two of Hollywood's leading male players. Victor McLaglen, as the talkative and unproductive husband, has one of the best roles in his screen career and plays the part accordingly. Brian Donlevy, recently feuding with McLaglen in "The Battle of Broadway," enacts the role of a gambling joint proprietor and looks appropriately sharp and calculating. A likeable and talented juvenile, Ted Smith, and Coral Browne, as a sultry dance hall belle, are two outstanding players in a list of capable supporting individuals.

Filmed in the British studios at Denham, the technical side of the picture has been given the care usually associated with Hollywood output. The musical portion of the plot has a quaint nostalgic air of the "good, old days." Particularly effective are the reproductions of gold "strike" locales in the days of the late '80's. A concluding sequence detailing an old fashioned fisticuff exhibition prior to the days of one round championship bouts will bring howls of glee from the sporty set. Monty Banks has given the cleverly devised script of Sam Hellman and Rohama Siegel some smoothly paced direction.

The general run of the scenario is of a motif that should appeal especially to the feminine fans. Telling of a wife's devotion to her apparently shiftless and worthless husband, the plot opens in an Australian music hall in Melbourne where Miss Fields is giving a farewell performance before leaving for England with her spouse and her nephew. The itinerary is halted when McLaglen squanders the family savings in buying fraudulent mine stock. While he is working out a jail sentence for starting a riot as a result of his raw deal, Miss Fields takes employment as a singer in Donlevy's saloon. Upon his release McLaglen shows his gratitude for Gracie's efforts to keep the little family together by misinterpreting Donlevy's interest in his wife and walks out on the little woman to become a prize fighter. The sight of her spouse being beaten to a pulp stirs up Miss Fields' conjugal sentiments and a reconciliation is effected.

Seen at the Globe Theatre, New York, where a mid-afternoon audience of fairly good size seemed to enjoy Gracie's antics.—JOSEPH F. COUGHLIN.

Produced and distributed by Twentieth Century-Fox. Directed by Monty Banks. Associate producer, Samuel C. Engel. Screen play, Sam Hellman and Rohama Siegel. Story by James Edward Grant. Music and lyrics, Lew Pollack, Sidney D. Mitchell, Harry Parr-Davies, Will Haynes, Jim Harper, Noel Forrester, Greatrex Newman, Howard Flynn and Ralph Butler. Cameraman, Mutz Greenbaum. Art direction, Oscar Werndorff. Set decorations by Benjamin Mathews. Film editor, James Clarke. Costumes, Joseph Strassner. Sound, Martin Paggi, Roger Heman. Musical direction, Arthur Lange. P. C. A. Certificate, No. 4107. Release date, July 8, 1938. Running time when seen in New York, 78 minutes. General audience classification.

CAST

Kit.....Gracie Fields
Dobbie.....Victor McLaglen
Yankee Gordon.....Brian Donlevy
Pearl.....Coral Browne
Tim.....Ted Smith
Broderick.....Gus McNaughton
Keeler.....Charles Carson
Jake.....Syd Crossley
Charlie.....Hal Gordon
Judge.....Robert Nainby
Rat Face.....Charles Harrison
Kinch.....Tom Payne
Killer.....Don McCorkindale
Manager of Corona Mine.....Joe Mott
Kimberley Kid.....Alex Davies

Gold Mine in the Sky

(Republic)

Western

Showmen who have eagerly awaited this production, which marks the resumption of the Gene Autry westerns, will find it a carefully wrought production with the cowboy star at his best. The story is not a new one, as what western story is, but it has been handled well and enjoyably so. Action, romance, comedy and music are spotted throughout the picture in the right places with a minimum of dull spots.

The picture is easily one of the best that Autry has made. In addition he also has been fortunate in the selection of songs. The title song, for instance, "Gold Mine in the Sky," has had a popular success this season and Autry's singing of it rivals anything that he has previously sung in the pictures. "As Long As I Have My Horse," is another song that has merit with a good comedy twist to it.

That dependable comedian, Smiles Burnette, who is something of a fixture in the Autry series, continues in this to uphold his part. An Autry picture without Burnette would be something akin to bread without butter. Carol Hughes is a personable leading lady. Her role has more to it than is customarily the case in these outdoor dramas.

The story is but another twist to the one about the ranch owner who dies and leaves his estate to his daughter, who has spent most of her years in the east, subject to the administration of the foreman. The girl, "Cody" (Carol Hughes), rebels at the thought of being told what to do by the foreman, "Gene" (Autry), and wires "Larry" (Craig Reynolds) to join her. "Larry," gambler and racketeer, proposes to marry "Cody."

As her guardian "Gene" refuses to permit the marriage until "Larry" has proved capable of supporting her. "Larry" and "Cody" turn the place into a dude ranch. "Larry" and some racketeering friends fake a cattle rustling raid to decoy "Gene" into a trap without success. When "Cody" learns his true character she orders "Larry" off the ranch. Later he kidnaps "Cody" and demands $25,000 ransom but "Gene" and his cowboys trap the kidnaper and free the girl.

Reviewed in projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Charles E. Ford. Directed by Joe Kane. Screenplay by Betty Burbridge, Jack Natteford. Original story by Betty Burbridge. Musical score by Alberto Colombo. Production manager, Al Wilson. Unit manager, Arthur Siteman. Photography, William Nobles. Film editor, Lester Orleback. P. C. A. Certificate No. 4383. Running time, 60 minutes. Release date, July 4, 1938. General audience classification.

CAST

Gene.....Gene Autry
Frog.....Smiley Burnette
Cody Langham.....Carol Hughes
Larry Cummings.....Craig Reynolds
Jane Crocker.....Cupid Ainsworth
Sykes.....Le Roy Mason
Joe.....Frankie Marvin
"Lucky" Langham.....Robert Homans
Kuzak.....Eddie Cherkose
Spud Grogan.....Ben Corbett
Mugsy Malone.....Milburn Morante
Chet.....Jim Corey
Cy Wheeler.....George Guhl
Stafford Sisters.....Themselves
Gene's Gang....J. L. Frank's "Golden West Cowboys"

I'll Give a Million

(20th Century-Fox)

Comedy

Few and far between are the comedies which send observers away wondering why they've seen nothing precisely similar before. This is one. Telling the customers so, one way or another, is obviously the thing to do. Telling them that Warner Baxter, Peter Lorre, Marjorie Weaver, Jean Hersholt, John Carradine, J. Edward Bromberg, and practically innumerable supporting players capable of playing a type to practical perfection, are here seen in something unlike anything seen previously, is perhaps the expedient way of getting the whole exploitation story across.

The scene of this extraordinary comedy is the French Riviera. A jaded millionaire leaps from his yacht into the sea to rescue a suicidal moron who wishes he hadn't. In the conversation which ensues the millionaire remarks that he'll give a million francs to anybody who'll volunteer him an unselfish service. While the moron sleeps, the millionaire exchanges clothes with him and goes away. Next morning the moron wanders into town wearing the millionaire's clothes and telling his story. A reporter overhears, his newspaper headlines the news that a millionaire dressed as a tramp is at large in the area with a million francs he is anxious to give some kindly soul. Promptly the population, *en masse,* takes all trampdom to its bosom. Complications which follow, cleared up ultimately when the millionaire appears and makes good his promise, incidentally proving to his own satisfaction that the girl he loves loves him for himself alone, are too intricate for brief synopsis and more than comic enough for half a dozen feature pictures.

Warner Baxter's role gives him more op-

(*Continued on page* 58)

EXHIBITORS NAME BEST PUBLICITY AND ADS OF YEAR FOR AMPA AWARDS

Fifty Judges Vote on Campaigns Conceived by Home Offices of Distributors; Trade Press Ads. Impress Showmen

Metro-Goldwyn-Mayer's Leo captured a lion's share of the honors Thursday when the Associated Motion Picture Advertisers presented its 1937 awards for the year's best publicity and advertising at the organization's third annual "medal and prize-winning luncheon" in the Sert Room of the Waldorf Astoria, New York City.

While executives and representatives of virtually all companies looked on, Ralph Rolan, AMPA president, announced the results of voting by 50 judges who were identified as exhibitors representing a "high percentage of the key runs in territories throughout the country."

The field of AMPA's awards differs from the Quigley Awards which give monthly and annual recognition to the working theatre manager in the field for the best showmanship campaigns submitted to the *Managers Round Table* of MOTION PICTURE HERALD. The AMPA's awards pertain to what is done by the home office only.

MGM's publicity and advertising campaign on "Good Earth" was awarded first place in three of the five AMPA classifications in which votes were cast and in the remaining two divisions the "Good Earth" campaign rated second and third.

The divisions in which "Good Earth" was declared the winner were: The best all-around campaign, in which all angles of theatre merchandising were considered; the best campaign direct to the public, in which newspapers, national magazines, radio, exploitation, and merchandising tieups were considered the best campaign direct to the trade, in which the judges considered trade papers.

The first place winners in the other two divisions were the publicity campaign for MGM's "Saratoga" in which newspaper space, features in magazines, columnist mention, radio tieups, and contests were considered, and the display material for United Artists' "Hurricane," in which 24-sheets, 6-sheets, 3-sheets, 1-sheets, lobby displays, 40x60 blowups, color paints, heralds, novelties, etc., were considered.

Trade paper advertisements evidently made the greater impression on the exhibitor judges, for they gave votes to 19 pictures in this classification, whereas only 14 pictures were in the running in the "all-around" group, 14 in the "best publicity" class, 13 in the "direct to the public" group and 15 in the "display material" campaigns.

In commenting upon the manner in which the awards were determined, Mr. Rolan pointed out that the judges were the men who reflect the reception of the public to the industry's advertising and publicity, and determine the amount of effort involved in the campaigns.

The company conducting the winning campaign in each division was awarded a plaque while parchments were presented to those companies which took second and third places and to those that received honorable mention.

Honorable mention in the "best all-around campaign" division went to the campaigns conducted in behalf of "Lost Horizon," Columbia, which just fell short of receiving sufficient votes to make it a three-way tie for third position; "Saratoga," "The Plainsman," Paramount; "Alcatraz Island," "A Star Is Born," United Artists; and "Shall We Dance?" RKO.

Other pictures receiving votes in this division were: "The Awful Truth," Columbia; "Stage Door," RKO; "Stella Dallas," United Artists; "Souls at Sea," Paramount; and the "Dick Tracy Series," Republic.

Commenting on the voting in this unit, Mr. Rolan revealed that the "Good Earth" campaign received twice as many votes as any other campaign.

The pictures which took second and third place, "Hurricane," "Wells Fargo," and "Zola," registered as many votes as the next five in the list, excluding "Lost Horizon," Mr. Rolan said.

"Hurricane" took fourth position in "the best publicity campaign" and narrowly missed tying "Zola" for third place. Other pictures receiving votes in this division were: "Wells Fargo," "100 Men and a Girl," Universal; "A Star Is Born, "Shall We Dance" "Lost Horizon," "The Plainsman," "Stage Door," "Artists and Models," Paramount; "1937 Disney Series," RKO; and "Alcatraz Island."

In this group, Mr. Rolan explained, the winner, "Saratoga," led by only a few points. The first four in the list, "Saratoga," "Good Earth," "Zola," and "Hurricane," received a 50 per cent margin over the balance in the group.

"Hurricane" also barely missed out in tying for third position in the "best campaign direct to the public." Votes in this division after the four leaders went to "Lost Horizon," "Saratoga," "100 Men and a Girl," "The Plainsman," "Stella Dallas," "A Day at the Races," MGM; "The Awful Truth," "A Star Is Born," and "Broadway Melody of 1938," MGM.

"Lost Horizon" in capturing third place in the "best campaign direct to the trade" just nosed out "Stage Door," Mr. Rolan reported. His list of other pictures receiving votes included: "Saratoga," "Hurricane," "Souls at Sea," "100 Men and a Girl," "Zola," "The Plainsman,' "Wells Fargo," "Boy of the Streets," Monogram; "The Awful Truth," "A Star Is Born," "Shall We Dance?," "Broadway Melody of 1938," "Merry-Go-Round of 1938," Universal; "Stella Dallas," and "Prisoner of Zenda," UA.

The winners in "best display material" division received more than 100 per cent more votes than the other pictures which received attention. The latter group included "Lost Horizon," "Zola," "The Plainsman," "Alcatraz Island," "Stage Door," "Shall We Dance?" "A Day at the Races," "Artists and Models," "Broadway Melody of 1938," "A Star Is Born," "Marked Women," "Submarine D-1" and "Saratoga."

The instructions issued to the judges by AMPA included the warning that they should consider "box office returns only on the basis of the class of the picture."

An awards committee headed by Vincent Trotta of Paramount, had charge of the voting and all details connected with determining the winners. Members of the committee were Hap Hadley, motion picture artist; James P. Cunningham, of MOTION PICTURE HERALD; Rutgers Nielson of RKO; and Martin Starr, film news radio commentator and press agent.

The judges were Ted Schlanger and Julian Seltzer, of Warner Brothers, Philadelphia; John Nolan and George Lynch of Schine Enterprises; Vincent R. McFaul, Buffalo Theatres; George Skouras and Charles Skouras, National Theatres; Harry Brandt, Brandt Theatres; S. Samuelson, Allied Theatre Owners of New Jersey; William K. Hollander and John Balaban, Balaban and Katz; Jules Rubens, Great States Theatres; Sid Dannenberg, Warner Brothers, Cleveland; E. P. Dinnerman, RKO Albee, Cincinnati; Earl Hudson, United Detroit Theatres; E. C. Beatty, W. S. Butterfield Theatres; John L. Friedl and Charles Winchell, Minnesota Amusement Company; Elmer Rhoden, Fox Midwest, Kansas City; Dean Hyskell, Fox West Coast, Los Angeles; M. A. Lightman, Malco Theatres; Sonny Shepherd, Wometco Theatres; W. R. Lynch, Paramount Enterprises, Miami; Frank Rogers, United Theatres, Miami; R. J. O'Donnell and Frank Starz, Interstate Circuit; William K. Jenkins, Lucas and Jenkins; I. M. Rappaport, Hippodrome, Baltimore; Carl Bamford, Publix-Bamford, Asheville, N. C., and J. Arthur Hirsch, Consolidated Theatres, Montreal.

Also, J. J. Fitzgibbons, Famous Players, Toronto; Walter Coulter, Byrd Theatre, Richmond; John Trewhela, Fox Theatre, Montana; C. D. Beale, Capitol Theatre, Juneau, Alaska; Ralph Talbot, Ritz Building, Tulsa; R. E. Griffith, Griffith Theatres, Dallas; Edward H. Rowley, Robb & Rowley; Sam Sosna, Sosna Theatre, Kansas; W. T. Studebaker, Logan Theatre, Indiana; W. L. Nicholas, Nicholas Theatre, Minnesota; Morgan Walsh, Midland Theatre, San Francisco; Ted Gamble, Broadway Theatre, Portland, Oregon; Charles Middleburg, Capitol Theatre, Charleston, W. Va.; Charles Bordonaro, Palace Theatre, Olean, N. Y; Riggeo Brothers, Grand Theatre, Steubenville, O.; William P. Wilson, Rialto Theatre, Williamsport, Pa.; Harold Resk?n, Weiss Amusement Company, Stamford; Harry Seitz, New Bedford Theatre, New Bedford; A. J. Kearney, Feiber & Shea.

WINNING CAMPAIGNS IN FIVE DIVISIONS

The five divisions and the first, second and third place winners in each group were as follows:

The Best All-Around Campaign

GOOD EARTH, MGM.
HURRICANE, UA.
WELLS FARGO, Paramount, and LIFE OF EMILE ZOLA, Warner Brothers, tied for third place.

Best Campaign Direct to the Public

GOOD EARTH, MGM.
LIFE OF EMILE ZOLA, Warner Brothers.
WELLS FARGO, Paramount.

Best Campaign Direct to the Trade

GOOD EARTH, MGM.
ALCATRAZ ISLAND, Warner Brothers.
LOST HORIZON, Columbia, and STAGE DOOR, RKO.

Best Publicity Campaign

SARATOGA, MGM.
GOOD EARTH, MGM.
LIFE OF EMILE ZOLA, Warner Brothers.

Best Display Material

HURRICANE, United Artists.
WELLS FARGO, Paramount.
GOOD EARTH, MGM.

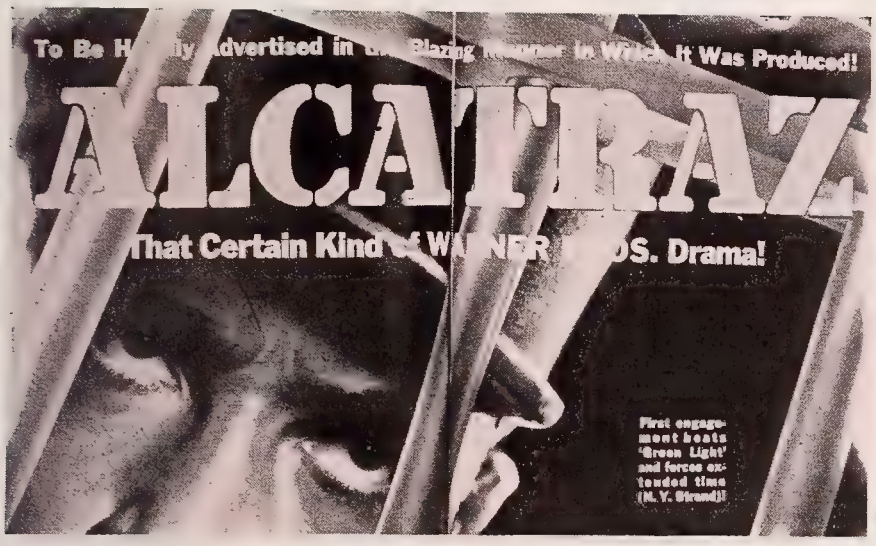
In each case, the winner proved a strong money-maker, indicating that the pictures which had the merchandising support of the distributor reflected that support at the box office.

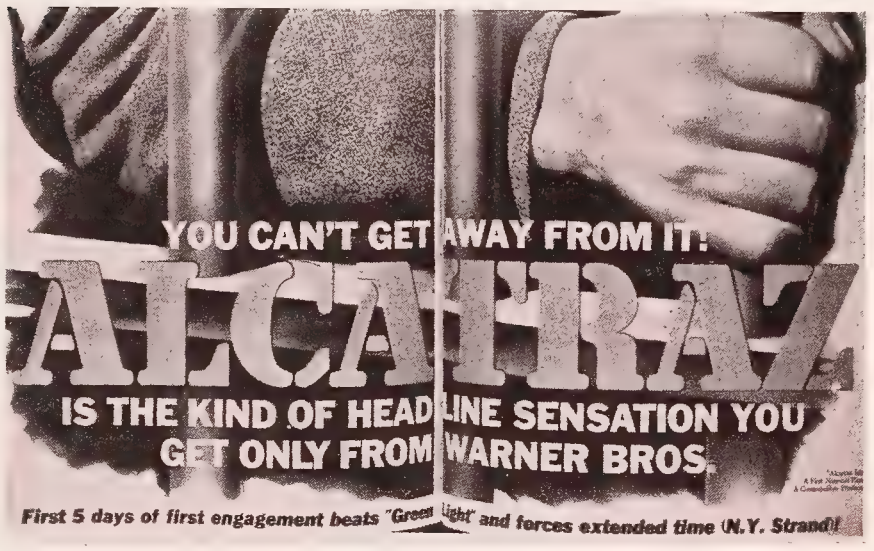




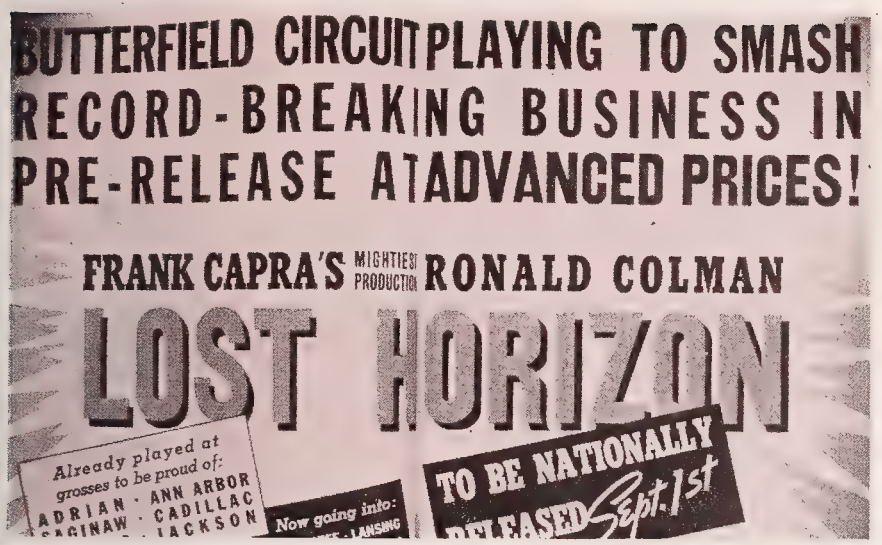


"THE GOOD EARTH": METRO-GOLDWYN-MAYER





"ALCATRAZ": WARNER BROTHERS

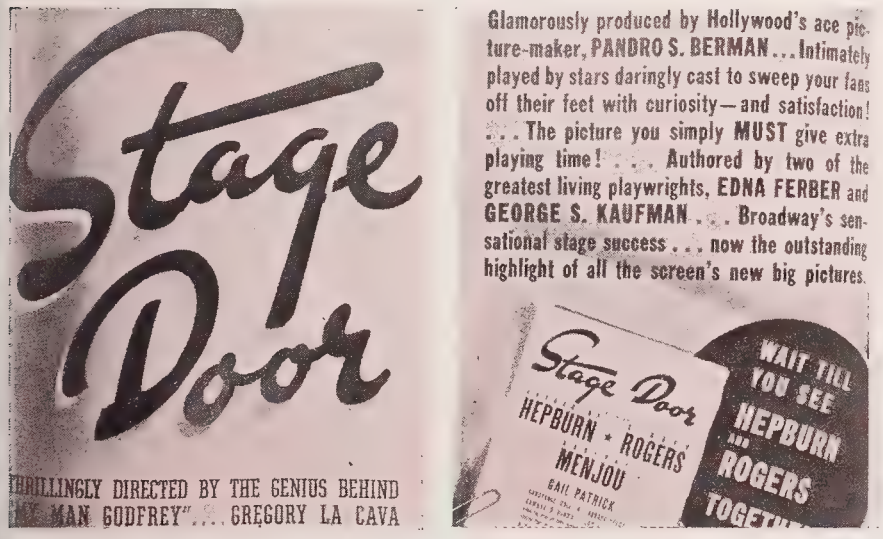


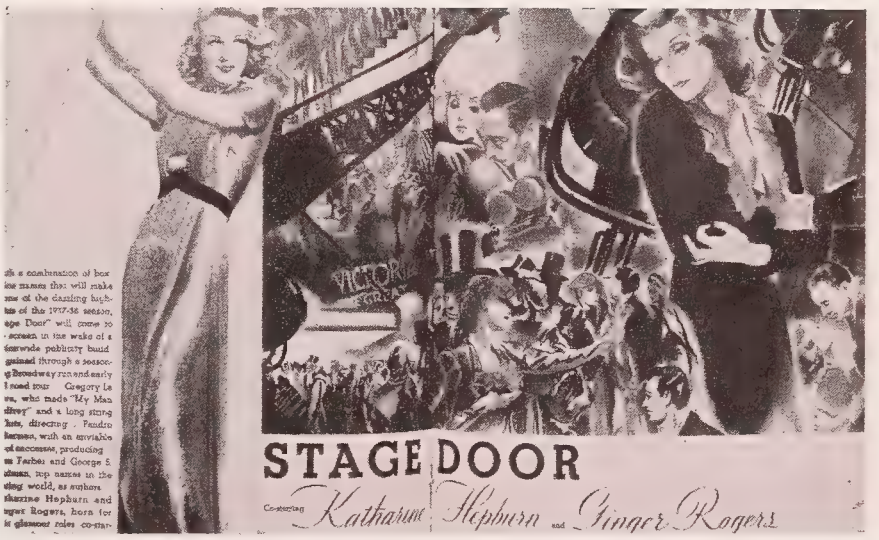
"LOST HORIZON": COLUMBIA

Trade Press Campaigns Receive AMPA Awards

FIFTY leading exhibitors were judges in the annual AMPA balloting to determine the best advertising for the year. (See opposite page.) For the best trade campaigns they selected "Good Earth," "Alcatraz Island," "Lost Horizon," and "Stage Door." Herewith are reproductions of ads from the winning campaigns, as they appeared in MOTION PICTURE HERALD.

Indicating the extent to which the trade campaigns impressed the judges, they voted for 19 pictures in that class, compared to 14 in the best "all-around" campaign group.





"STAGE DOOR": RKO RADIO PICTURES

SHOWMEN'S REVIEWS OF NEW FILMS

(*Continued from page* 55)

portunity to display his ability, including the vocal, than anything he's had to do in the past year or so. Peter Lorre's portrayal of the dim-witted vagabond is his usual masterful depiction. Jean Hersholt makes much of a smaller chore, John Carradine is brilliant in an even smaller one, and Miss Weaver handles the relatively minor feminine lead effectually.

The film is a Kenneth Macgowan production directed by Fritz Lang. Both gentlemen distinguished themselves in keeping a complex narrative flowing steadily in a stream of unstemmed action. The screen play, by Boris Ingster and Milton Sperling from a story by Cesare Zavattini and Giaci Mondaini, is a finely wrought work.

Previewed at the Village theatre, Westwood, Cal., to tumultuous response.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Associate producer, Kenneth Macgowan. Directed by Walter Lang. Screen play by Boris Ingster and Milton Sperling from a story by Cesare Zavattini and Giaci Mondaini. Photographed by Lucien Andriot. Film editor, Louis Loeffler. P. C. A. certificate No. 4224. Release date, July 22, 1938. Running time, when seen in Westwood, 70 minutes. General audience classification.

CAST

Tony Newlander.....Warner Baxter
Jean.....Marjorie Weaver
Louie.....Peter Lorre
Victor.....Jean Hersholt
Kopelpeck.....John Carradine
Editor.....J. Edward Bromberg
Cecelia.....Lynn Bari
Max Primerose.....Fritz Feld
Anatole Primerose.....Sig Rumann
Commissionaire.....Christian Rub
Corcoran.....Paul Harvey
Mayor.....Charles Halton
Prefect of Police.....Frank Reicher
Albert.....Frank Dawson
Gilman.....Harry Hayden
Captain.....Stanley Andrews
Flower Girl.....Lillian Porter
Reporter.....Luis Alberni
Proprietress.....Rafaela Ottiano
Gendarme.....Georges Renavent
Telegraph Clerk.....Rolfe Sedan
Proprietor of Pastry Shop.....Eddie Conrad
Citizens.....Egon Brecher, Frank Puglia, Michael Visaroff, Alex Novinsky
Hotel Manager.....Armand Kaliz

The Affairs of Annabel

(RKO Radio)

Farce Comedy

Don't let this lavender-and-old-lace-sounding title fool you. "The Affairs of Annabel" is no summer time romance. There's no love in it nor is there anything sophisticated about it. It simply is farce comedy, prepared and executed in a welter of nonsense. It is pointed to let any one who has them give vent to his or her risible emotions. There isn't a serious moment in the whole show. At no time is there occasion for anything but laughter. It's showmanship, taking whatever advantage of name values as desired, of course, is merely letting the patrons know that the show is laughable amusement. There's no limit to the crazy stunts that can be applied. In fact the picture calls for all the most ridiculous ideas in the exploitation catalogue.

As there's little that is old in the motivating idea, there is less that is trite or stale. The plot merely has the picture business making a clown of itself in a fresh new way. It only has two principal episodes. However both are embellished with a wealth of that nonsensical detail which has caused many people to form the opinion that Hollywood and its denizens are the silliest things on earth.

Press agent "Morgan" exists only to publicize star "Annabel" and her pictures in the most sensational ways imaginable. A continual victim of stunts that backfired, "Annabel," nevertheless, loves the publicity. She goes to jail to exploit "Behind Prison Bars" and the tragic results to her were considered high amusement by the preview crowd. A little soft-soap and she readily consents to become a domestic when "Morgan" paints a rosy picture of what the publicity will do for her when "A Maid And A Man" is released. She gets world wide publicity, when after a round of trying experiences to her, but utter insanity to the crowd, she captures a pair of public enemies. But when the title of the picture is changed to "The Diamond Smuggler," "Annabel" is out of the frying pan of one "Morgan" gag into the fire of another when he has diamonds planted on her and tips the customs officers off that she is a smuggler. The picture concludes abruptly, creating the impression that it may be the first of a series featuring the same pair in a continuation of the idea.

Though the original story by Charles Hoffman and the screen play prepared by Bert Granet and Paul Yawitz are ridiculous, it is not beyond the bounds of Hollywood press agent reasoning or imagination. Similar actual instances actually have been perpetrated. In his first production effort, Lou Lusty has given the picture an air of credibility and with Jack Oakie turning in one of his better performances and Lucille Ball again demonstrating that she is a comedienne of talent, director Ben Stoloff chose to hold the strings lightly and let the mirth of the picture put across its own punches.

Previewed July 8 in Pantages Theatre, Hollywood. In the argot of the trade the picture knocked the spectators for a loop.—G. M.

Distributed by RKO-Radio. Produced by Lou Lusty. Directed by Ben Stoloff. Screen play by Bert Granet and Paul Yawitz. Story by Charles Hoffman. Montage by Douglas Travers. Jack Hively, film editor. Photographed by Russell Metty. P. C. A. certificate number 4358. Running time when seen in Hollywood, 75 minutes. Release date: Sept. 15, 1938. General audience classification.

CAST

Morgan.....Jack Oakie
Annabel.....Lucille Ball
Josephine.....Ruth Donnelly
Webb.....Bradley Page
Vladimir.....Fritz Feld
Major.....Thurston Hall
Mrs. Fletcher.....Elisabeth Risdon
Mr. Fletcher.....Granville Bates
Muldoon.....James Burke
Robert Fletcher.....Lee Van Atta
Bailey.....Anthony Warde
Martin.....Edward Marr
Mrs. Hurley.....Leona Roberts

Little Tough Guy

(Universal)

Melodrama

The problem of selling "Little Tough Guy" resolves itself into what several of the "Dead End"-"Crime School" kids mean to audiences as entertainers and what their box office value is. The production is simply another portrayal of and the story another delineation of the causes, forces, circumstances and environments which lead youngsters into lives of crime in such a manner that they become menaces to themselves, their families, friends and the community at large.

The law executes "Jim Boylan" and immediately, as the family is compelled to move into the slums, son "Johnny" establishes himself as an enemy of society and the leader of a gang of juvenile hoodlums. They progress from petty thievery to bold robbery when rich boy "Cyril" in search of thrills gives them the benefit of his erudite-gangster-czar advice, only to expose them to the police when things get hot and dangerous for him. Cornered by the officers, "Pig" is killed as he is about to surrender and "Johnny" is induced to surrender by his sister, "Kay." The gang, including "Cyril," is sentenced to the reformatory, but as no details are shown as to how all are regenerated and started on the path to becoming useful citizens, the only indication that such a desired result has come to pass is shown by "Johnny" leading the school band in which all his gang play.

As some sacrifices have been made to the continuity of Brenda Weisberg's original which she adapted in corroboration with Gilson Brown, director Harold Young elected, in bringing the theme to screen realism, to stress the melodrama of separate sequences and the picture is given the aspect of being a series of episodes. Of these Billy Halop's first reactions to law which he considers unequal because it would execute his father, his fight with Huntz Hall, his plea to the judge to commute his father's sentence, his rebellious outbursts upon denial, several scenes with his mother and sister, Marjorie Main and Helen Parrish, and the sequence in which the two boys are besieged are well and forcefully acted and directed.

Previewed July 7 in RKO Hillstreet Theatre, Los Angeles, where "Snow White And Seven Dwarfs" was playing at popular prices. The audience which had, no doubt, seen the "Dead End" gang before, was expectant and early enthusiasm was high. This faded in a noticeable degree, nevertheless, as the picture progressed. However, secret previews had given Universal executives a high opinion of the film and it may be expected that it will be returned for further work. As scenes and sequences may be added to make for better clarity and coherence, it may be expected too the incidents showing the rich boy offering his juvenile pals champagne and cigarettes may be eliminated as well as dialogue lines that tend to illustrate that smartness rather than toughness is the route to undetectable crime.—G. M.

Distributed by Universal. Directed by Harold Young. Ken Goldsmith, associate producer. Screenplay by Brenda Weisberg and Gilson Brown. Original story by Brenda Weisberg. N. V. Timchenko, film editor. Photographed by Elwood Bredell. P. C. A. certificate number 4397. Running time, 85 minutes when seen. Release date: undetermined. Adult audience classification as previewed in the Hillstreet.

CAST

Paul Wilson.....Robert Wilcox
Kay Boylan.....Helen Parrish
Mrs. Boylan.....Marjorie Main
Cyril Gerrard.....Jackie Searl
Rita Belle.....Peggy Stewart
Mrs. Wanaker.....Helen MacKellar
Jim Boylan.....Ed Pawley
Baxter.....Olin Howland
Adolphus.....Pat C. Flick
The "Dead End" Kids:
Johnny Boylan.....Billy Halop
"Pig".....Huntz Hall
"String".....Gabriel Dell
"Ape".....Bernard Punsley
"Dopey".....Hally Chester
"Sniper".....David Gorcey

Four's a Crowd

(Warner Bros.)

Sophisticated Comedy

The brothers Warner, lately in the news as pledged to give the summer showman magnetic merchandise with which to offset seasonal competition, may be said to have made good in spades as pertains to the week of August 20th. This is a showman's picture if Burbank ever produced one. There are as many ways to sell it as there are types of cinemas to show it in and audiences to show it to.

The easiest way, and in this instance a pretty effective one, is a conspicuous cataloguing of the talent. Such a listing may well start with the news that Errol Flynn, Olivia De Havilland and Patric Knowles, from the cast of "Robin Hood," are together again here in roles about as different as possible. Here also is

(*Continued on page* 61)



f all the books that Americans have loved, a few tand out in cherished memory! . . . Such a story s this glorious novel of American Girlhood . . . now throb with life on the screen!



SURPASSING ALL the so-called thrills on earth... the sweet sensations that hit the heart's deep spots... laughter and heartache... tenderness and tears... romance and longing and fear and hope!... Here's a picture to be remembered all the days of your life!... AND YOU GET IT IN THE SUMMER WHEN THE BIG ONES MEAN THE MOST!



MOTHER CAREY'S CHICKENS

with

ANNE SHIRLEY ★ RUBY KEELER
JAMES ELLISON ★ FAY BAINTER
WALTER BRENNAN ★ FRANK ALBERTSON
ALMA KRUGER ★ VIRGINIA WEIDLER...

PANDRO S. BERMAN IN CHARGE OF PRODUCTION
DIRECTED BY ROWLAND V. LEE *Screen play by S. K. Lauren and Gertrude Purcell*



RKO RADIO PICTURES

(*Continued from page* 55)

Rosalind Russell in her first Warner film and here are Walter Connolly and Hugh Herbert in assignments cut to their measure. Added mention of Franklyn Pangborn, Herman Bing and Melville Cooper should convince the most dogged devotee of outdoor amusement that what goes on on the inside is breezy stuff.

A rather large sector of the reading public will be interested to hear that the hero of the film is a public relations counsel whose operations are distinctly reminiscent of the late Ivy Lee's. A phase of human activity not previously dealt with in detail on the screen, a still larger sector will want to be told that perhaps the biggest and best toy train setup ever assembled is an important item given much footage in the picture. There are also more than enough dogs to fascinate the canine conscious.

To still others the name of Michael Curtiz as director is "must" copy for the marquee. His present film resembles in no particular his "Gold Is Where You Find It," but he handles the far different Casey Robinson-Sig Herzig screen play, based on Wallace Sullivan's story, no whit less dexterously. Associate producer David Lewis provided facilities with a lavish hand.

The story deals with a newspaper publisher, a girl reporter, a super press agent, a millionaire, his daughter, and their variously conflicting yet ultimately parallel interests in the financing of a clinic. Complications are much too numerous and involved for coherent synopsis. Everybody lies to everybody else, and only a stroke of good sense in the finale gets the right men married to the right women.

Previewed at Warner Hollywood, where waves of laughter indicated unanimous and sustained approval.—W. R. W.

Produced and distributed by Warner Bros. Associate producer, David Lewis. Director, Michael Curtiz. Screen play by Casey Robinson and Sig Herzig. From a story by Wallace Sullivan. Photographer, Ernest Haller. Film editor, Clarence Kolster. Musical score, Leo Forbstein. Gowns by Orry-Kelly. P. C. A. Certificate No. 4151. Release date, August 20, 1938. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST

Bob Lansford	Errol Flynn
Lorri Dillingwell	Olivia de Havilland
Jean Christy	Rosalind Russell
Patterson Buckley	Patric Knowles
John P. Dillingwell	Walter Connolly
Jenkins	Hugh Herbert
Bingham	Melville Cooper
Preston	Franklyn Pangborn
Barber	Herman Bing
Amy	Marg. Hamilton
Butler Pierce	Jos. Crehan
Young	Joe Cunningham
Buckley's Secy	Dennie Moore
Lansford's 1st Sec'y	Gloria Blondell
Lansford's 2nd Sec'y	Carole Landis
Mrs. Jenkins	Reine Riano

Love Finds Andy Hardy

(MGM)

Domestic Comedy

Exhibitors who feel that their customers may have been less than unanimously convinced by the recent MGM declaration that the studio was to produce no more of the so-known "B" pictures have in this number of what was originally set up as a series falling under that letter-classification a made-to-order instrument for proving to the payers that MGM wasn't spoofing. This has everything that a motion picture commonly described as "A" is supposed to have and much more of each component, including that most essential one, entertainment, than 9 out of every 10 "A's" offered the trade and its public. It is far above the high standard set by the earlier Hardy pictures in every department.

To the permanent cast, Lewis Stone, Mickey Rooney, Cecilia Parker, Ann Rutherford and Fay Holden, MGM this time has added Judy Garland, Lana Turner, Gene Reynolds and others, including Raymond Hatton. To Miss Garland have been given three songs to sing, two by Mack Gordon and Harry Revel which have strong hit possibilities and one by Roger Edens which fits snugly into and carries forward the story, a number with as finely written lyrics as have been heard in recent years. Before she gets around to singing these, Miss Garland establishes her character in the story quite positively and she plays it out in a manner sure to advance her expanding popularity.

The screen play by William Ludwig, from the stories of Vivien R. Bretherton employing the characters created by Aurania Rouverol, centers around "Andy Hardy" and sets forth in convincing and frequently convulsing detail his social dilemma encountered when he learns his best girl cannot go with him to the country club dance. To earn eight dollars with which to complete purchase of a used car, he bargains with "Beezy," a pal, to date "Cynthia," "Beezy's" girl, by way of saving her for him. "Betsy," visiting next door and infatuated with "Andy," aids him in his planning, but he finds girl estranged, "Cynthia" enraged, his car, Tux and top hat at hand, but no girl to escort. "Betsy" comes to his rescue, proves the sensation of the evening, and returns him next morning to the romantic custody of his steady girl.

Young Mr. Rooney's thriving talent reaches full blossom in this stanza. Mr. Stone and the other members of the Hardy family are their accustomed indelible selves. Miss Turner plays an emotional redhead with impressive conviction. Gene Reynolds, as the neighbor boy whose "ham" radio set figures in an extraordinary sequence, is an unforgettable personality.

Previewed on Sunday at the Village theatre, Westwood, Cal., to such a response, during and after the presentation, as few million dollar films receive at any time or place.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by George B. Seitz. Screen play by William Ludwig from the stories by Vivien R. Bretherton based on characters created by Aurania Rouverol. Two songs by Mack Gordon and Harry Revel, one by Roger Edens. Photographed by Lester White. Film editor, Ben Lewis. P. C. A. Certificate No. 4428. Release date, July 22, 1938. Running time, when seen in Westwood, 90 minutes. General audience classification.

CAST

Judge James Hardy	Lewis Stone
Andrew Hardy	Mickey Rooney
Marian Hardy	Cecilia Parker
Mrs. Hardy	Fay Holden
Betsy	Judy Garland
Cynthia	Lana Turner
Polly Benedict	Ann Rutherford
Mrs. Tompkins	Mary Howard
Jimmy MacMahon	Gene Reynolds
Dennis Hunt	Don Castle
Aunt Milly	Betty Ross Clarke
Augusta	Marie Blake
"Beezy"	George Breakston
Peter Dugan	Raymond Hatton
Bill Collector	Frank Darien

Army Girl

(Republic)

Romantic Melodrama

Dealing with the romances, dramas, jealousies and loves of military life, this ambitious Republic feature is thoroughly an army story—but decided not a war story. It makes good on Republic's promise of major calibre production.

Sentimentality is prominent in both the love theme of the story and in the background of the picture, which tells of mechanized tanks succeeding the mounted cavalry in the Army. Republic recognizes the passing of the horse cavalry by dedicating the picture to the men and mounts who often have been glorified in song, story and pictures.

As "the old order passes, yielding place to new," the production tells in a convincing spirit of the clash of human temperaments, loves and ideals.

Dike Conger, an Army captain, and Three Star Hennessy, a sergeant, arrive at a desert cavalry post with their tanks. The two are regarded by officers of the post and by troupers as jockies of beer cans.

In a thrill packed test, the tank proves itself to be superior to horses and, in a like manner, Dike proves himself the best man among the officers, including Captain Joe Schuyler, who are vying for the affections of Julie Armstrong, daughter of Colonel Armstrong. However, just as Dike and Julie discover they love each other, an order arrives at the post. It abolishes horses for tanks, retires Colonel Armstrong from command of the post and promotes Dike to the position.

Traditional loyalties collide with modernization and the love between Dike and Julie vanishes.

Despised by his fellow officers for having brought about the modernization that resulted in the death of their leader, Dike faces almost certain conviction on a charge of negligence. At the crucial moment, though, Captain Schuyler remembers his oath to always be an officer and a gentleman and forces Sergeant Harry Ross to confess that he was responsible for the fatalities through tampering with the tank.

Dike is exonerated, discovered by Julie to the only man she can love as much as her deceased father, and recognized by fellow officers and troupers as being the herald of a new day and new glories for the cavalry.

Romance, drama, thrills, suspense and comedy are blended, giving the leading and supporting players an opportunity to register commendable performances.

This realistic story will be understood by both mass and specialized audiences.

Previewed in Hollywood—G. M.

Produced and distributed by Republic Pictures. Executive producer, Sol C. Siegel. Associate producer, Armand Schaefer. Dramatic sequences directed by George Nicholls, Jr. Action sequences directed by B. Reeves Eason. Screen play by Barry Trivers, Samuel Ornitz. Based on the published story by Charles L. Clifford. Production manager, Al Wilson. Photographers, Harry Wild, Ernest Miller. Supervising editor, Murray Seldeen. Film editor, William Morgan. Art director, John Victor Mackay. Musical score, Alberto Colombo. Costumes by Irene Saltern. P. C. A. Certificate No. 4326. Release date, July 15, 1938. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST

Julie Armstrong	Madge Evans
Dike Conger	Preston Foster
Three Star Hennessy	James Gleason
Colonel Armstrong	H. B. Warner
Leila Kennet	Ruth Donnelly
Captain Joe Schuyler	Neil Hamilton
Mrs. Gwen Bradley	Heather Angel
Cantina Pete	Billy Gilbert
Major Hal Kennet	Ralph Morgan
Riki	Barbara Pepper
Captain Bob Marvin	Ralph Byrd
Harry Ross	Guinn "Big Boy" Williams
Brig. General Matthews	Robert Warwick
Captain Jack Bradley	Allen Vincent
Pedro	Pepito
Major Thorndike	Paul Stanton

Pathe Parade, No. 6

(RKO Radio)

Boxing Subject

More closely approaching the format of a sport reel than any other release in the "Parade" series, this one picturizes the background of fights and fighters. Starting with a lively street fight it shows the supervised training and gruelling work necessary before boxers are eligible for public contests. Supervised by Frederick Ullman, Jr. Prepared by Frank Donovan. Running time, 10 minutes.

Management of 5 Theatres In Shanghai Consolidated

The operation and management of Shanghai's four first-run theatres, the Grand, Nanking, Metropol and Cathay, and one second-run house, the Rialto, have been taken over by a newly organized American corporation, Asia Theatres, Inc.

A. R. Hager is president of the corporation, which was formed for the express purpose of taking over the management of the theatres. The directors are Mr. Hager, T. J. Holt, Percy Chu, N. F. Allman, R. K. Butler, S. S. Franklin, W. Imin Hsu, Luther M. Jee, Jordan D. Liang and George Sellett.

Hays in New York

Will H. Hays, president of the Motion Picture Producers and Distributors of America, arrived in New York Wednesday from the Coast.

WET STEPS UNCOVERED, EXHIBITOR HELD LIABLE

Use of Uncarpeted Marble Stairs in Inclement Weather Banned by Rochester Court Ruling

A new source of potential litigation for theatre owners was opened by two decisions published this week, when Justice Tompkins, of the city court of Rochester, virtually banned the use of uncarpeted marble steps during wet weather by a ruling that "wet marble treads have a peril peculiar to themselves," and the decision was affirmed by a three to two vote of the Appellate Division of the New York Supreme Court. Both decisions appear in the advance sheets of 3 N. Y. Supplement (2d Series) at pages 956 and 1,023 respectively.

Jennie Freedman, a patron, was awarded a judgment of $267 against Clinton Court Corporation, owners of Loew's Rochester theatre, by the verdict.

The plaintiff contended, for her first charge of negligence, that the use of smooth marble violated section 604 of the Building Code, which reads, "Treads and landings shall be constructed and maintained in a manner to prevent persons from slipping there." Justice Tompkins upheld the legality of marble steps, and said that "the use of marble in the construction of this stairway was not in and of itself negligent." But, he continued:

"Concededly, when these marble stairs were wet, they were slippery. Unquestionably, slippery stairs may cause a user to slip, and, slipping, to fall with possible injury.

"Did the defendant perform fully the duty it owed the plaintiff, its patron, to use reasonable diligence in protecting her from a manifest danger, known to it? Carpeting is used for such protection. It is a fact that may not be denied that smooth, wet marble is far more liable to cause slipping than is marble covered with matting or carpets, or even corrugated marble. Carpeting is used in another Rochester theatre. It does not appear that it was not feasible to use it in defendant's theatre."

Signs on Stairway

The defense urged the court to consider the fact that floors were mopped every half hour, that signs had been placed at the stairway, and that 7,000 patrons had used the stairway without injury on the day of the plaintiff's accident.

Concerning these arguments, the court said:

"The defendant knew that this marble stairway was slippery when wet. It caused it to be mopped every half hour, yet it did nothing to warn its patrons of the danger it sought to assuage. It had signs 'Watch Your Step.' Descending a stairway is always attended with some danger. This is common knowledge. Those who went up this stairway on their way to the balcony knew they must later go down. 'Watch Your Step' proclaimed a danger they already knew. It did not, however, apprise them of the danger attending wet and slippery marble. This menace is not common, everyday knowledge. But a small part of movie patrons live in houses with marble stairways. All know from daily experience the danger of descending any stairway, but they cannot be charged with knowledge that wet marble treads have a peril peculiar to themselves. Had the defendant erected conspicuous signs bearing this lenged, 'These Steps When Wet Are Slippery and Dangerous,' those who saw it would have been timely warned.

"That there is no other reported accident among the 7,000 patrons does not establish there was not a known and preventable danger when this plaintiff slipped on these stairs. They may not have been wet when the greater portion of the 7,000 used them. Then there is probably less danger when a crowd is moving slowly down, than when a single person descends. Pollock (the manager) testified that there had been other accidents on these stairs. Even had there been no similar accident before, it is no complete defense, if it might in reason have been anticipated.

Upheld by Appellate Division

"In the winter season a known condition of danger existed. Defendant sought to alleviate it by mopping. The marble treads were left still moist, wet, and slippery. It carpeted the floor of the promenade. The marble stairway was left bare. Carpeting would have remedied the slipperiness of the wet marble. A conspicuous sign proclaiming the danger would have put its patrons on their guard. Defendant neither cured the danger nor warned its patrons of its existence. In the exercise of that reasonable diligence to secure the safety of those from whose presence it profited, it should have done one or the other. It failed to perform the duty it owed its patrons. That is negligence."

The appellate division rendered no opinion when it upheld the judgments but noted that it did so on the authority of the case of David and Rose Richman vs. Stanley Mark Strand Corporation and Warner Brothers, Inc., decided by the appellate division on January 19, 1934 by a four to one vote (241 A.D. 633) and subsequently affirmed by the Court of Appeals on December 31, 1934 (261 N. Y. 494).

In the Richman case, the plaintiff entered the aisle of the theatre during a performance. The concrete floor was covered with a rubber composition and was mopped every ten or fifteen minutes to take up moisture and dirt brought in by patrons. Three fixtures on the side wall, each with two bulbs, were lighted, in addition to the usual exit lights required by law. Nevertheless, the highest court in New York State sustained a verdict for the patron.

That the rulings were not altogether in line with previous cases, in stairways for other types of business, is evidenced in some measure by the fact that both cases were decided by a divided court.

In view of the decisions, however, it would appear that ordinary precautions, such as the usual signs, mopping, lights, etc., are insufficient to guard against law suits. A prominent sign, warning of unusual danger, is hardly practicable. A non-slippery covering is apparently required.

Not Showing Junior Programs

In a story entitled "Theatres to Be Asked to Stage Child Shows," which appeared in Motion Picture Herald in the June 18th issue the Plaza theatre of Asheville, N. C., was listed as holding performances sponsored by Junior Programs, Inc. The statement was incorrect. The Plaza has not shown the programs.

"Snow White" on Way to All-time Domestic Gross

Walt Disney's "Snow White and the Seven Dwarfs" is on its way to an all-time high domestic gross with 7,000 contracts and a billing of approximately $3,400,000, according to estimates from current business.

Produced independently, with exhibition contracts subject to the producer's approval, "Snow White" was free of distribution entanglements and went out entirely on its own.

The selling started with the announcement that the picture would be distributed on 50-50 terms and included such other stipulations as single feature restrictions, double playing time, weekend dates, minimum admission of 15 cents and minimum guarantee of $50.

Concessions on one side or the other resulted ultimately in deals in all but four important situations. RKO sold away from the Saenger circuit of New Orleans when E. V. Richards insisted on a flat rental. The Griffith circuit, Oklahoma and Texas, controlling a majority of the towns in which it operates, refused to play percentage terms and RKO sold where there was opposition. The long circuit, New Mexico, which has since become part of the Griffith circuit, bought the picture before the consolidation.

The Mullin and Pinanski circuit, in New England, held out against RKO's single bill stipulation. The circuit played the picture in its 14 single feature houses, but RKO sold away in the rest of the territory. The St. Louis Amusement Company, operating second and subsequent run theatres in St. Louis, refused to buy the picture on anything except flat rental. RKO sold around them, although Fanchon and Marco played the picture first run there. "Snow White" is billing at the rate of approximately $100,000 rentals per week. Although it is nearing the 26th week of release, at which time high billings normally drop off sharply, the delay in closing many important situations will extend its period of active revenue beyond the average.

Subsequent run engagements started July 1st in Los Angeles, and the neighborhood theatres in Detroit have still to show the picture. The subsequent run situation in Chicago has been delayed by exhibitor resistance to the demand for Saturday and and Sunday playing time, but dates are now being set in that area.

New Plays Course in Fall

Theresa Helburn, director of the Bureau of New Plays, said this week that the Bureau's advanced practical course in playwriting will commence early in September, and will be conducted by John Gassner, Lee Strasberg, Johnny Johnson and Cheryl Crawford. The Bureau is sponsored by Columbia, Metro-Goldwyn-Mayer, Paramount, RKO, 20th Century-Fox, Universal and Warner Brothers.

Buy Superior Cleveland Branch

Leroy P. Langford and E. H. Forbes have bought out the Cleveland branch of Superior Theatre Supply Company, including the lease in the Warner Building and the complete stock, from Arthur F. Morrone of Pittsburgh. Mr. Morrone will confine his activities to Pittsburgh and surrounding territory. Mr. Langford and Mr. Forbes are operating under the name Theatre Service and Equipment Company with offices in Cleveland and Detroit.

IN THE CUTTING ROOM

My Lucky Star

(20th Century-Fox)

Romance and Spectacle

The selection of selling angles whereby "My Lucky Star" may be marketed successfully should not be too much of a strain on any exhibitor's mental processes. The story it will tell is made of popular stuff. It is simply a collegiate romance, with comedy complications, embellished by music and with spectacular ice skating replacing the customary dancing.

Planned to be a surpassing successor to "One in a Million," "Thin Ice" and "Happy Landing," all of which were MOTION PICTURE HERALD Box Office Champions, the photoplay will feature Sonja Henie, seventh among the 10 leading box office personalities,

The picture will provide the star with a new leading man as Richard Greene, seen lately in "Four Men and a Prayer," steps into the spot previously occupied by Don Ameche and Tyrone Power. Also in the featured supporting cast are Joan Davis, Cesar Romero and Buddy Ebsen. Other important roles are filled by Arthur Treacher, Billy Gilbert, George Barbier, Louise Hovick and Elisha Cook, Jr.

The film's big spectacle feature will be the presentation of an ice carnival in a department store. Produced directly under the guidance of Darryl F. Zanuck, "My Lucky Star" is being directed by Roy Del Ruth, maker of "Happy Landing" and such other glamorous musicals as the 1936 and 1938 editions of "Broadway Melody," "Born to Dance" and "Thanks a Million." Based on an original story written by Karl Tunberg and Don Ettlinger, the screen play is credited to Harry Tugend and Jack Yellen. Mack Gordon and Harry Revel composed the music and lyrics which includes seven special numbers.

Release date not set.

Painted Desert

(RKO Radio)

Action Adventure

"Painted Desert" is based on an original story by Jack Cunningham. The present screen version was transcribed by John Rathmell and Oliver Drake. "Painted Desert" was made once before in 1930 by RKO-Pathe. At that time there was a minor player by the name of Clark Gable in the cast and William Boyd, now "Hopalong Cassidy," was the hero.

George O'Brien will be the star of the show. The girl will be Laraine Johnson, who was the heroine in "Border G Man." As a bit of information this picture will mark the first time that O'Brien has had the same leading lady twice in a row.

The supporting cast will feature singing cowboy Ray Whitley, who was with O'Brien in "Border G Man" and "Gun Law." It will also include Stanley Fields, now prominent in "Algiers," Fred Kohler seen lately in "Blockade" and "The Buccaneer," Max Wagner, Harry Cording, Lee Shumway, who is playing the role earlier occupied by Gable, Lloyd Ingraham, Maude Allen and William V. Mong.

The third George O'Brien picture which Bert Gilroy has produced for RKO-Radio, "Border G Man," is being directed by David Howard.

Release date: *August* 12, 1938.

The Missing Guest

(Universal)

Spooky Mystery

No new thing is this idea of having a newspaper man inject himself into a weird series of mysterious murders. Neither is it new, that there might be romance in the picture, to have the girl in the case to be first antagonistic but eventually friendly to and cooperative with the hero.

As the fabric is commonplace, showmanship ingenuity whereby it is anticipated the production will assume commercial value commensurate with its entertainment potentialities must, of necessity, center about what box office names will be in it. The question is answered by a census of the cast. Therein will be found Paul Kelly, lately in "Nurse from Brooklyn" and "Torchy Blane in Panama" and Constance Moore of "Wives Under Suspicion" and "State Patrol" in the principal roles. Among others who will participate are William Lundigan, seen in many Universals, Edward Stanley, recently transported from the state and the journeymen players Patrick Kelly, Selmer Jackson, Florence Wix, George Cooper, William Wayne, now in "The Amazing Doctor Clitterhouse" and Guy Usher.

Release date: *August* 12, 1938.

The Road to Reno

(Universal)

Marital Mix-ups

About a year ago, Universal announced that it had signed Hope Hampton to a contract. For the benefit of a newer generation of exhibitors, it might be stated that in the days before sound, Miss Hampton was one of the screen's foremost personalities. Retiring from picture affairs, she went on to further fame as a musical comedy and grand opera headliner in this country and abroad. "The Road To Reno" will mark her debut in a talking picture.

The story related in the picture is one that deals with a love that rediscovered itself.

The film will have a western background and Universal and producer Edmund Grainger took more than usual care in selecting the supporting cast for Miss Hampton's returning picture. Randolph Scott who cut his screen teeth on westerns and recently was in "Rebecca Of Sunnybrook Farm" and "The Texans," is the story's problem husband. The conniving "other woman" in the case is Glenda Farrell, while the other man is Alan Marshall who was important in "Parnell," "Conquest" and "I Met My Love Again." Helen Broderick, featured in "The Rage Of Paris," is Scott's plain-spoken aunt, happy only when she is trying to straighten out the kinks in other peoples' business. Principal comedy character in the story which has much action, dialogue and situation comedy is David Oliver last in "You're A Sweetheart."

The original I. A. R. Wylie story was adapted by Roy Chanslor and Adele Commandini and it is being directed by S. Sylvan Simon maker of "A Girl With Ideas," "Prescription For Romance," "Nurse From Brooklyn" and "The Crime Of Dr. Hallett."

Release date: Sept. 9, 1938 (*tentative*).

The Young in Heart

(UA - Selznick International)

Comedy

David O. Selznick is inaugurating his 1938-1939 production program with a comedy. His ambition is that the season's output will result in a series of pictures fully as entertaining and as commercially profitable to all concerned as were those of the past year which witnessed the delivery of such films as "Tom Sawyer," "The Prisoner of Zenda," "Nothing Sacred" and "A Star Is Born."

"The Young in Heart" is a situation comedy story. Its humor is derived from the unique but natural conditions which a bizarre family erect for themselves or find themselves in. The Carltons live by their wits. They have no character, a moral status which worries them not a wit.

The thematic parent of "The Young in Heart" is I. A. R. Wylie's novel which was published serially in the *Saturday Evening Post.* It is being directed toward screen realism by capable director Richard Wallace.

From a standpoint of name values there is nothing wrong with the principal and featured player roster. It will offer Janet Gaynor in her first appearance since "A Star Is Born," Douglas Fairbanks, Jr., now in "Having a Wonderful Time" and "Rage of Paris," "Paulette Goddard, who made her screen debut with Chaplin in "Modern Times," Roland Young, remembered for "Topper," Billie Burke, newcomer Richard Carlson and noted old stage trouper Minnie Dupress.

Release date: *July* 29, 1938.

Paris Honeymoon

(Paramount)

Comedy-Musical Romance

Should one visit the set where it is being made, he could not fail but note the spirit of team work that has gripped the entire cast and crew which is producing "Paris Honeymoon." The whole crowd senses that it has a good story with which to work, realize that there is a capable troupe of actors and that they are working with a technical crew and director in whom they have confidence.

The story being filmed is funny. Once lucky, the hero lets superstition guide his life.

Frank Butler and Don Hartman who collaborated on Bing Crosby's "Waikiki Wedding" as well as the current "Tropic Holiday," "Champagne Waltz" and "The Princess Comes Across" adapted Angela Sherwood's original story. It is being directed by Frank Tuttle who guided Crosby in "Waikiki Wedding" and "Dr. Rythm."

The featured and supporting cast is made up of well known names. Franciska Gaal who made her screen debut in Cecil B. DeMille's "The Buccaneer" will be seen as the peasant girl. The other woman, who isn't "the other woman" as most pictures of conflicting romance have it is Shirley Ross. The menace in the yarn is Akim Tamiroff and the trio of comedians responsible for most of the hilarity are Edward Everett Horton, Ben Blue and Georges Renaud. Other players are Rafaela Ottiano and Keith Kenneth.

Release date: Sept. 23, 1938.

LOEW NETS 8 MILLIONS; EQUALS $4.80 A SHARE

Columbia Grants Three Officers Options on 25,000 Shares; Rogers Maj. Profit $139,788

Loew's, Inc., had a net profit of $8,352,675 after expenses, subsidiaries' preferred dividends, depreciation and taxes, for the 40 weeks ended June 9th, according to the company's earnings statement which was made public this week.

The profit, equal to $4.80 per share on the 1,599,053 no-par shares of common stock and to $61.09 on the preferred stock, was $3,362,047 less than the $11,714,722 profit made during the 40-week period ended June 3, 1937. The profit in the 1937 period was equal to $85.68 a share on the preferred stock and to $7.07 a share on 1,560,826 shares of common stock.

For the 12 weeks ended June 9, 1938, the indicated net profit, based on a comparison of the company's reports for the 28-week period ended March 17th, and the 40-week ended June 9th, was $1,864,997 equal to $1.04 a share on common stock, comparing with $3,108,592 or $1.81 a share on common for the 12 weeks ended June 3, 1937.

The comparative earning statement for the company follows:

	40 weeks ended June 9, 1938	40 weeks ended June 3, 1937
Company's share of operating profit after subsidiaries' preferred dividends	$12,907,877	$17,018,081
Depreciation and taxes.	4,555,202*	5,303,359*
Company's share of net profit	8,352,675*	11,714,722*

**Without provision for surtaxes on undistributed profits.*

The board of directors of Loew's on July 6th, declared a quarterly dividend of $1.62½ on the outstanding $6.50 cumulative preferred stock payable August 15th, to stockholders of record on July 29th.

Columbia Grants Executives Options

Options on a total of 25,000 shares of Columbia stock will be issued to three officers of the company at $13.875 a share if the plan is approved by the stockholders and authorization to list the additional common and voting trust certificates is obtained, it was disclosed this week in a report filed by the company with the New York Curb Exchange.

The options will go to Samuel J. Briskin, vice-president in charge of production; A. Montague, general sales manager, and Abe Schneider, treasurer. Mr. Briskin's option is for 10,000 shares, 7,500 of which may be acquired up to August 10, 1943, and the remainder between June 10, 1940 and August 10, 1943. The options issued to Mr. Montague and Mr. Schneider are for 7,500 shares each, the first expiring August 10, 1941, and the second, August 10, 1943.

Majestic Profit $139,788

Rogers Majestic Corporation, Ltd., issued its financial report in Toronto this week, showing that its net profit of $139,788 was the highest for the company in the last seven years. The profit in the previous year was $129,651. The net for the year ended March 31, 1938, was equal to 65 cents per share on the combined A and B stock, compared with 60 cents last year.

Major Withdraws Statement

The Securities and Exchange Commission this week announced withdrawal of the registration statement of Major Film Productions, Inc., of Los Angeles. The company, of which Fred Church is president, filed its statement in October, 1934, and it went into effect November 14th, of that year. The withdrawal was requested June 28th.

Stock Placed on Market

The Jackman Color and Process Corporation of Hollywood this week placed 50,000 shares of common stock on the market at $2.50 per share. The corporation will engage in the color processing of pictures and the creating and photographing and processing of special effects used in picture production.

Triple A Purchase Of Federal Play Sets a Precedent

The recently formed Triple A Productions which will produce ". . . one-third of a nation . . ." with Sylvia Sidney for Paramount release, discovered when it became interested in the Federal Theatre play that there was no existing precedent for purchase of Government property for individual profit making enterprises.

Negotiations for purchase were begun through the Guild's Committee for Federal Writers' Publications, Inc., formed two years ago to provide a publishing outlet for the works of federal project writers. The committee is now empowered to do the same thing for the Federal Theatre Project as for WPA writers.

The Government gives the guild's committee permission to sell writings by persons on WPA salaries, but the bid for ". . . one-third of a nation . . ." by a film company was the first time any project entered the competitive market.

When the legal complications were straightened out the guild's committee, headed by Morris Ernst, made a contract with Triple A which then purchased the play for $5,000 and a percentage of possible profits from the picture.

Harold Orlob, president of Triple A, borrowed the money from himself to finance the picture. Through a personal loan from Mr. Orlob to Triple A, he received 136 shares of common stock in the corporation. The remainder of the 200 shares issued was allocated to associates Dudley Murphy, who will direct the picture; Paul C. Mooney, Bernard Steels, Emil Katzka and W. S. McKay, who are the only stockholders.

SHORT PRODUCT PLAYING BROADWAY

Week of July 9

CAPITOL
- Story of Dr. Carver..... MGM
- Strange Glory ..... MGM
- Glimpses of Austria..... MGM

CRITERION
- Man's Paradise ..... Modern Film Corp.

MUSIC HALL
- Donald's Better Self..... RKO Radio
- Normandy ..... Major Peter P. Devlin

PARAMOUNT
- Unusual Occupations, No. 6. Paramount
- Find What's Wrong..... Paramount

RIALTO
- Bit and Bridle..... RKO Radio
- Protex the Weakerist..... Paramount

ROXY
- Winner Lose All..... Educational
- Crazy Magic ..... Columbia
- Venice ..... Major Peter P. Devlin

STRAND
- Rainbow's End ..... Vitaphone
- Porky's Spring Planting.... Vitaphone
- Pictorial Review, No. 11.. Vitaphone

English Director Sails for Home

Alfred Hitchcock, noted English director, sailed for London Wednesday after a visit to New York and Hollywood. While on the coast Mr. Hitchcock was signed by David O. Selznick to direct "Titanic," which will be placed in production in the fall.

On Tuesday evening Mr. Hitchcock was interviewed by Otis Ferguson over Station WNYC, New York. The subject of the broadcast was "Melodrama on the Screen" and was sponsored by the National Board of Review. Mr. Ferguson is film editor of the New Republic.

Mr. Hitchcock returned to New York from Hollywood Monday. He said that "B" pictures, made on limited budgets, and often representing material that is not considered sufficiently worthly to merit an "A" picture expenditure, might achieve new importance if made from experimental stories.

He mentioned the O. Henry and Edgar Allan Poe stories as in that category. "The O. Henry stories with the plot and ending which are not the conventional formula stuff and the Poe thrillers, the horrific stories, would fit admirably into such a program and I, for one, should like to see the results," he said.

Mr. Hitchcock was impressed by the quality and quantity of exploitation and publicity of American films. He said the results were immediately discernible here and could be copied to advantage in England.

Mr. Hitchcock's whose latest film for GB will be released in this country soon, is best remembered for his melodramatic pictures, "The 39 Steps," "Secret Agent," and "The Man Who Knew Too Much."


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SONGS...DANCES...ROMANCE ...FUN...AND SHIRLEY JUST THE WAY YOU WANT HER!

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LITTLE MISS BROADWAY

with

GEORGE MURPHY • JIMMY DURANTE
PHYLLIS BROOKS • EDNA MAE OLIVER
GEORGE BARBIER • EDWARD ELLIS • JANE DARWELL • EL BRENDEL • DONALD MEEK
PATRICIA WILDER • CLAUDE GILLINGWATER, Sr.

Directed by Irving Cummings

Associate Producer David Hempstead. Original screen play by Harry Tugend and Jack Yellen. Dances staged by Nick Castle & Geneva Sawyer

Darryl F. Zanuck in Charge of Production

Bullock & Spina hits to hit the "most-played" heights:

"Be Optimistic" • "We Should Be Together" • "If All the World Were Paper" • "Swing Me an Old-Fashioned Song" "How Can I Thank You" "Little Miss Broadway"

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRINTED IN U.S.A.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Noting publication in this department the other week of a description of the "Crypt of Civilization" as dedicated by David Sarnoff at Oglethorpe University, Georgia, Dr. T. K. Peters, Director of Archives at the University, passes along an interesting tale behind the collection and sealing in the vault of the various motion pictures and documents which are supposed to be preserved for 6,000 years for posterity's study of a cross-section of our life today.

Dr. Thornwell Jacobs, of the University, in the course of a discussion with Dr. Peters, wondered whether English would be spoken when the crypt is opened 6,000 years hence, adding that if it was no longer the language, all of the work and expense of preservation would be in vain. So Dr. Peters said he would make a machine to teach the English language. He set about the task and evolved a simple apparatus, merely combining an old Mutoscope, contributed by International Mutoscope Company, with a phonograph turn-table geared to the Mutoscope in such a way as to turn in synchronization when a crank is used.

A person looking into the machine and turning the crank at the same time will see a man holding up an object, as for example, an apple. The man in the image will then pronounce the word, while the printed word will appear underneath the object. The machine was loaded with all of the necessary vocabulary to reconstruct the English language.

The Mutoscope, therefore, with its phonograph and crank, might represent 6,000 years hence the key to forgotten English, if it is forgotten, much as the Rosetta Stone, discovered in Egypt in 1799, gave scholars the key to the forgotten hieroglyphics in which the ancient language of Egypt was written. All the knowledge of the Egyptians had been lost for thousands of years until the Rosetta Stone was painstakingly deciphered. The people of the future, then, might be saved all of the trouble of reconstructing the English language by a motion picture device invented by Coleman Sellers in 1861 and adapted for the purpose of reconstruction in the year 8113 A.D.

▽

Tribute Note, from Hollywood: "Jeanette MacDonald received a gracious tribute from the cousin of the famous singer, Adelina Patti. The cousin sent Patti's snuff box to filmland's singing Jeanette."

▽

"Time Marches On" marched off the air the other evening as one of its actors came to the climax of a scene depicting the Jersey political situation. He raised his arms in a triumphant gesture, and shouted, "I am Frank Hair the Mague of Jersey City."

▽

Signs-of-the-Times Department, from a United Press Headline: "Joe E. Brown, Held Up, Yields $5."

▽

Paris, heart of the Frenchmen's love for wagering, with its chemin de fer, roulette and betting on jumping-frogs, has taken on "Screeno," as practiced in our American motion picture theatres of Main Street and Broadway. Gay Paree now has a Master of Ceremonies, called "The Screeno Speaker," who calls out "Jacques-Pot" at the Montreuil-Palace.

Howard Hughes Of "Hell's Angels"

THE climax to activities in aeronautics which have kept him from motion picture production since he made "Scarface," in 1932, was reached by Howard Hughes this week in his record-breaking world-girdling flight in his "World's Fair of 1939" flying laboratory.

Heir to the many millions made by his father, Howard R., in the Hughes Tool Company, Texas, and in Texas oil fields, Mr. Hughes first turned attention to Hollywood, when only 22, making "Two Arabian Knights," in 1927. His most pretentious production, "Hell's Angels," steeped in planes—$4,000,000 worth—was nearly three years in the making. And he is reputed to have gotten back every nickel.

"Hell's Angels" was the only production ever to have two big, gala, arc-light, top-hat-and-ermine premieres simultaneously, opening on the same night at the Criterion and the Globe, on Broadway, after Mr. Hughes had entertained the press and the trade at a 72-hour continuous-running cocktail party, taking a large section of the Hotel Astor for the purpose. That was in the old "speakeasy" days, and the young moneyman bought out three complete bars, lock, stock and barrel, in nearby Times Square, transferring the bars, beverages and fixtures to the party.

His "Hell's Angels" was the beginning of Jean Harlow, and in his "Two Arabian Knights," Louis Wolheim first gained recognition as a character actor and Lewis Milestone as a director. "Hell's Angels" was in the making so long that the Hollywood players appearing therein began to demand release from their commitment, complaining that Hollywood would no longer remember them by the time the picture was finished.

"Who's Who in America" lists Howard Robard Hughes as a capitalist, gives lengthy recognition to his standing in aeronautics and in Texas tool and oil fields, barely mentions his motion picture propensities, merely citing "Hell's Angels" in passing.

Howard Hughes, holder of the world's land airplane speed record, for 352 miles per hour, is the nephew of Rupert Hughes, the writer. He was born on Christmas Eve, in 1904, in Houston, and like many a son of Texas, is a lank.

Grover Whalen hasn't received any word as yet on what the motion picture chiefs are going to do to put something into his New York World's Fair to symbolize the screen, but this week Grover did sign up some other amusement concessions, 19 of them in fact, including a burlesque bull fight, an "infant incubator show," "with at least 50 incubator babies"; a "live monsters" concession, with a lot of snakes; a "phantom ghost" show, and another for and in behalf of skinless frankfurters. Also—probably making Sam Goldwyn envious—Billy Rose is going to put on a spectacular musical extravaganza tableau, to cost $500,000, in a building costing $1,750,000 with 1,000 girls, on a stage 200 feet wide in a theatre seating 10,000—twice the width of the Music Hall stage and almost twice its capacity.

And now India assumes the position of the offended and joins in the foreign attack against our U. S. motion picture companies. Writing in Bombay, in *Filmindia,* Hindu trade publication, a gentleman of apparent high sensitivity, who signs his monthly articles, "Judas," says: "Some distributors of foreign pictures have yet to learn a lot of business methods and they must unlearn a lot. Some of these boobies do not yet know how to conduct press shows of their pictures. Indian producers can give them pointers in this department, as the press shows given by local producers are heavily sprinkled with courtesy.

"I was invited to a press show by a local office of foreign films. But there was no one to receive the pressmen. The press people were left to the tender mercies of a couple of doorkeepers. The show was due to start at 12 noon. It actually began at 12:40. The fans in the room were switched off and there was no one to whom an appeal could be made to switch them on. Even the theatre was not represented by anyone who was intelligent, and to add insult to injury, the wrong picture was shown. America distributors are just damn fools."

Our New York friend, Peter Spilios Harrison, by the way, is some pumpkins as a regular contributor to *Filmindia.* They call him the "world known critic."

▽

After an absence of two years Harold Lloyd returns to a Broadway screen this week in "Professor Beware," at the Paramount. Lloyd has made millions as a screen comedian.

Time was when, working as an extra in "Samson and Delilah," at Universal City, some 20-odd years ago, he met Hal Roach, then a young man with an ambition to direct. Roach had just inherited $3,000 and plunged into production with Lloyd playing leads. "Just Nuts" was their first offering and from it came a contract with Pathe. That allowed Lloyd to make enough money to indulge his fancy for fancy striped silk shirts.

▽

After scanning the whole of Hollywood's imposing male contingent, the vast army of extra players and the remainder of American manhood, and after microscopic examination of Hollywood's gorgeous galaxy of femininity, plus the beauties of countless chorines, stenographers and bathing beauties, plus the whole of American womanhood—

After that long search for "hidden talent," David Oliver Selznick staggers the nation with his discovery of the two leads for his "Gone With the Wind":

Clark Gable and Norma Shearer.

Where did he ever find them?

▽

Press wires report that Sally (Fan dancer) Rand turned down Director George Cukor's offer of a part in Paramount's "Zaza," because it would require her to lead a troupe of girls in the "Can Can" dance that "scandalized our grandmothers."

"There is an art in my bubble dance," chirped Sally. "The 'Can Can' has only physical appeal."

▽

Did we hear someone say that the Ringling-Barnum and Baily elephants are white elephants now?

ALL CHEERS



Hailed by "Redbook Magazine" as the outstanding picture of the month!

"Most gorgeous item to come to the films in the past year is Hedy Lamarr. She'll create more talk than any performer in seasons. Terrific!" —*Ed Sullivan*

"A fascinating mood picture. Boyer proves himself one of our finest actors . . . Hedy Lamarr sure to be a sensation." —*Louella Parsons, Hearst Newspapers*

"'Algiers' ranks with the best motion pictures. Boyer has never been so romantic and exciting and Hedy Lamarr is so beautiful I still think I dreamed it all." —*Sheilah Graham, North American Newspaper Alliance*

"This showmanship entertainment merchandise gathers itself into one compact wad of punchy and suspense-laden entertainment." —*M. P. Daily*

"Not since Valentino have we had a more romantic-looking star than Charles Boyer in 'Algiers'. Hedy Lamarr is one of the most ravishing creatures I have ever beheld." —*Hedda Hopper, famous movie columnist*

"Here is an offering that rates laurels on every count and should clean up." —*Film Daily*

WALTER WANGER *presents*

"ALGIERS"

Now Playing

FOR "ALGIERS"!

Critics unanimous in praise for this "picture for your must list"!



"Positive entertainment for all kinds of audiences. Boyer gives one of his most polished performances; Miss Gurie's portrayal builds to remarkable dramatic intensity."—*Daily Variety*

"A certain hit . . . Boyer, Lamarr sensational. Walter Wanger's greatest hit!"
—*Hollywood Reporter*

"The Wanger film, with its handsomely staged exotic locale, its sustained excitement, and its departure from the trodden story track, should prove the independent producer's most successful screen venture."
—*Newsweek*

"Walter Wanger has really delivered a celluloid masterpiece. It should be a welcome rainbow of hope for all exhibitors dreading the usual summer slump."
—*Warren Stokes, radio commentator and critic, Jay Emanuel Pub.*

starring **CHARLES BOYER**

SIGRID GURIE · HEDY LAMARR *Joseph* **CALLEIA** · *Alan* **HALE** · *Gene* **LOCKHART** · *Mme. Nina* **KOSHETZ**

Directed by John Cromwell · Screenplay by John Howard Lawson · Additional dialogue by James M. Cain · Released thru United Artists

RADIO CITY MUSIC HALL

UNITED ARTISTS SPEEDS CORPORATE ALIGNMENT

Renewal of Arrangement with Selznick and New Contract for Schaefer Discussed

Maurice A. Silverstone, chairman of the executive committee of United Artists, returned to New York Tuesday from London and brought to a specially convened directors' meeting a resume of world business conditions that stressed the continued importance of international markets to the business of the company.

Mr. Silverstone said that his company is willing to add other producers to the company's roster but emphasized that no additional releasing deals would affect plans to release 30 films in the 1938-39 season. The company, he pointed out, has assured itself of product by signing all its producers to eight-year distribution contracts.

At the board meeting Tuesday the renewal of David O. Selznick's releasing contract and a new contract with George J. Schaefer as general manager of distribution were expected to be taken up.

Mr. Silverstone left New York Thursday for Hollywood. He is expected to continue negotiations of the Selznick matter there and to resume negotiations on Mr. Schaefer's contract when he returns to New York. He said he was going to discuss commitments with all producers.

Election of a board chairman and president to succeed Dr. A. H. Giannini, who withdrew last month, has been deferred until fall.

The executive chairman said of the general revision of assignments in the publicity and advertising department announced by the company this week, that before leaving for England a few weeks ago, he had authorized the negotiations which culminated in appointment on Monday of Lynn Farnol as director of advertising and publicity, on a three-year contract.

The company's contemplated profit sharing plan for its producers is said to have been delayed by the opposition of Charles Chaplin.

Mr. Silverstone's contract is understood to have been signed for five years at $2,500 a week. A provision that barred him from board membership, and thus from the presidency, is said to have been eliminated.

With Donahue & Coe Three Years

Mr. Farnol, in charge of film and theatrical advertising and publicity accounts for Donahue & Co., Inc., for the last three and one-half years, succeeds Monroe W. Greenthal, who assumes the post of director of exploitation and who, in addition, will be in charge of United Artists trade paper advertising. Mr. Greenthal held the position of advertising and publicity director for the last three years.

Ben Washer, former exploitation director, has been placed in charge of United Artists publicity. Meyer Beck, who has handled that post for several years, will continue in the department as assistant to Mr. Washer.

The appointments are effective as of July 18th, or as soon thereafter as Mr. Farnol is able to conclude his affairs at Donahue & Coe. While associated with the advertising firm, Mr. Farnol handled the accounts of the Music Hall and the United Artists producers, Samuel Goldwyn, Walter Wanger, Edward Small and Alexander Korda.

The eight-year distribution contracts, he said, are in effect with Mr. Goldwyn, Mr. Korda, Douglas Fairbanks, Mary Pickford, Charles Chaplin, Walter Wanger, Edward Small and Hal Roach.

His observation that the company would be willing to sign additional "great producers" was made after he had said a releasing deal with Herbert Wilcox, British producer, had been discussed informally. However, he added, any deals for additional films will be for the 1939-40 season.

Members of the board residing in New York who acted at this week's board meeting and who constitute the new "eastern board" included James Mulvey, acting for Mr. Goldwyn; Ed Raftery, for Mr. Fairbanks; Charles Schwartz, for Mr. Chaplin; Dennis F. O'Brien, general counsel for Mary Pickford; Mr. Silverstone, Emanuel Silverstone, for Alexander Korda and Mr. Schaefer.

Named Producer of Trailers

John Myers, formerly studio publicity head at Alexander Korda's Denham studios, has been appointed a producer of special London Film trailers and also will act as chief of the exploitation staff. His studio publicity post will be filled by John Ware Well, writer.

Marchetti to Italy to Sell Hollywood Talent

Roger Marchetti, Los Angeles attorney "identified with prominent motion picture interests" in Hollywood, is at the Plaza Hotel, New York, until sailing Saturday on the Conti di Savoia for Italy, "where he will negotiate with bankers and motion picture companies for the production of American directed films in Italian studios," according to a statement to the press from the Plaza Hotel press department.

Mr. Marchetti, it was said, will offer the services of Hollywood producers, stars, directors and writers. Two versions of each picture would be made, one in Italian and the other in English, both to be financed by the Italians. "As no money can be withdrawn from Italy, the English version of the picture would represent the payment for American assistance," he said.

Mr. Marchetti is carrying letters from Frank L. Shaw, Mayor of Los Angeles, to the Governor of Rome and the Italian Minister of Popular Culture. In addition to his film mission, he will represent the Southern California Academy of Criminology at the first congress of the International Criminology Society in Rome early in October.

Feld Joins Universal; Executive Assistant

Milton H. Feld joined Universal this week as executive assistant and will work with Clifford Work and Matthew Fox in administering studio management.

Mr. Feld for two years was with Twentieth Century-Fox as assistant to Darryl Zanuck and also as producer. For 12 years he was in charge of theatre operations for the Publix circuit.

Fabian Golf Tournament Set

Fabian Theatres managers will hold their annual golf tournament at Preakness Hills Country Club, Paterson, N. J., Thursday.

Atlas Corporation Considers Italian Film Production

Atlas Corporation, which has investments in Paramount and RKO Radio, has considered the advisability of engaging in film production in Italy in conjunction with the Italian government in order to utilize its blocked financial resources in that country, it was indicated this week by Floyd Odlum, president of Atlas, on his arrival in New York from a European trip.

While not giving any particulars, Mr. Odlum admitted that "there may have been some negotiations along this line." He added, however, that "nothing has been finalized."

The Atlas investments in Italy, Mr. Odlum said, were his principal concern while abroad. His company is an equal partner with the Italian government in IRI, which, he said, is the Italian Reconstruction Institute, and corresponds, roughly, to the Reconstruction Finance Corporation in this country. IRI, however, has investments in a variety of private enterprises and does not make loans, as does the RFC.

Mr. Odlum said that action on the Atlas option to purchase the balance of Radio Corporation of America's holdings of RKO securities would be taken within the next week or two. He indicated that a decision had not been made yet as to whether the remainder of the holdings would be acquired or an extension of the option negotiated on the purchase of an additional one-twelfth of the RCA holdings for $500,000 cash, as provided for in the existing agreement.

Management changes in RKO will await the approval of the reorganization plan now before the federal court, he said.

"There have been no discussions about the future management setup or the constitution of the new board," Mr. Odlum said. "We have a plan before the court and the first step is to get it approved."

Mr. Odlum made this explanation in answer to a query concerning reports that Peter J. Rathvon, an associate of Atlas and the investment trust's representative in the RKO organization, is slated to become an important figure in the management of the company following the reorganization, that Leo Spitz has expressed a desire to return to his law practice in Chicago and Mr. Rathvon may succeed him as president.

The latter formerly was a partner in Atlas, but now has his own investment trust. He is acting in an advisory capacity for Atlas in the reorganization.

Mr. Odlum said business conditions are changing for the better. "I am more optimistic about conditions here and abroad than when I left," he said. Accompanied by Mrs. Odlum he visited Switzerland, France and Germany after a stay in Italy.

Brooks With Eastern Service Studio

Walter H. Brooks, former press representative for Eddie Dowling and manager of the St. James theatre, New York legitimate house, in 1934, has been named publicity director for Eastern Service Studio and Audio Productions. Mr. Brooks previous to his appointment was the executive assistant to the New York State director of the National Emergency Council.

EXHIBITORS SEE "HITLERIZATION" IN LONDON THEATRE REGULATIONS

CEA in Full Cry Against New Restrictions by Council on Admission Price Fixing and Adjustment of Seating Plans

by AUBREY FLANAGAN
in London

Wearied with the tenuous and tortuous tussle with the distributors over the seemingly insoluble problem of film hire, exasperated by their own riddles of corporative disunity and redundancy, disillusioned by the Government's inaction over the theatre tax, British exhibitors now find themselves in the shadow of a bitter and looming battle for their own trading rights, a battle, the first grim hint of which has come with the London County Council's imposition of rigid and arbitrary conditions controlling the fixing of cinema admission prices and the adjustment of seating.

At the moment, the battle looms only over London. The localization deludes nobody in exhibitor circles, for it is the guiding policy of most English municipalities dealing with theatre and licensing matters, that what London does to-day, most of them should seek to do tomorrow. The trade, in brief, is nervously aware that the situation may lead to a gradually insistent process of Hitlerization, with anti-social results, not only in limiting the free trading of the picture house proprietor, but in lessening and limiting the number of cheap seats available for the toiling proletariat.

The London County Council have given notice that as from January 1st, 1939, every picture house under their licensing control will be compelled to display prominently in the vestibule a lighted plan of the seats available, together with the prices charged for them. This plan must not be varied throughout the day. Further, while any seat is unoccupied no patron wanting to occupy it shall be kept waiting longer than is reasonable." Finally, in the auditorium itself, notices are to be exhibited showing precisely the position of the seats, and the prices charged for them.

Complaints Started Investigation

This surprisingly arbitrary regulation, not the least surprising inasmuch as it is imposed by a democratic Council in which the Labor party has a majority, comes as a sequel to the incident recorded some months back in MOTION PICTURE HERALD, in which complaint was made by a patron against the Curzon cinema, Mayfair. It was stated at the time by Reginald Stamp, chairman of the entertainments committee, that he was going to investigate the situation, and would if necessary take drastic action. Since then, investigations have been carried out by the Council's officers, conversations have been held with the London branch of the CEA, and, this most significantly, and, contend exhibitors, most distressingly all, appeals have been made by Mr. Stamp in the columns of the daily press for comments and complaints from members of the paying public.

Now that the battle, even if for the time being only a London battle, has come directly to an open fight, the Exhibitors' Association have dived into their ammunition dump and trained their first artillery battery on the municipal dictatorship. Realizing that the struggle against the highly powertul and admittedly in general, enlightened and fairminded London County Council, is bound to be both long and arduous, they are choosing their tactics with the utmost discretion, but fully concerned that the action of the Council is a vital precedent affecting their liberties as traders, and not impossible of repetition throughout the country, they will not stop at the most drastic action.

It is the Council's contention that they are within their legal rights in imposing this obligation, but the CEA, equally convinced that the Council's powers under the Cinematograph Films Act—an act designed to insure public safety—have announced that a test case will be fought at the first opportunity and that the matter will be taken to the House of Lords if necessary.

Precedent Feared

It has not been lost upon the London exhibitors that the County Council, announcing their decision to introduce these management rules, contest the association's plea that "juggling" with theatre seats and manipulation of queues was exceptional and insist that "the practice was in operation in most parts of the country and indeed in the provinces." This significant phrase is regarded as a direct hint to other municipalities, a hint that would have ugly consequences if taken.

Professedly championing the cause of the man in the street, Mr. Stamp's committee state that they have received numerous complaints from patrons of cheap seats who were compelled to wait outside in the hope that they would be induced to pay higher prices. Following an appeal from Stamp to the press, letters, it is claimed, have rolled in complaining of abuses and demanding action. It is evident that the practice of varying, without notice, the prices of seats according to the demand and of endeavoring to induce patrons to take seats at higher prices than they originally intended to pay is, or has been, widespread.

Intrusion of Rights Claimed

It is certainly unusual for leading officers of a great municipality to canvass complaints through the press from members of the general public, instead of seeking to settle the matter with the collaboration of the traders concerned, and the CEA have not lost the opportunity of chiding Mr. Stamp for what they contend is neither dignified functioning nor even fair play. "An unusual and undesirable method of persuading the public that they are not getting a fair deal." Why were the complaints, they ask, not handed to them to deal with? And, anyway, how many do they represent out of the four and a half million patrons of London picture houses?

These polemical points, however, are less serious than the question the new rules raise of direct interference with the liberties of the picture house proprietor as a legitimate trader. The Council's action, firstly, it is claimed, undermines the confidence the consumer has in the provider of the commodity, but with even more sinister intent, it limits his freedom of action in selling that commodity, it seeks to interfere with the one law upon which trading is practicable, that of supply and demand. No other trade, it is believed, has such control exercised upon it. No other trade would tolerate it.

The first result which it would seem is inevitable is one which will have anti-social effects. In order to safeguard themselves exhibitors will be driven to decrease and limit the number of cheaper seats. Theatre seat prices will in fact be driven up, not by the wish of the exhibitors, but by the workings of an anti-social law imposed by a supposedly democratic Council.

Other entertainments, theatres, circuses, and concert halls, for instance, are without the scope of these new management rules, which are to apply exclusively to picture houses which here, for the most part, operate on a continuous performance basis.

The new rules will not be applied until the New Year. Between now and that date much may happen. It is certain that the battle will not be lost without a hard fight, for London realizes that it is in this instance suffering the first casualties in what may prove to be nation-wide war.

GB Unit in Pact with MGM

Under the terms of an agreement signed this week Metro-Goldwyn-Mayer will distribute in England pictures made by Gainsborough, production subsidiary of Gaumont British. The product will be distributed in the United States by GB.

Pictures to be made under the new arrangement will star Jessie Matthews, Will Hay and Margaret Lockwood and the first release will be Alfred Hitchcock's recently completed "The Lady Vanishes." MGM will pay half the cost of production.

Metro officials in London said the deal would occasion no interruption in the company's British production program, already in progress, and it is believed in many quarters that the arrangement is to be used by the American company to add to its British schedule. Among the eight already released or on the schedule of MGM British, in addition to those now expected from Gainsborough, are: "A Yank at Oxford," "Citadel," "Goodbye, Mr. Chips," "And So Victoria," "Busman's Honeymoon," "Death on the Table," "The Missing Miniature," with Wallace Beery, and one untitled.

Labor Appeal Board Planned

An ultimate national agreement on wages and hours was foreshadowed in an agreement between the CEA and the National Association of Theatrical and Kine Employees to proceed with the formation of a national conciliation appeal board. In response to a request for collaboration the CEA instructed officers to draw up a constitution for submission to the General Council. The board would be solely an appeal body.

ITALY TO FINANCE BRITISH PRODUCTION

Under an agreement made between English interests and an Italian production organization, British films sponsored by Italian money are to be made in England in the near future. The new company, Anit Limited, is reported to have planned the production of twelve films during the coming year, four of which will be made in this country. The organization will also endeavor to distribute Italian films in Great Britain.

Anno



HENRY WILCOXON

WALTER FUTTER'S
Stupendous Production

"DARK SANDS"

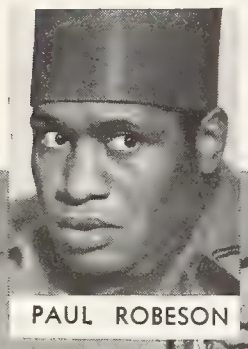
with

HENRY WILCOXON
WALLACE FORD
PAUL ROBESON



WALLACE FORD

DIRECTED BY THORNTON FREELAND
PHOTOGRAPHED BY JOHN BOYLE



PAUL ROBESON

Sights the Camera Lenses Have Never Caught Before

Scenes That Get Them

The stupendous thrill of the never before photographed Salt Trek. 15,000 camels in one caravan in the yearly march of the tribes for their salt supply.

The awe-inspiring magnificence of John Boyle's photography of the desert action.

The ever enjoyable comedy of that great actor Wallace Ford.

The torpedoed boat episode and the gripping tenseness of the rescue scenes.

The continual grip of the relentless pursuit of a man for the pal who brought him disgrace and wrecked his life.

The blood curdling ferocity of the tribal battles and the attack on the salt train.

The never-to-be-forgotten thrill of the voice of Paul Robeson as he sings "My Way" and "Deep Desert."

The superb acting of those three geniuses of the stage and screen —Wilcoxon, Ford, Robeson.

The climax—when the destiny of two men and a kingdom all depend on the charm of a child.

uncing —

for release in the United States

The picture sensation of any season. Two years in the making—many months under the terrific heat and dangers of the vast Sahara Desert. *Scenes that have never been seen before on any screen.*

A story that IS different—GRIPPING AND THRILLING. Spectacle that is awe-inspiring as it sweeps you along in a dramatic epic that revolves around the greatest manhunt ever fashioned for motion pictures.

A TRUE SHOWMAN'S PARADISE. It has all those elements that make for BIG RETURNS in even these tough times. For those seeking a picture that will GET THEM IN and BRING THEM BACK—"DARK SANDS" IS THAT picture.



RECORD PICTURES CORP.

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—— FOR FALL RELEASE ——

NOW BEING EDITED—HERBERT WILCOX'S—"THE GANG SHOW"



Joseph M. Schenck, chairman of the board of Twentieth Century-Fox Film, sailed Wednesday on the S.S. Normandie *to meet Darryl F. Zanuck, vice-president, in Europe to make plans for the company's production abroad, particularly in England. At the French Line pier in New York on Mr. Schenck's departure were (left to right) Herman Wobber, new Fox general sales manager; Joseph Schenck; Charles J. McCarthy, director of advertising and publicity; Spyros Skouras, operating chief of Fox's National Theatres, and Nicholas Schenck, president of Metro-Goldwyn-Mayer.*

Schenck, Zanuck See Business Rise

The press of two continents this week interviewed two of the top members of the executive staff of Twentieth Century-Fox Film Corporation—Joseph M. Schenck, chairman of the board, who was in New York, and Darryl F. Zanuck, vice-president in charge of production, in Paris—and from them gathered some optimistic views of film business indices, together with explanations of some of the operations of the company.

An analysis of the trend of business indices points to the 1938-39 season being the best for the industry since 1935, Mr. Schenck declared before sailing on Wednesday aboard the *Normandie* for Europe.

Mr. Schenck described his trip as a two-month vacation but while abroad he will confer with Mr. Zanuck and will approve details of the company's British production plans, which call for six films at a total expenditure of $4,000,000 in the next year.

Mr. Zanuck's predictions for the year were similar to Mr. Schenck's. "This year will be the greatest in history for the practice of showmanship," Mr. Zanuck said, calling upon exhibitors to make a greater effort in selling their shows to the public, in order to "keep pace with Hollywood's appreciation of the value of big pictures."

Mr. Schenck revealed that his company is not planning to purchase a studio in England and that it will continue to operate under the long term leases it holds on the facilities used by the company's English production unit.

He also denied London reports indicating discussions or negotiations of a merger of Gaumont British theatres with the Odeon circuit. Twentieth Century-Fox and Loew's hold a substantial interest in the GB circuit while United Artists owns 50 per cent of Odeon.

Mr. Schenck said no negotiations were underway for the acquisition by the United Artists Theatre Circuit of a large interest in the Fanchon & Marco theatres in St. Louis. He pointed out that as president of the UA circuit he would know if any negotiations were being held.

"Has F & M made an offer of any kind?" he was asked.

"They may have made us an offer," Mr. Schenck replied. "I guess they made an offer to everybody."

To support his plea for greater effort by exhibitors in selling pictures to the public, Mr. Zanuck pointed to the large expenditures being made by producers and declared that exploitation should be geared correspondingly.

"It is important that showmanship play a bigger part in our industry today than ever before," Mr. Zanuck said.

"Conservative figures," Mr. Zanuck continued, "now place the weekly attendance in the United States at approximately 89 to 90 million persons—a healthy advance over last year. Any student of theatre receipts will recognize that this tremendous gain is the result of concentration on bigger films.

"A quick survey of receipts proved that the bigger pictures are playing to capacity crowds while the unimportant ones are merely holding their own.

"Of greater significance also is that we have learned to forget traditional taboos. We don't frighten at the prospect of war pictures, costume dramas or deep sociological problems. Experience during the last year or so has shown that a big picture, intelligently produced, liberally conceived and honestly presented, will do as much or more business than a half dozen others of lesser importance.

"Practical, too, would be an increase in the confidences exchanged between exhibitors and producers. In this respect I believe every producer would welcome comments from those in the field. I know I would prize communications of this sort, a word or two from someone with problems to solve."

Mr. Zanuck said he believes the European industry is "healthier" as a result of the economic and political disturbances. "In the clamor for business," he pointed out, "showmen have had to practice greater initiative, devise ways and means of attracting attention."

BOOK REVIEW

TELEVISION: A STRUGGLE FOR POWER, by Frank C. Waldrop and Joseph Borkin. New York: William Morrow & Company, 299 pp. Price, $2.75.

With an approving foreword by George Henry Payne of the Federal Communications Commission, the authors trace the development of television as a gigantic struggle between the telephone, radio and motion picture industries. And they consider the motion picture the weakest of the three contenders for the ultimate dominant position in the entertainment field.

They assert that the advent of sound destroyed the financial structure of the leading motion picture producing organizations, making them "the vassals of bankers." The financial powers, the authors assure us, will prefer television to the motion picture as a medium for the employment of their money. There would seem to be no need for this review to point out the broad assumptions here, including the assumption that television will be a-coming around that continuing lengthening corner ready to do the job our speculations have set up for it.

As has often been said, one's guess about television is as good as another's, and Messrs. Waldrop and Borkin make no exception of themselves. Ignoring the fact that the New York stage, during the last two seasons, has been operating without motion picture ramifications, and enjoying rather unexpected prosperity, too, the authors cite the "legitimate" theatre as "an appendage" of the motion picture business, then ask whether it is "inconceivable that the next step in the theatre's metamorphosis is a vestigial movie house in which to test public reaction before the great exhibition to the nation by way of the radio spectrum?"—and, "Will the motion picture theatre occupy the present situation of the legitimate theatre?"

They do not anticipate the complete disappearance of the motion picture, however; they offer it the function of a television tool. "The bulk of the television programs," they say," will probably be in the form of motion picture films. For one thing, films are more easily televised than stage performances and have proved so successful that in the present experimental period, 60 per cent of the broadcasts are made from films." They name other advantages of the filmed production for televising.

A sizeable portion of the book is devoted to the authors' conception of "the struggle" between the telephone and radio interests for the control of television, which introduces a brief review of some of the financial and technical aspects of the establishment of sound, including the Tri-Ergon and William Fox litigations, and the Western Electric-Warner Brothers deals and controversies.

Among the many conjectures offered, none bears upon how long it may be before television shall arrive.—GEORGE SCHULTZ.

Martin Mooney has been signed to adapt "Murder in the Big House" for Monogram. The original story was written by Reverend Patrick O'Neill.



HERE'S POWERHOUSE at the BOX OFFICE!

FLASH REVIEW "Hollywood, July 7. — 'Little Tough Guy' (Universal) — Fast-moving drama of slums featuring 'Dead End' kids. In acting, story, production, direction, picture compares favorably with anything in which this talented group of youngsters has appeared and should fare proportionately in box office popularity and patronage. Billy Halop, Huntz Hall particularly splendid in well-rounded cast. Ken Goldsmith produced. Harold Young directed."
BOX OFFICE

The "Dead End" kids break loose . . . A title that grabs from the start . . . a drama with pounding mass appeal . . . that hits where it hurts—with what it takes to line them up at the cashier's window!

World Premiere
New Orleans
Thursday, July 7!
—
National Release
July 22!

THE NEW UNIVERSAL PRESENTS

THE "DEAD END" KIDS

in

LITTLE TOUGH GUY"

with

HELEN PARRISH · JACKIE SEARL · ROBERT WILCOX · BILLY HALOP

Huntz Hall · Gabriel Dell · Bernard Punsly · Hally Chester · David Gorcey

Screen Play by Gilson Brown and Brenda Weisberg • Directed by Harold Young • Associate Producer, Ken Goldsmith

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 119

Question No. 119 *was: (A) What results from excessive lubrication of a commutator. (B) You have found it necessary to clean a commutator by sanding. What should be done before it is again placed into operation? (C) What is a commutator stone? How is it used?*

The following sent acceptable replies: S. Evans and C. Rau; J. R. Prater; G. E. Doe; H. Edwards; L. Cimikoski; O. H. Schmidt; E. H. Toedte; R. and K. Wells; W. E. Limmroth; J. A. Jachritz; T. F. Bochert, R. Feasel; W. Schoeneman; C. G. Jones; G. Burdis; A. Cook; G. H. Payne; C. L. Horn; C. A. Whitlock; P. and L. Felt; M. and J. Devoy; L. J. Rubin; J. K. Robinson and R. E. Bullard; K. Irwin; L. E. Dodson and H. T. Todd; T. and W. Turk; L. N. Schofield; F. L. and L. Savlor; R. and K. Wells; D. Coates; H. T. Randolph; S. U. Lamont; M. R. Cordell; C. H. Lowrie; L. W. Richardson; R. R. Jacobs and B. B. Hornstein; C. L. Samuels; F. H., S. and P. Dalbey; L. D. Tomlinson; D. and W. Porter; L. Johnson; G. L. Goss and Son; W. R. Davis and J. T. Jones; J. M. Kelner and A. W. Baxter; B. L. Kent; E. R. Andrews; B. and M. Walker; T. A. and G. Johnson; H. T. Plum and D. A. Shea; C. L. Brant; C. A. Whitlock; L. Day; H. Bunker; R. R. Robins and L. Winkler; H. M. Jackson and W. V. Henderson; E. Exline; F. W. Brandenburg; M. D. McGuire; E. M. and F. Wentworth; T. D. Williams; H. A. Ames and F. E. Dorp; C. Umphrey; W. R. Matthews and J. R. Davidson; L. A. Beachwood and M. F. Robinson; P. E. Snell; T. W. Redhouse; H. T. Watkins and N. S. Reed; B. Daniels; G. T. Daniels and W. C. Baxter; H. Bunker; L. F. and G. Brown; E. Lomax; B. L. Bunt and W. R. Davis; S. Hewitt; H. W. Remington and A. D. Lonby; W. C. Truax; N. C. Peters; A. Leonard and G. T. Jones; R. M. Schnider; G. T. Vieller.

So far as possible, I select for publication those answers that display evidence that the one making them has devoted some thought to the matter under consideration and some reasonable care in the preparation of his answer, though by care I do not necessarily mean the answer must be "dolled up," except by evidences of thought and understanding. To Section A, C. Umphrey answers:

"Excessive commutator lubrication has the effect of building up a thin high-resistance coating on the commutator surface; also to some extent upon the contact surface of the brushes. Not only is this effect created, but also surplus lubricant tends to collect dust from the atmosphere, also carbon particles and bits of copper, and to cause them to be collected in the undercut slots between commutator bars, where in time a current-carrying contact between bars may, and probably will, be formed.

"Such deposit tends to increase friction between the commutator and brushes, thus increasing operating temperature, which in turn acts to force still greater excess of lubricant from the brushes. Projectionists should give careful consideration to this matter, since it has to do not only with electrical efficiency, but also with rapidity of mechanical wear. The coating may of course be removed from time to time by means of No. OO sandpaper, but that, too, has objectionable features. The real projectionist will devote thought and care to his selection of brushes, using only those carefully watched experiments shown to give best service, everything considered, or following the advice of the machine's manufacturer."

(B) Leo Cimikoski says, "Excessive commutator lubrication is very bad. Too little is decidedly better than too much. Excessive lubrication, either applied or supplied by the brush itself, tends to combine with carbon dust in the air, bits of copper, etc., and to fill up the space between the commutator bars. In time, dependent upon amount of excess, amount of foreign particles in the air and amount of friction pressure by the brushes, such deposit may cause current leakage between adjacent bars, with consequent sparking, or may even short-circuit adjacent bars. Also excessive lubrication, combined with aforesaid tendency to collect dust, etc., may build up a thin coating, either over the whole commutator surface, or in spots, that will offer high resistance, and this not only cuts down the machine's efficiency, but tends to add to the operating temperature of commutator, brushes and their holders and pigtails."

R. Feasel says, "After sanding a commutator, it should be brushed vigorously, endwise, with a rather stiff-bristled brush. A stick of hardwood should be whittled to a point that will fit snugly into the undercut between the bars. Draw this point through each undercut slot to dislodge any bit of foreign substances that has resisted the brush bristles. Then, to make doubly sure, apply the brush again. Next, apply the commutator lubricating pad (see page 319 of the Bluebook), replace brushes, adjust their pressure (see page 316 of Bluebook), and the machine is again ready for use."

(C) J. R. Prater replies, "A commutator stone is a rectangular brick formed of abrasive material, intentionally made sufficiently soft to wear down quickly until it will fit the commutator curvature, at the same time having the ability to abrade the copper surface rapidly. These bricks may be secured in several degrees of coarseness, also, to fit any size of commutator. They must be used with care and good judgment. When held against a rotating commutator, they made be made to do an excellent, economical job of smoothing its surface, especially after having become fitted, by continual use, to the commutator curvature.

"However, if brushes capable of further use are installed, remove them and grind the commutator to an almost finished surface. Reinstall the brushes at normal contact pressure and complete the grinding job, whereupon the brush contacts should fit perfectly. If new brushes are to be installed, it may be well to leave them in place through the whole grinding process. Use judgment about this.

"When the job is done, remove brushes, give commutator a vigorous endwise brushing, followed by use of stick described on page 318 of Bluebook. Inspect to make sure the undercuts are perfectly clean. Clean the brushes thoroughly. Before replacing, hold lubrication pad (page 319 of Bluebook) to commutator surface a few seconds. Replace brushes, adjusting contact pressure (page 316 of Bluebook) and the job is done.

"In case soft brushes containing paraffin are used, perhaps all necessary lubrication will be supplied by them. However, in most cases using the pad after each sanding or grinding job is good practice. A commutator in perfect condition presents a clean, slightly brown, glazed surface. A dry, unglazed, 'raw' surface indicates too little lubrication. If the surface shows any indication of black, gummy deposits, clean it off with light application of No. 00 sandpaper and apply no lubrication at all. Watch the commutator surface; it 'speaks' to the understanding projectionist, telling him a lot about the machine's operating condition."

BLUEBOOK SCHOOL QUESTION NO. 125

(A) Describe start of current generation in a generator.

(B) What happens when in starting a generator the point of required voltage is reached?

(C) How may electrical power be calculated in terms of horsepower.

(D) Just how is two-phase and three-phase current secured?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

RKO Lining Up New Season Plans

Final plans for the first group of pictures on RKO Radio's new season schedule of 48 features will be completed by the company within two weeks, it was said this week. Titles, casts and producer-director assignments will be decided from time to time throughout the year with pictures being planned in small groups. The first product announcement is expected to list 12 to 16 titles.

As indicated earlier by Jules Levy, sales manager, the company will not hold formal sales meetings this year. Mr. Levy and other RKO sales executives visited every branch office last spring in the course of the annual sales drive and plans and policies for the new season were outlined at that time.

Kendor Launches Series

Kendor Productions, with headquarters at Rockefeller Center and filming at Film Art Studios, Bronx, has started as a new independent. With the completion of a two-reel subject, directed by Ray Cozine, a series of "new talent" pictures is planned. The talent selected for the series is to be taken from screen testings of persons seen by the major companies. Negotiations now are under way for release through a major. The series is called "New Talent for the Screen."

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—An entertaining comedy which lost money due to high rental.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FIGHT TO THE FINISH, A: Don Terry, Rosalind Keith—Used this on a double bill and must say for action and thrills this is hard to beat. The fans sure did eat this one up; not a dull moment in the whole 59 minutes. Give us more like this, Columbia. Running time, 59 minutes.—Georg Khattar, Casino Theatre, Whitney Pier, N. S., Canada.

HEADIN' EAST: Buck Jones, Ruth Coleman—First Buck Jones played here. Saturday crowd disappointed in not seeing Western. Good action picture. Business good opening but dropped second night.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town patronage.

HOLLYWOOD ROUND-UP: Buck Jones, Helen Twelvetrees—Did a good Saturday business on this.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LEGION OF TERROR, THE: Bruce Cabot, Marguerite Churchill—Very good and pleased. Running time, 60 minutes.—George Khattar, Casino Theatre, Whitney Pier, N. S., Canada.

NO TIME TO MARRY: Richard Arlen, Mary Astor—Lively comedy drama. Held up well on a double bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett, Donald Grayson—This is the first of this series I have played. I was very skeptical about them but after seeing and hearing the many pleasant comments about this one I concluded that they were the best musical westerns we had played. They are not the usual run of the mill musical westerns, but they are different. Running time, 58 minutes. Played June 24-25.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PENITENTIARY: Walter Connolly, Jean Parker—One of the best we've played from Columbia this year. Didn't do business, though. Running time, 79 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

SPEED TO SPARE: Charles Quigley, Dorothy Wilson—Yes siree. It's sped plus and as feature No. 1 on a double it more than satisfied. Running time, 60 minutes.—George Khattar, Casino Theatre, Whitney Pier, N. S., Canada.

STAGECOACH DAYS: Jack Luden, Eleanor Stewart—The dog was good. Enough said, except that Columbia is off their nut when they think this Luden will ever be a sensation as a western. Maybe if the directing was better and the dog was in a few more scenes, then the people would laugh when expected to, and not at the feeble efforts of the cast. Running time, 58 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

START CHEERING: Jimmy Durante, Walter Connolly, Joan Perry—Here's a real college musical with lots of action. Most appropriate for university situations. Business excellent.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TRAPPED BY G-MEN: Jack Holt, Wynne Gibson—Lively action picture. Did a good weekend business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

UNDER SUSPICION: Jack Holt, Katherine DeMille—No complaints from a Saturday crowd on this one.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Not as good as "Fit for a King," but pleased the Joe Brown fans. Business average for Friday and Saturday. Played June 24-25.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

First National

CRIME SCHOOL: Humphrey Bogart, "Dead End" children—Very good but title was hard to sell. This pleased all. Running time, 86 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

DAREDEVIL DRIVERS, THE: Dick Purcell, Beverly Roberts—Good racing picture. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

DAREDEVIL DRIVERS, THE: Dick Purcell, Beverly Roberts, Gloria Blondell, Gordon Oliver—Can't say this was even a fair picture. Nothing to it. If you play doubles, give it a bottom spot.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

FOOLS FOR SCANDAL: Fernand Gravet, Carole Lombard—Very poor entertainment for my patrons. Didn't please the majority although a few ladies thought it "cute." I could well do without a thing like this here. Running time, 81 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Margaret Lindsay, Claude Rains—Technically and any way you run it, Warner Bros. has the worst recording. In this one they turn their backs to the camera and talk. Perhaps backwards; who knows. Played May 29-30.—Jesse L. Lausman, Hill Top Theatre, Louisville, Ky. Neighborhood patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—An excellent picture. One of the year's best. Color and scenes are great; also unusually good story. Although rather old, it's still worthy of best playing time.—L. V. Bergtold, Westby Theatre, Westby, Wis.

HOLLYWOOD HOTEL: Dick Powell, Lane Sisters—Same old Warner musical. Too long and drawn out. Comedy good in spots. Business n. g.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town patronage.

PATIENT IN ROOM 18, THE: Patric Knowles, Ann Sheridan—The screwiest, nuttiest murder comedy I have ever run and the patrons all agreed with me. Ran this one on Bargain Night and filled in with a lot of Warner's good shorts and it seemed to please 100 per cent better than any double bill. Running time, 64 minutes. Played June 15-16.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

STAGE STRUCK: Dick Powell, Joan Blondell—Heard many comments on this and must say this was a natural with us. As a rule, our patrons want plenty of action and thrills and it sure was a surprise how they raved over this. The same can be said about "Bordertown," another from Warner.—George Khattar, Casino Theatre, Whitney Pier, N. S., Canada.

WEST OF SHANGHAI: Boris Karloff, Beverly Roberts—Fair Saturday business on this.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WEST OF SHANGHAI: Boris Karloff, Beverly Roberts—Used this as feature No. 2 on a double and it pleased 100 per cent. Karloff is well liked here and using everything he produces.—George Khattar, Casino Theatre, Whitney Pier, N. S., Canada.

Grand National

GREAT GUY: James Cagney, Mae Clarke—This drew an above the average crowd on bargain night. Picture was very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

HEADIN' FOR THE RIO GRANDE: Tex Ritter, Eleanore Stewart—My first Ritter. Was a little disappointed with his singing. Picture is okay. Syd Saylor was very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

HELD FOR RANSOM: Blanche Mehaffey, Grant Withers—What a dog if there ever was one! Never played a more disconnected story which so completely left the patrons spellbound with disgust. This is the quickiest "quickie" I have ever seen. Running time, 59 minutes.—M. Grenewald, Barry Theatre, Pittsburgh, Pa. General patronage.

RENFREW OF THE ROYAL MOUNTED: James Newill, Carol Hughes—One of the best produced of the independents. Seemed just as well-made as the average from the majors. Story, scenery and direction all very good and business also was a little above average. Used as the top half of a double feature, with a very weak picture for the other end.—L. V. Bergtold, Westby Theatre, Westby, Wis.

SPIRIT OF YOUTH: Joe Louis, Edna Mae Harris—Played this on a Monday and Tuesday following three days with "Snow White and the Seven Dwarfs." It took a lot of nerve to follow "Snow White and the Seven Dwarfs" with Joe Louis, the Brown Bomber, but figured the novelty and the unusual might bring them in, and for once we guessed right. Nearly doubled our usual Monday and Tuesday business. Joe isn't an actor but it's a good little picture and it will please. Should draw well now that Joe is still the world's champ. Played May 23-24.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—A well-made western. Did a fair midweek business but lost money due to the excessively high rental.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice—Passed this one but reports said it was good, so played it to an appreciative audience. Everyone enjoyed it, but there weren't many here. Running time, 72 minutes.—A. E. Eliasen, Railto Theatre, Paynesville, Minn. Small town patronage.

BIG CITY: Spencer Tracy, Luise Rainer—Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BIG CITY: Spencer Tracy, Luise Rainer—A very fine picture that did nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DOUBLE WEDDING: William Powell, Myrna Loy—This crazy comedy lost me plenty of money on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FIREFLY: Jeanette MacDonald, Allan Jones—A very high class musical drama that took a terrible beating on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GIRL OF THE GOLDEN WEST: Jeanette MacDonald, Nelson Eddy—No business on this. Running time, 119 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

JUDGE HARDY'S CHILDREN: Lewis Stone, Mickey Rooney—Fairly well attended by a few kids. It pleased, but like all Metro pictures here, it failed to draw. Running time, 77 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—Rather slim business. Didn't pay expenses.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MADAME X: Gladys George, Warren William, John Beal, Reginald Owen—When MGM makes a picture and nobody comes to see it, we call it bad business. MGM pictures keep our regular patrons at home and strangers remain strange. Played May 26-29.—Jesse L. Lausman, Hill Top Theatre, Louisville, Ky. Neighborhood patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne—A howling comedy. Good for most any spot. A little on the slapstick side. Pleased 100 per cent.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town patronage.

(Reports continued on following page)

MERRILY WE LIVE: Constance Bennett, Brian Aherne, Billie Burke, Patsy Kelly—A swell show. Should have played it on Sunday but it even pleased our Saturday patronage to perfection. Played June 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

OF HUMAN HEARTS: James Stewart, Walter Huston—We should have more like this. Comments all unusually fine. A picture you can be proud to play and should easily rate among the ten best for 1938.—L. V. Bergtold, Westby Theatre, Westby, Wis.

PARADISE FOR THREE: Frank Morgan, Florence Rice—Very good picture to better business than we expected. The trailer was exceptionally good and I believe that is what brought in the extra business. Played midweek during worst show month of the year, June.—L. V. Bergtold, Westby Theatre, Westby, Wis.

ROSALIE: Eleanor Powell, Nelson Eddy, Ray Bolger, Frank Morgan, Edna May Oliver—A very, very good show. Had lots of compliments. Has some of the most beautiful settings ever put into a motion picture. Running time, 125 minutes. Played June 30-July 1.—Cecil Ward, Stone Theatre, Bassett, Va. Small town and factory patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—Very good. Paid average but not as much as I expected to. My patrons appreciate a picture of this type, but try to get one. Running time, 119 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—Any exhibitor can go all the way on this one, cast, story; it has everything. Ranks with the all time good aeroplane pictures. What a relief to get something away from the sophisticate tripe that comes through in one set, so-called comedies. The audiences want something they can sit through without squirming and wishing for the end.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—Fair mid-week business. Very pleasing picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TOY WIFE, THE: Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner—I think that this picture is Luise Rainer's first big mistake. The picture is good but by no means can it compare with "The Good Earth" or "The Great Ziegfeld." You will probably do fairly good business on it but don't hope for too much and you won't be disappointed. Running time, 96 minutes. Played June 26-27.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

WOMAN AGAINST WOMAN: Virginia Bruce, Herbert Marshall, Mary Astor, Janet Beecher—Very weak. We played it one day only with a cash night and it didn't do anything to rave about for us. It might go on a double feature without any squawks. Single feature man use caution when booking this picture. It won't do good business alone for any exhibitor unless his theatre is a "natural" anyway. Running time, 61 minutes. Played June 28.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Miscellaneous

HELL FIRE AUSTIN: Ken Maynard—A real bang-up old western we picked up from Superior Films. Thank you, Mr. Davidson, for the tip; it was O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Monogram

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—Very pleasing picture. Fair Sunday business—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LAND OF FIGHTING MEN: Jack Randall—Jack Randall is fast becoming a good western star since he stopped the songs he used to sing. This picture has a very good supporting cast of old western favorites. Very good for action. Running time, 55 minutes. Played July 2.—Cecil Ward, Stone Theatre, Bassett, Va. Small town and factory patronage.

MY OLD KENTUCKY HOME: Grant Richards, Evelyn Venable, the Hall Johnson Choir—Very well received, especially the Hall Johnson Chair. Played April 13-19.—Robert S. Farrell, New Rivoli Theatre, Portland, Ore. General patronage.

NUMBERED WOMAN: Sally Blane, Lloyd Hughes—Fair picture for double bills. Played with a western and had a good show. Running time, 65 minutes. Played July 2.—Cecil Ward, Stone Theatre, Bassett, Va. Small town and factory patronage.

PARADISE ISLE: Movita, Warren Hull—Monogram came through again. If Paramount don't look out, Movita will pass Lamour in drawing power and in this type of picture. Our patrons enjoyed this one and so did we. Box office average. Played April 28.—Opera House, Crowley, La. General patronage.

ROSE OF THE RIO GRANDE: Movita, John Carroll—Monogram again makes a grand little picture. Business responded for good gains during extremely hot weather. Played June 6.—Robert S. Farrell, New Rivoli Theatre, Portland, Ore. General patronage.

FIVE MORE EXHIBITORS JOIN CONTRIBUTORS

Contributions from three exhibitors who have not reported previously and two who have been absent from these columns for more than a year are included in the What the Picture Did for Me department this week. New contributors are:

M. Greenwald, Barry Theatre, Pittsburgh, Pa.

Little and Friesen, Abbotsford Theatre, Abbotsford, B. C., Canada

The Opera House, Crowley, La.

The prodigal contributors are:

Jesse L. Lausman, Hill Top Theatre, Louisville, Ky.

Cecil Ward, Stone Theatre, Bassett, Va.

Mr. Lausman's last report was on April 25, 1936, and Mr. Ward reported last from the Bassett Theatre, Bassett, March 20, 1937.

SALESLADY: Anne Nagel, Weldon Heyburn—This is a nice wholesome and entertaining picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Paramount

BAR 20 JUSTICE: William Boyd, George Hayes—Fairly good, and was enjoyed. Windy (George Hayes) has many friends here who would like to see him have a bigger part, such as in this, and if this was any indication, he could handle it. Running time, 65 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour, Bob Hope, Ben Blue, Shirley Ross—Had more complaints on this picture than any in a long time. We rather liked it because we had schooled ourselves not to expect much. But so many told us they thought it the poorest picture we had shown in months. Must have been the picture. Fields is not liked here and Raye would be much better if they would forget trying to enlarge her mouth every time she appears. Running time, 91 minutes. Played June 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—This deserves all the bad comments it has had in these columns and more, too. Comments all against the show and kicks continued to come in for many days after the showing. Business lowest on record for a Sunday opening and a two-day run.—L. V. Bergtold, Westby Theatre, Westby, Wis.

BLUEBEARD'S EIGHTH WIFE: Gary Cooper, Claudette Colbert—When they won't come to this when it's playing on Bank Night then there is something wrong in Paynesville. Or could it be the picture? Business off 50 per cent second night. Personally thought it rather good, but guess it missed somewhere. Running time, 85 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

BLUEBEARD'S EIGHTH WIFE: Gary Cooper, Claudette Colbert—Not as good as I expected although it is a better than average show. Not the right type of picture for Cooper. Business not at all up to expectations.—L. V. Bergtold, Westby Theatre, Westby, Wis.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper—Pretty good program picture that did not do so well at the box office. Claudette Colbert is not much of a drawing card any more. Running time, 87 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

BLUEBEARD'S EIGHTH WIFE: Gary Cooper, Claudette Colbert—Excellent comedy. Pleased most everyone. Did average business. Paramount should forget the "Lubitsch touch." There's nothing in it to sell customers.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town patronage.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper, Edward Everett Horton, David Niven—Extra good programmer. But, certainly not up to price we had to pay for it. The trailer sent out on this picture almost killed it. A long trailer catering only to the feminine trade and talking only women's wear certainly does not go in these western places. Had many complaints about it. Running time, 80 minutes. Played June 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BULLDOG DRUMMOND'S PERIL: John Barrymore, Louise Campbell, John Howard—Good entertainment, although not as baffling as predicted. Will please the mystery lovers. Running time, 55 minutes. Played June 26.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis—This musical is okay; it had some catchy music and this Miss Hilliard has a swell voice, and cute besides. Ben Blue don't seem to make much of a bit; his stuff is pretty silly. It is all right for those of low mental calibre.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard—It was a long road and a rough one, but you finally made a good one, Paramount. This was without a doubt the best musical show from Paramount this year. Business poor, but was to be expected. Running time, 90 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis—After seeing "College Swing," I suspected that Paramount would be putting out another stinkaroo like "College Swing," but I was very much surprised to find that "Cocoanut Grove" was a very nice picture. Exploit it heavy and the money will start to roll in. Your patrons will all walk out with a big smile and tell you the picture was grand. Running time, 88 minutes. Played June 29-30.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

COLLEGE SWING: Burns and Allen—Punk. Too much is too much, especially when there's no sense in direction or story. Running time, 89 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

COLLEGE SWING: Martha Raye, George Burns and Gracie Allen, Bob Hope, Edward Everett Horton, Betty Grable, Jackie Coogan, Ben Blue—There is nothing wrong with the picture so far as we can see. Why all the panning? It's as good a Burns and Allen as they have ever made which is not saying much, and Gracie certainly has improved. The biggest audience reaction against it was from the people who read Ed Sullivan's comments in the Chicago Tribune of July 3d. I feel that it is wrong for a commentator to print an exhibitor's comments in his paper as these comments are strictly for exhibitors and after all is said and done his idea only of the picture. What goes good in Columbia City does not always make a hit in my situation and we are only twenty five miles apart. Mr. Hancock for instance cannot play westerns and we cannot exist at a profit without them. Our audience, which was not afraid to come after they had read Sullivan's column, seemed to enjoy this picture immensely. Ben Blue is certainly a star. Bob Hope now shows why Paramount has him on contract. Gracie Allen was exceptional and Martha Raye at her best. All in all I cannot say that this is a bad musical on the style that Paramount makes. Our crowd was small due to other reasons than the picture and we feel that some times these columnists do more harm than good. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

COLLEGE SWING: George Burns, Gracie Allen, Martha Raye—Cannot hand Paramount much on this mess of "acts." Our patrons seem to be tiring of the Ben Blue and Martha Raye type of comedy. It's overworked.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DANGEROUS TO KNOW: Anna May Wong, Akim Tamiroff—Played to practically nobody on a bargain night. Picture was okay, but no draw. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

DOCTOR RHYTHM: Bing Crosby, Mary Carlisle—Not as expected and nowhere near the draw of other Crosby pictures. Could it be possible that people are a bit tired of your continuous mass production of dumb musicals, Paramount? Running time, 81 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe, Charles Butterworth, Charles Winninger—We're sorry Mae but it's just no draw. The good old days of "I'm No Angel" are gone. Business below average. Played June 29-30.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—Very good. Many compliments. Thanks, Paramount.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

NIGHT CLUB SCANDAL: John Barrymore, Lynne Overman—A murder story where the audience knows the killer from the start. An interesting story which pleased but the title didn't attract customers in our town. They came for bank night and were surprised to find an entertaining picture. Business average. Played June 1-2.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles, John Barrymore—Too high class for our people. Singing was very fine but surely not the type to please the rank and file of music lovers. No drawing power. Running time, 78 minutes. Played June 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SCANDAL STREET: Lew Ayres, Louise Campbell —One of those built for double bills. And we hate those things. No name value but a good story after you get them in. But, we couldn't get them in. Running time, 62 minutes. Played June 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle, J. Carroll Naish, Evelyn Brent, Larry Crabbe—A very clever little crook drama, of which all companies are making too many, that was well received by the audience. Naish is the best of a fair cast. Mary Carlisle could just as well been out dancing for all the part she had. Just a fair picture in too high an allocation. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TIP-OFF GIRLS: Llloyd Nolan, Mary Carlisle—Very good program picture. Believe it pleased the people who came. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

TRAIL OF THE LONESOME PINE: Sylvia Sidney, Fred MacMurray—Brought it back for second time and drew good week-end business. Print in terrible shape. Still good entertainment. Played June 10-11.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray, John Barrymore—I didn't see this one myself but one glance at the box office reports told a sad story. Poorest business on Sunday, Monday and Tuesday in six weeks. No draw for the small town.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—Here's a real picture. If we could have more like this there wouldn't be a recession at the box office. The best we have had from Paramount. Played June 12-14.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

Republic

CALL THE MESQUITEERS: Bob Livingston, Ray Corrigan, Max Terhune, Lynn Roberts—The Three Mesquiteers in another entertaining western. This time the trio are mistaken for silk highjackers and in order to clear themselves they must keep undercover until the real crooks are captured. Good for both juvenile and adult patronage. Running time, 55 minutes. Played July 1-2.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

GANGS OF NEW YORK: Charles Bickford, Ann Dvorak, Alan Baxter, Wynne Gibson—Good programmer. Republic could have turned out a much better gangster thriller had they distributed the action throughout the picture instead of saving it till the closing scenes. A good one for the week-end trade. Running time, 67 minutes. Played July 1-2.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

KING OF THE NEWSBOYS: Lew Ayres, Alison Skipworth, Helen Mack—A very good program picture. Nothing big but one which will please nearly everyone. This picture warrants extra advertising. Get them in and they will be satisfied by a good story well acted. Played June 3-4.—Bill Simon, Rialto Theatre, Saguache, Col. Small town and rural patronage.

LADIES IN DISTRESS: Alison Skipworth, Polly Moran, Bob Livingston—Just a fair programmer. May get by if played with a strong co-feature. Alison Skipworth enacts the role of Mayor and Polly Moran is seen as her secretary. Bob Livingston plays the part of the gangster who is hired to clean up the town of racketeers. Running time, 66 minutes. Played June 26.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

MAMA RUNS WILD: Mary Boland, Ernest Truex —Mary sure turns on the steam when she turned out this comedy. People came back a second time to see this one so it must have pleased. Running time, 88 minutes. Played June 22-23.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—Second Autry to play here. Very well received as it is splendid entertainment. Running time, 57 minutes. Played April 7.—Robert S. Farrell, New Rivoli Theatre, Portland, Ore. General patronage.

RKO-Radio

BRINGING UP BABY: Katharine Hepburn, Cary Grant, May Robson, Charles Ruggles—A silly comedy but sure pleased. They seem to go for this kind of comedy now days. Miss Hepburn should stick to comedy; she really did get over in this one. Business average. You won't need to double this one.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

DAMSEL IN DISTRESS: Fred Astaire, Burns & Allen—Fairly entertaining comedy. Just got by on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DOUBLE DANGER: Preston Foster, Whitney Bourne—Very satisfactory. Audience comments very good. Played April 13-19.—Robert S. Farrell, New Rivoli Theatre, Portland, Ore. General patronage.

DOUBLE DANGER: Preston Foster, Whitney Bourne—Good program picture. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

GO CHASE YOURSELF: Joe Penner, Lucille Ball, Tom Kennedy—A knockout for the Penner fans. The best he has given us in a long time. Miss Ball as we predicted is coming into the limelight and is very good. An excellent comedy that was enjoyed by all. Where they got the title nobody knows. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GO CHASE YOURSELF: Joe Penner, Lucille Ball —Terrible, but they sure came in to see it. As a picture, it was bunk, but guess it went over okay, and if that's what they'll go for, I know where I can get more of them. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

GUN LAW: George O'Brien, Rita Oehmen—A nice action western that will please most western fans. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Ann Miller—Good entertainment. RKO has something in this Miller gal if given a fair break. Running time, 90 minutes. Played June 14-15.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

SAINT IN NEW YORK, THE: Louis Hayward, Kay Sutton—Acting of leads okay, but story a little gruesome for youngsters. The police commissioner virtually gave the hero a hunting license for certain men and he went out and turned 'em in dead. Played June 24-25.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SHE'S GOT EVERYTHING: Ann Sothern, Gene Raymond—Picture okay, but title kept them away. RKO title writers should be kept locked up. Several of their best pictures this season haven't done anything on account of titles.—L. V. Bergtold, Westby Theatre, Westby, Wis.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—We received more excellent comments and repeats on this attraction than any previous picture. We broke all existing records and made more money, even at the high percentage terms than any previous engagement. The population of our town is only 600, seating capacity 365, yet we played to 1,454 people in three nights and one matinee. Give us another "Snow White."—Little & Friesen, Abbotsford Theatre, Box 11, Abbotsford, B. C. Canada.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—I worked like a dog to tie up with the schools on this picture. Then I had it booked in for me on commencement week after the rural schools had closed. Ran four nights and three matinees and had $.25 left for my trouble after paying expenses. Created a lot of ill will too by being compelled to charge adult prices for children at evening performances.—Roy W. Adams, Mason Theatre, Mason Mich. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Played six days. Was booked for four days and we held it over two more days. The multiplane color is terrible. The colors looked faded and unnatural; will look better thru high intensity blue light. The FitzPatricks, Mickey Mouse and Columbia Rhapsodies color make "Snow White" look like Joe Louis. Played June 26-July 1.—Jesse L. Lausman, Hill Top Theatre, Louisville, Ky. Neighborhood patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Very good. We played this too late. Many of our customers went to other towns to see it, but at that we did a very nice business. Running time, 84 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

STATE POLICE: John King, Constance Moore—Strictly double feature, although we played it on a money night with a few good selected shorts. Running time, 60 minutes. Played May 13.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

THERE GOES THE GROOM: Ann Sothern, Burgess Meredith—Fast, clean, excellent comedy. Our patrons had many laughs and enjoyed this feature very much. Running time, 62 minutes. Played April 7.—Robert S. Farrell, New Rivoli Theatre, Portland, Ore. General patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—The continuing hot weather was responsible for the biggest boxoffice flop in our history. Show very good. Played June 22-23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—The title is no good although the picture is about an average. We doubled this with a good western, but even that wasn't enough on a Friday-Saturday change to keep this from giving us the lowest Friday-Saturday gross on record.—L. V. Bergtold, Westby Theatre, Westby, Wis.

Twentieth Century-Fox

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall, Binnie Barnes, Ian Hunter—Barbara is always good and she played her part beautifully in this picture. This picture may not have the name of "Stella Dallas" but it is a nice, little picture and you should have a fair attendance on the picture. Our business was very good on it. Work in the human interest angle and run a contest for letter of 100 words or under on what you would do if you were in Stanwyck's place. This went over good here. You can award guest tickets for the best answers. Give it a try anyway. Running time, 98 minutes. Played July 1-2.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

BORROWING TROUBLE: Jones Family—We had very nice business for this family offering. Very good in every respect. Showers drove the people into the theatre. Played June 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CHARLIE CHAN ON BROADWAY: Warner Oland, Joan Marsh—We ran into a heat wave and the first band concert of the season. Consequently business suffered. Played June 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

IN OLD CHICAGO: Alice Faye, Tyrone Power, Don Ameche—Biggest business since "Happy Landing." Played three nights midweek to double our Sunday-Monday-Tuesday business the same week. Thought the fire scenes a little too long (over-done) and a little too much on politics. This is, however, a fine production and one of the best this year.—L. V. Bergtold, Westby Theatre, Westby, Wis.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche, Alice Brady—Very good production for any spot and every kind of an audience. Played July 3-4. —Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

ISLAND IN THE SKY: Gloria Stuart, Michael Whalen, Paul Kelly, June Storey—Good melodrama with plenty of action. But the name draw was not there and we had the smallest Friday-Saturday attendance in months. Don't believe it was hardly as good as "Change of Heart." Running time, 67 minutes. Played June 17-18.— Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JOSETTE: Don Ameche, Simone Simon, Robert Young, Joan Davis—The best that Simone has done, but she has a cast to help her along. She still is a little hard to understand, or so the audience tells us. We, who hear the show for the full number of runs get her all right, but that is not true of some of our audience. There is the little bird, shows up in "Josette" as the Customs Inspector that was the drunk in "In Old Chicago," that when he was given five minutes to get thrown out, could make it in three. I wish I knew his name; it is not given in the cast. He deserves more juicy parts and my regrets are

(Continued on following page)



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(*Continued from preceding page*)

that I can't identify him.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

JUDGE PRIEST (REISSUE): Will Rogers, Anita Louise—We did tairly well for "Judge Priest." Like many other boxoffices, we are suffering at this particular time. Of course the feature gave satisfaction. Played June 15-16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

KENTUCKY MOONSHINE: Ritz Brothers, Tony Martin, Marjorie Weaver—Yes, sir, everybody was nuts, Ritz Bros., director, and the stars of the cast, including most of the audience, but if it is insanity that they want, bring on some more like it. When you have the Ritzes you can expect anything from Hilly Billies (phoney) to the Seven Dwarfs and wicked queen.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KIDNAPPED: Freddie Bartholomew, Warner Baxter, Arleen Whelan—An atmospheric picture of the Scottish clans and purporting to be historical. Splendidly done, but for some unaccountable reason, it took a nose dive at the box office. Whether they confused it as a gangster picture, for all our our explaining in our ads to the contrary, I don't know, but if they did, the power of the press is not so good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LOVE ON A BUDGET: The Jones Family—This comes very close to being the best of the Jones Family series. Title is not so good so business was off. Alan Dinehart is outstanding.—L. V. Bergtold, Westby Theatre, Westby, Wis.

RASCALS: Jane Withers, Rochelle Hudson, Borrah Minnevitch and His Gang—They support Jane in her pictures and we get as usual the same kids that wait out both shows. This one is full of the old malarky heiress in the gypsy camp and baron who is after the dough but the honest young hero gets the girl with the help of Jane and Mr. Minnevitch. At that the audience gulps it down and seemed to like it. The screwy actions of the Minnevitchs put the picture over. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RASCALS: Jane Withers, Robert Kent—Entertaining comedy drama that brought in good hot weather business. Story could be taken apart, but no one worried about that.—P. G. Eetee, Estee Theatre, Parker, S. D. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Gloria Stuart, Jack Haley, Randolph Scott—Very good Shirley Temple picture. Don't confuse this story with the old "Rebecca of Sunnybrook Farm." Very good for small towns. Played June 27-28.—Cecil Ward, Stone Theatre, Bassett, Va. Small town and factory patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Gloria Stuart—Not nearly as good and far from being the draw that "Heidi" was. However, is still a very good show and business was above average, in fact, about double ordinary midweek. Perhaps we expect too much from the Temples.—L. V. Bergtold, Westby Theatre, Westby, Wis.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Gloria Stuart, Randolph Scott—This drew fairly well in face of hottest weather of the year and it pleased. Shirley still has her "draw" for our patrons. —P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Gloria Stuart, Randolph Scott—Here is one exhibitor that wants more Shirley Temple. Our best first of week business in six months.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Fred Allen—A swell musical comedy which did only fair business. Alice Faye is tops. Fred Allen and Jimmy Durante do some good clowning. Customers raved about Joan Davis. All in all, a very good picture.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town patronage.

TRIP TO PARIS, A: Jed Prouty, Shirley Deane, Spring Byington—"The Jones Family" series. We are not doing so well with this series that Fox seems to think a lot of. They are clean, that is one point for them, but they are too much a sameness; not enough novelty; it is the same old scenario in a different locale. But "Boy Meets Girl," etc., not much to go on. Hence, we are not getting the play on them as we did on the first ones.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WALKING DOWN BROADWAY: Claire Trevor, Michael Whalen—Good little picture. Good plot. Good all-around cast. Claire Trevor should get better pictures. She's good as lots of class A's. Business still down.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town patronage.

United Artists

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly—Very nice. Drew good also. Believe that Tom Sawyer could have been a little less sweet and more of a roughneck but then Tommy Kelly must be given credit for a very fine performance. Running time, 92 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

DISNEY, WALT, ACADEMY AWARD REVUE: Five Award winners—This was a very pleasing subject but did not draw any extra business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOLDWYN FOLLIES, THE: Adolphe Menjou, Andrea Leeds—Comments divided. Had seven walkouts Sunday night and a few the other two nights. However, it is a very fine production. Objection came from too much grand opera and some of the dances where we find males doing their part in a "spring dance." Business was lowest on record for a three-day run here. Musicals are certainly getting to be the jinx at the boxoffice.—L. V. Bergtold, Westby Theatre, Westby, Wis.

GOLDWYN FOLLIES, THE: "Charlie McCarthy," Edgar Bergen, Ritz Brothers, Adolphe Menjou, Phil Baker, Andrea Leeds, Zorina—This one really had me worried as our folks don't go for quite so much class in their singing and dancing. Sunday business was rotten but those that came went away so well pleased that the word of mouth advertising they gave the picture nearly doubled the average Monday and Tuesday. A real class production that will pleased 95% if you can get them in. Business for three days a little above the average. Played June 26-28.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall—Although I played this picture very old, it seems to please and United Artists seemed to know of the drawing power of this one so they got all they thought the picture would stand for rental. After paying them and taking what was left, the take was very small. Running time, 102 minutes. Played June 19-20-21.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Universal

AS GOOD AS MARRIED: John Boles, Doris Nolan —Used this on a double bill and it just got by. Nevertheless, the picture is okay. Running time, 81 minutes.—George Khattar, Casino Theatre, Whitney Pier, N. S., Canada.

GIRL WITH IDEAS, A: Wendy Barrie, Walter Pidgeon—The Saturday crowd appeared to be pleased with this one.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LAW FOR TOMBSTONE: Buck Jones—Very good and Jones is a big favorite here. Have yet to see one of his pictures that fail to draw and satisfy. More power to you, Buck. Running time, 59 minutes.—George Khattar, Casino Theatre, Whitney Pier, N. S., Canada.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall—Excellent. One of the best pictures of the year. The acting by little Deanna Durbin was great; the story and directing very good. A picture for the whole family. Clean and entertaining. A four-star picture in every respect. Running time, 96 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

MERRY-GO-ROUND OF 1938: Bert Lahr, Alice Brady—A slim Fourth of July crowd pronounced this a very funny and entertaining picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

100 MEN AND A GIRL: Deanna Durbin, Adolphe Menjou—Perfect entertainment and good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Brothers

BORDERTOWN (REISSUE): Paul Muni, Bette Davis—Both stars are favorites here and can always depend on them pleasing our patrons. Received wonderful print on this and must say the sound was perfect.—George Khattar, Casino Theatre, Whitney Pier, N. S., Canada.

BORDERTOWN (REISSUE): Bette Davis, Paul Muni—Good picture. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

HOLLYWOOD HOTEL: Dick Powell, Lane Sisters —It looks very much like this man Powell is very much washed up here. The picture just barely grossed the rental which is the first time for him, and I hope this is the last. This is not the usual Powell picture. It was disconnected, draggy and very dull in spots. Benny Goodman's Band was no extra drawing power. I would say that if you bought it right, okay, but if not, go easy. Running time, 109 minutes. Played June 26-27-28.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

INVISIBLE MENACE: Boris Karloff, Marie Wilson —Played this two weeks after "West of Shanghai" and it drew good. More power to Karloff. Give us more of his pictures.—George Khattar, Casino Theatre, Whitney Pier, N. S., Canada.

JEZEBEL: Bette Davis, Henry Fonda, George Brent—Positively no box office draw. The kind of a picture the aristocracy pretend they like because it's the "thing." I believe we had more dislikes than likes on this picture. Played June 24-25.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent—Heavy drama with Southern locale, 1852. Having to do with Southern life and chivalry. Pleased. Running time, 104 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

KID COMES BACK, THE: Wayne Morris, June Travis—Clever action comedy drama. Good for Friday-Saturday, or double. Played July 1-2.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

LIFE OF EMILE ZOLA: Paul Muni, Gale Sondergaard—Must say this is sure a breadwinner. The producers can sure be proud of this and our boxoffice felt the same way. Play it. You can't miss this. Running time, 116 minutes.—George Khattar, Casino Theatre, Whitney Pier, N. S., Canada.

LITTLE MISS THOROUGHBRED: Ann Sheridan, John Litel, Janet Chapman—Pleased the ladies. Little Miss Chapman stole a few hearts. Personally I think Miss Sheridan is tops. With her looks and ability I don't see why she isn't given better roles. I believe she would be on top in a short while. Running time, 65 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane—Good program picture. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold. Iowa. Small town patronage.

PENROD AND HIS TWIN BROTHER: Billy and Bobby Mauch, Frank Craven, Spring Byington, Philip Hurlic—An excellent little picture that the little colored boy took for his own. The poorest acting the twins have done to date but the colored boy and the dog saved the show. Excellent audience appeal. Running time, 63 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SERGEANT MURPHY: Ronald Reagan, Mary Maguire—Passed okay as the weak sister on a double feature. Running time, 63 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Nat Pendleton, Frang McHugh, Allen Jenkins, Penny Singleton, Elvira Weaver and Brothers—Here is a feature that will go over in the small town. A goofy comedy that really gives them plenty of laughs. The customers complained that they didn't get enough of the Weaver Brothers and Elviry. Played with "Quintupland" and business was just a little above the average. Played June 5-6.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

WHITE BANNERS: Claude Rains, Fay Bainter, Jackie Cooper, Bonita Granville—Very good. A picture of family life. The story is told in a simple direct manner; there are no heroics, but fine acting and skilful directing together with the work of the cast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Short Subjects

Educational

CACTUS CABALLEROS: Two-Reel Comedies—I didn't care for this short particularly and as I don't think the appeal to the general public is any too good I cannot give this short my endorsement. Running time, 20 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

CUPID TAKES A HOLIDAY: Two-Reel Comedies—Wish the producers of these silly things would "take a holiday." They're terrible!—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GANDY THE GOOSE: Terry-Toons—O. K. Cartoons almost always are well received. Good time filler. You're safe in booking it and your patrons will appreciate it. I publish my own weekly paper, "The Schroon Lake Observer." Write me enclosing stamp for free copy. You may get some ideas from it. Running time, eight minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

GREY OWL'S LITTLE BROTHER: Treasure Chest —Has a good moral, and if you are a lover of animals or cater to old ladies who are, book it. Shows the life of a beaver and how Grey Owl, an Indian, befriends the beavers. Running time, 11 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

HOW TO DANCE THE SHAG: Arthur Murray and His Shag Dancers—A very good short that the younger folks especially are likely to enjoy. Teaches how to do the shag and should find a place on every manager's program. Feature this short in all advertising for extra revenue. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N.Y. Small town and summer patronage.

JITTERBUGS: Two-Reel Comedies—O.K. Not too good and not too bad. Will pass.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

SAW MILL MYSTERY, THE: Terry-Toons—Any-

body that has read any of my other reports knows what I think of Terry-Toons. Absolutely N. G.—Richard C. Welch, Comique Theatre, Camden, Maine.

Columbia

BLUEBIRD'S BABY: Color Rhapsody—This one was just about the cleverest and the cutest reel that the patrons had ever seen and they lost no time in asking for more of them. The coloring was perfect. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

CADET CHAMPIONS: Special Sport Thrills—All about West Point athletic training.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DOGGONE MIXUP: Harry Langdon—Harry Langdon tries a comeback disguised with a bewhiskered upper lip. Shave them off, Harry, we knew it was you all the time.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

HEALTHY, WEALTHY AND DUMB: The Three Stooges—These sure are knockouts. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

LYIN' HUNTER, THE: Krazy Kat Cartoons—Just fair colored cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SAD LITTLE GUINEA PIGS: Krazy Kat Cartoons—Columbia is making a bad bet if they do not continue this series of the guinea pigs. They have an appeal to the grownups as well as the kids. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

TIMBERLAND REVELS: Broadway Follies—Not so hot. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

TIME OUT FOR TROUBLE: Charlie Chase—These Chase comedies are rapidly coming to the front as headline comedy attractions. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

UNUSUAL HUNTING: Special Short Thrills—As the title implies, it was the most unusual short subject that I have ever run and have ever seen. It was very well received. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

WRONG MISS WRIGHT, THE: Charlie Chase—O.K. Charlie Chase comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MGM

CAME THE BRAWN: Our Gang—Not so hot. These comedies seem to have lost their pep with us. Will have to do better to keep up the standard of the past. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CANDID CAMERAMANIACS: Pete Smith Specialties—Very fine. Nice for picture snapshot tie-up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CAPTAIN AND THE KIDS: These cartoons are tiresome and uninteresting.—Roy W. Adams, Mason Theatre, Mason, Mich.

CLEANING HOUSE: Captain and the Kids—The world's worst cartoons. If a company as large as MGM ever puts out another series such as this they had better hide their heads in shame. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FISHY TALES: Our Gang—Good.—Richard C. Welch, Comique Theatre, Camden, Maine.

GIVE TILL IT HURTS: Crime Doesn't Pay Series—These "Crime Doesn't Pay Series" are a credit to the film industry, both instructive and entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

KING WITHOUT A CROWN: Historical Mysteries—Very fine, instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MUSIC MADE SIMPLE: Robert Benchley—The next day a patron asked me where we got that poor short. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine.

NEWS OF THE DAY: I have four day news and sure do get very good shots. Thanks, Metro, for the good work. Running time, 10 minutes.—Leo A. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

STOCKHOLM, PRIDE OF SWEDEN: FitzPatrick Travel Talks—FitzPatrick seems to have the answers when it comes to travel talks.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RURAL SWEDEN: FitzPatrick Travel Talks—Beautiful but rather dull, even in a Scandinavian community. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

STORY OF DR. CARVER: Pete Smith Specialties—Very interesting. I believe more reels of this type would counter-balance some of these goofy features we have to run. This short should be played, in the north anyway. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

SAYS WOLFSON OF "DR. CARVER"

The other day R. B. Wilby, down in Atlanta, enclosed, incidental to a letter to Terry Ramsaye, a bit of interoffice communication from his circuit, which read:

Montgomery, Alabama
July 6, 1938

To: Mr. J. H. Harrison

The Pete Smith MGM subject, "The Story of Dr. Carver," is without a doubt one of the finest and most interesting short subjects this theatre has ever played. The subject is tensely interesting throughout and is very well done and is especially interesting here due to the fact that Dr. Carver is so widely known in this territory. Of all the short subjects we have played in this theatre, this is the first one that got applause after each showing so the audience must like it.

WM. N. WOLFSON

Paramount

CRIME FIGHTERS: Paragraphics—A very interesting short on modern crime fighting. Running time, 10 minutes.—Cecil Ward, Stone Theatre, Bassett, Va. Small town and factory patronage.

HONEST LOVE AND TRUE: Betty Boop Cartoons—An excellent little black and white. Better than the usual run of this season. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOUSE BUILDER-UPPER, THE: Popeye the Sailor—Popeye scores again. Running time, eight minutes.—Cecil Ward, Stone Theatre, Bassett, Va. Small town and factory patronage.

KILLER OF THE TONTO: Paragraphics—Another animal picture. Music on this short very poor and too sensational. I didn't like it. Don't think it will go with the majority of your patrons. I advise you not to book it. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

RKO-Radio

BUCKAROO BROADCAST: Ray Whitley and Six Bar Boys—A fair musical with a lot of mediocre cowboy songs. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

DONALD'S BETTER SELF: Donald Duck—Very good. Running time, 8 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

MARCH OF TIME: No. 10—They get better as they go along. Running time, 18 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

MORNING JUDGE: Edgar Kennedy—The usual Kennedy antics screened with a little different angle. As a drawing card they are not so hot but as a program filler they are good. Running time, 19 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

Twentieth Century-Fox

LAUGHING AT FATE: Adventures of the Newsreel Cameraman—This deals with people who risk their necks in order to make some money and entertain people. It's o.k. but nothing to rave about. If you want, give it a try. You can't lose much.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

MOVIETONE NEWS: Good. Lew Lehr's comedy touch brings a few laughs into this newsreel as well as the other news and national problems. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Universal

GOING PLACES WITH LOWELL THOMAS: Unquestionably the best short. We have played all of them for years. The music and other arrangements are perfect. They give your patrons food for thought and will keep them coming back for more.—Jesse L. Lausman, Hill Top Theatre, Louisville, Ky. Neighborhood patronage.

HOLLYWOOD SCREEN TEST: Universal Special—The Sunday crowd found this a very interesting subject.—Roy W. Adams, Mason Theatre, Mason, Mich.

STRANGER THAN FICTION SERIES: Unquestionably the best short. We have played all of them for years. The music and other arrangements are perfect. They give your patrons food for thought and will keep them coming back for more.—Jesse L. Lausman, Hill Top Theatre, Louisvlile, Ky. Neighborhood patronage.

Vitaphone

FORGET-ME-KNOTS: Bernice Claire—Will get by. Running time, 20 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine.

FREDDIE RICH AND HIS ORCHESTRA: Melody Masters—All Band shorts are very good. Running time, 10 minutes.—Leo A. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

GOT A MATCH: Broadway Brevities—This company has not given us a Brevity worth writing about this season. This one is no better nor poorer than the balance. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

INJUN TROUBLE: Looney Tunes—A clever little black and white cartoon that the kids liked. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ISLE OF THE PINGO PONGO: Merry Melody No. 57 Technicolor—This is one of the best shorts I've seen on any screen, and has been highly commended by my patrons, who have asked me to repeat the booking. Audience consisting of many vacationists who are accustomed to better type entertainment, advise me it is the cleverest thing done in animation, including any subject made by Walt Disney.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

LITTLE RED WALKING HOOD: Merrie Melodies—Very good and the color is getting more perfect all the time. Running time, 8 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

MAN WITHOUT A COUNTRY, THE: Broadway Brevities—This is one of the outstanding short subjects of the year. One that every man, woman and child should see. A great credit to the famous book.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

NOW THAT SUMMER IS GONE: Merrie Melodies—Very good cartoon, but not for the hottest day of the year when I played it. Nice color. Running time, 8 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

PETER VAN STEDEN AND HIS ORCHESTRA: Melody Masters—Warners have given us better musicals.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SKI FLIGHT: Vitaphone Varieties—Played this one on a day and evening when the thermometer register was about high as it could be and then seeing this fellow play around on skiis made one forget the heat. Warner shorts are sure tops. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

UNDER THE WIRE: Joe and Asbestos—A comedy good enough to bring laughs to our Saturday night crowd. Just fair. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WEDDING YELLS: Ken Murry, Oswald—Terrible. They just can't make two reel comedies that are worth running and the sooner they find it out, the better it will be for all concerned. How we will fill the short footage schedules, I don't know, but rather than run two reelers that are really tragedies, I for one will pick up the novelties and all the pictorials and travelogues I can secure to fill out the show. I won't have to apologize for them at least.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WOODS ARE FULL OF CUCKOOS: Merrie Melodies—These short subjects are really coming to the front.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

Serials

Republic

LONE RANGER, THE: Lee Powell, Herman Brix—I gave the first episode a good send-off with a very good vaudeville act, but it fell down terribly the next week and hasn't done anything for itself since.—Roy W. Adams, Mason Theatre, Mason, Mich.

IN COURTS

Ising's Reorganization Petition Approved

Approval to the petition of Harman Ising Corporation, cartoon producers, for reorganization under Section 77B, was granted this week by Leon Jankwich, federal judge in Hollywood. The court set August 8th as the date for a full hearing by interested parties.

The approval provided for continuance of company operations under the present management pending the hearing.

The corporation's product has been released through Metro-Goldwyn-Mayer but no new distribution deal has been made with MGM.

20th Century-Fox Gets Ruling

Federal Judge Vincent Leibell has ordered William L. Gross, as assignee of the creditors of Theatre Magazine Company to show cause as to why his suit for an injunction and an accounting of the profits of the Twentieth Century-Fox picture, "Earl Carroll's 1935 Scandals," should not be dismissed on the ground of insufficiency of fact. The plaintiff brought suit claiming infringement of the August, 1929, cover design of the magazine in the picture.

Approves Compromise

Referee John E. Joyce at a meeting of creditors this week approved the application of Leonard Bronner, Jr., trustee in bankruptcy of the Theatre Trailer Corporation, for a compromise of the claim of Mark Block, president of the bankrupt company, claimed to be based on a chattel mortgage held by him on the furniture and equipment.

Ruling Upheld

The circuit court of appeals this week unanimously upheld a ruling of Federal Judge Robert P. Patterson, which expunged a claim in bankruptcy of the Electrical Products Corporation of California for $8,015 against the Orpheum Circuit, Inc. The order of Judge Patterson, made on March 30th of this year, reversed a decision of Referee Oscar W. Ehrhorn, which allowed Electrical Products' claim in full, and ruled that any right to a claim had been forfeited by the claimant.

Permits Release of Films

Federal Judge William Bondy this week granted application of the French Motion Picture Corporation, now in reorganization, to allow J. Louis Geller to pay the United States $965 to release two French motion pictures, "Avec Le Sourire" and "Angel" now being held in bond at the Custom House, New York. Under the agreement which Judge Bondy approved, the pictures will be exhibited and the net proceeds will be equally shared by Mr. Geller and the French Motion Picture Corporation.

Withdraws Suit

Sam Hoffman, former trade paper journalist, who was suing Columbia Pictures Corporation for $200,000 claiming that the picture "Racketeers in Exile" contained material from his story, "Command Performance," which had been submitted to the studio earlier, withdrew his claim this week.



AARON SAPERSTEIN

Saperstein Dies; Exhibitor and Allied Leader

Aaron Saperstein, for many years president of Allied Theatres of Illinois, and long an exhibitor leader of prominence in the country, died in Chicago Sunday suddenly of a heart attack. He was 42 years old. Surviving are his widow and two sons, Henry and Seymour.

Mr. Saperstein had visited New York late last week in connection with the demands of independent exhibitors of Chicago that Balaban and Katz eliminate duals and comply with certain other requests on policy. Mr. Saperstein discussed the matter with Paramount officials at the home office.

Starting as an errand boy for the Globe theatre in Chicago at the age of 14, Mr. Saperstein became inspector, clerk, booker, salesman and assistant manager. He joined Mutual Film Company as assistant manager and became general manager in Chicago. Then he operated an independent exchange for two years. Later he branched into exhibition, taking a theatre on the site of the former Chicago Stadium.

At the time of his death he was operating several theatres in Chicago, including the Lexington and the Avon. He was elected president of the Allied Theatres of Illinois and had retained the post for eight consecutive terms up to the time he died.

Interment was held Tuesday in the Waldheim Cemetery in Forest Park. Pallbearers were Barney and John Balaban, Edward Silverman, Ben Bartelstein, Julius Goodman, Charles Nelson, Joe Stern, Samuel Roberts and Alderman Jacob M. Arvey. Honorary pallbearers were Ludwig Sussman, Henri Elman, Abe Gumbinger, Jack Rose, Phil Dunas, Jack Osserman, John Mednikow, Ben Lasker, Jules Rubens and Samuel Trinz.

Mr. Saperstein was a member of Mecca Lodge, A. F. and A. M. Lake View Lodge, B'Nai B'Rith, the Congregation Anshe Emet and the Covenant Club.

J. E. Grimm

J. E. Grimm, 66, former manager of the Orpheum theatre, Darlington, Wis., died suddenly this week of a heart attack at his home there.

OBITUARIES

W. Tom Blair Dies

W. Tom Blair, 51, for the last 15 years a district sales manager for the Griffith Amusement Company died after a long illness on his farm near Alma, Ark., last week. He retired to the farm six months ago. Prior to his connection with Griffith he operated theatres in Poteau, Fairfax, Tonkawa and Enid in Oklahoma as well as Lubbock, Pampa and Borger in Texas.

Webster Cullison

Webster Cullison, former stage and screen director employed in the Hollywood Bureau of Quigley Publications for the last seven years died last week. A long time member of the Troupers and the 233 Club he is survived by his widow, Lucis Cullison, and his mother.

J. J. Strickland

J. J. Strickland, 57, former chief counsel for Publix Theatres, Inc., and lately chief counsel for Interstate Circuit, Inc., died of a heart attack at the Medical Surgical Hospital in San Antonio last week. As state senator he fostered the bill which resulted in the repeal of "Blue Laws" banning Sunday films.

William Kriesel

William A. Kriesel, 57, connected with the La Crosse Theatre Company, La Crosse, Wis., for many years, died last week.

George Appleby

George Appleby, 58, director of the Music Box, Blue Mouse and Playhouse theatres of the Hamrick-Evergreen circuit, died in Portland, Ore.

J. H. LaVoy

Major J. H. LaVoy, 71, theatre manager of Aurora, Ill., died there this week.

Ohio Cooperative Claims 33 Houses

Cooperative Theatres of Ohio, the buying organization recently formed by Milton A. Mooney, former branch manager for Warner Brothers in Cleveland, reports that it has closed contracts to handle 1938-39 buying for 33 northern Ohio theatres.

The theatres are: Akron—Allen, Dayton, Liberty, Majestic, Nixon, Southern, Spicer and Tivoli; Bedford—Bedford; Carrolton—Virginia; Delphos—Capitol and Star; Lisbon—Lincoln; Lorain—Dreamland and Elvira; Maple Heights—Maple Heights; Maysville—Avalon and Strand; Millerburg—Opera House; Minerva—Roxy; Cleveland—Avalon, Beach Cliff, Corlett, Ezella, Garfield, Jennings, LaSalle, Lorain-Fulton, Lyceum, Madison, New Victory, Parma and Regent.

Hammons Reported Studying GN Plan

E. W. Hammons, president of Educational Pictures, left New York for the coast this week to attend Twentieth Century-Fox sales drive meetings in Los Angeles and San Francisco. Reports that Mr. Hammons would confer with Loyd Wright, trustee for Grand National, revived rumors that he was considering acquisition of the control of that company.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

TONICS NEEDED, NOT LAXATIVES

Well, no—every theatreman doesn't go for the circus method of exploitation. True enough, the majority of members who have been around long enough to know will tell you the old sockeroo and "boom boom" is what the doctor ordered. But others still incline to the less fanciful. They may not subscribe utterly to the striped-pants-and-gardenia school, perhaps, but neither do they look with favor upon Big Top technique as the healthiest blood for a boxoffice transfusion. For instance, there is able Round Tabler E. E. Bair, city manager for Mallers Brothers Theatres in Defiance, Ohio.

In an endeavor to expedite a movement generally toward the revival of circus-like exploitation, as adopted recently by Wilmer & Vincent, your Chairman invited members to contribute, from their files, representative exploitations of the circus-like type, sound enough to repeat or adapt by those so inclined. On following pages are set down various of these contributions, with more to come. Many of the senders included unsolicited endorsements of circus-type exploitation as the industry's most vital current need. However, Mr. Bair feels differently, as follows, which are quotes from his interesting communication on the subject:

"While it is true that I have resorted to this type of exploitation in the past, I am sorry to state I am not decidedly in sympathy with a return of these methods. . . . The industry has spent years and tons of printers' ink trying to get away from the circus ad cycle. Now, why jump back into it—head first? . . . Circus ballyhoo is not going to cure what is wrong. . . . "

* * *

Now, let's see. Is the industry trying to get away from the circus-type bally? On certain types of production, no doubt, and wisely. But hardly in so sweeping a manner as "E. E." indicates. If in the past the industry has aimed for conservatism, for more dignity in advertising dress and expression, that tendency has been disregarded, at least, as concerns the many and important "spectacle" pictures recently released and in work. "In Old Chicago", "Hurricane" and "Wells Fargo", for instance, had plenty of inherent boxoffice strength, but a check will reveal that the best business was done in those spots where the dates were "circused" to an old-fashioned fare-thee-well.

No one, even its most ardent enthusiast, confers upon "circusing" the magic of an industry cure-all, nor is it so intended. But we'll lay six-two-and-even that the "boom boom" prescribed intelligently where it is called for can do a heap toward tonic-ing the boxoffice health of theatres weakened by laxative overdoses of conservatism and dignity.

▽ ▽ ▽

CONGRATULATIONS, LOEW-MEN

Any wholesale transfer of Round Tablers to new situations is to be regarded here as page one news, especially when all of the moves are to larger operations and wider opportunities. Consider, then, of more than passing importance the announcement by J. R. Vogel which moves Loew-men Mike Cullen from Pittsburgh to the home office on special assignment, Charlie Kurtzman from Washington to Pittsburgh, Ed McBride from Syracuse to Providence, Frank Murphy from Wilmington to Syracuse, Harold Burkhardt from Providence to Washington and Edward J. Doob from Norfolk to Wilmington.

From these evidences, among others, it appears the market on theatre manpower continues decidedly bullish. Evidently the boys who belong "up there" eventually get there.

▽ ▽ ▽

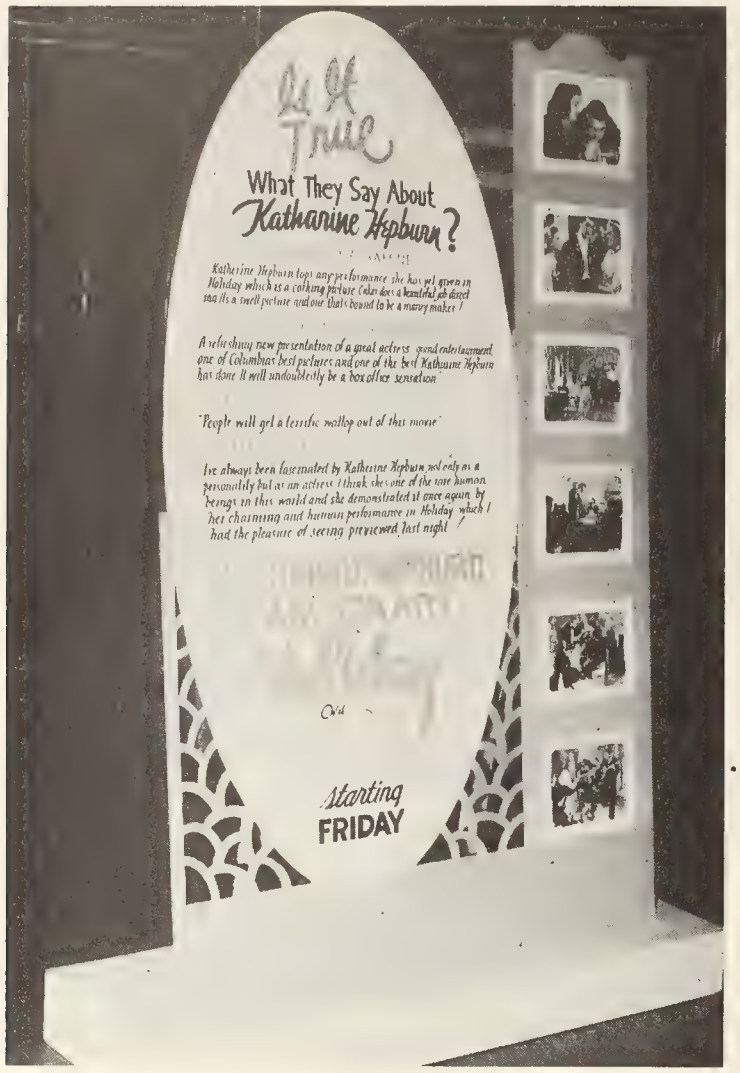
RE: JULY CONTEST—PLEASE NOTE

Due to realignment of releases, "Racket Busters", originally scheduled for July, has been replaced by Warner Bros. with "Cowboy from Brooklyn", which now becomes that company's picture on which theatremen will compete in the July Contest. In order to allow those who intend entering July Contest campaigns on "Cowboy" an equal break in time, the deadline for the Warner attraction has been moved up to August 27th.

All entrants are requested to note, however, that the deadline for the other pictures in the July Contest still remains August 13th, as previously announced. Full details of this summer competition have been carried in the three last issues of Managers' Round Table department.

A-Mike Vogel

Round Table In Pictures



Columbia's "Is It True What They Say About Hepburn?" teaser campaign in answer to a recent exhibitor blast was tied in neatly to his campaign on "Holiday" by Charles Bierbauer, Wilmer & Vincent's Colonial, Allentown, Pa. Theatremen used the line in a lobby display poster to head rave review on the picture from prominent critics.

To publicize his date of "King Kong" at the Queen, Wilmington, Del., Art Cohn used for his street bally man wearing grotesque oversized papier mache "Kong" head. In addition to doing his tricks atop marquee, photo below shows the bally man seated in front of theatre as Art puts it "reading his favorite trade publication."







Reproduced above is street car float put out by Paramount's publicity department in Buenos Aires under the direction of Guillermo Fox on behalf of the opening of "Buccaneer" at the Gran Teatro Opera.

For "Kid Comes Back" at the Granada, Santa Barbara, Howard Ralston planted boy on step ladder on prominent corner fishing in can. As crowds gathered, boy would pull out the "fish" for their inspection on which was printed "you don't have to fish for laughs, see" etc., etc.



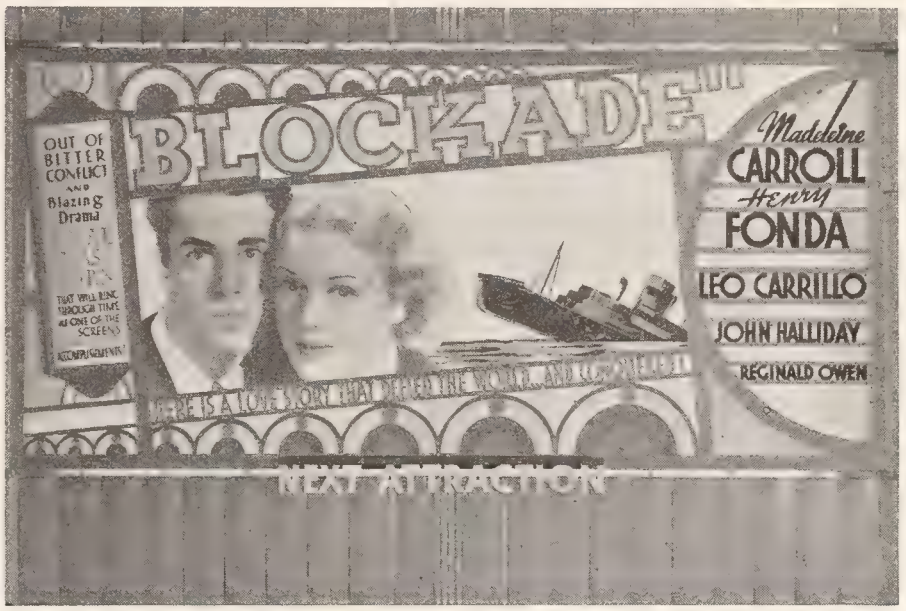
Reported as being one of the best stunts engineered recently by Manager W. C. Ricord, Fox Westlake Theatre, Los Angeles, Cal., was lobby display used to exploit his opening of "100 Men and a Girl." All props used in the set were promoted from the Universal Studios, credit card was planted at side of display.

Outfitting his staff as real hillbillies, Harold Cohen, Embassy Theatre, Lewistown, Pa., sent them around the city as part of his ballyhoo for "Kentucky Moonshine." Boys attended local annual automobile race where their antics attracted considerable attention.





Utilizing shields, spears and pennants actually used in the production, Dave Martin, Fox Bruin, L. A. publicized "Robin Hood." Elsewhere in his foyer, Martin displayed bows, arrows and targets, and silk pennants were hung from chandeliers throughout the house.



Designed by U. A. exploiteer Charles Perry and executed by John Murt, Warners' Philadelphia art head, was this lobby display for "Blockade." Figures of Fonda and Carroll were taken from pressbooks, blown up and printed on transparent muslin lighted from rear.



Detachment of the U. S. 38th Infantry from Fort Douglas in Salt Lake City put on a show at peak hour on the opening of "Yellow Jack" at the Utah Thetare there. Drum corps and detachment paraded through town, attending night show; stunt arranged by Norm Sprowl.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Dave Schwartz, Opera House, Lexington, Kentucky.

TRIO: "WE UNS IS AIMIN' TO FEUD WITH THE RITZ BROTHERS."

School Ties In Anniversary Week

Under the supervision of Walter Reade, Jr., as reported by Herman Addison, Jr., an extensive campaign was put on to celebrate the first anniversary of the Community Theatre, Toms River, N. J., with the star, Helen Morgan, making a personal apparance and cutting the huge birthday cake as part of the reception.

Local show was produced especially for the occasion and tabbed American Legion Night with appropriate ceremonies on the stage and practically the whole organization in attendance, including their band. All week patrons were urged to save their ticket stubs for a grand drawing held on stage final night of the anniversary, winner receiving $150 cash prize.

Lobby was dressed in gala attire, huge birthday cake promoted from local bakery was on display for week ahead under cellophane and blanks were distributed to patrons in connection with a guessing contest as to how long giant candles would burn.

Schools also were brought into the picture through the staging of three contests: an essay, poster and ad contest. All three are reported to have gotten splendid response, tickets going to winners. Essays were run in papers, posters displayed in lobby and papers split cost of cut on the winning ad and ran same as a news story.

"Beat the Heat"

Crusaders Club Formed For "White Banners"

Following the first showing of "White Banners" at the New York Strand, thirty-five members of the motion picture appreciation class of Junior High School 66, Brooklyn, founded the first chapter of the Crusaders, which will become a national organization to promote "service, peace and courage, victory and hope," under the guidance of the Federation of Women's Clubs.

Mrs. E. K. Herbert, motion picture chairman of the New York State Federation of Women's Clubs, recited the oath to the students and she will organize chapters in thirty or forty more cities in New York State.

"Beat the Heat"

Olympic Champion Aids Turner on "Swiss Miss"

Teaser and display ads accounted for daily representation in the papers for Jerry Turner's "Swiss Miss" opening at the Rex, Beliot, Wis. Franz Hug, 1936 Olympic Champion flag thrower, who appears in the picture, made a personal appearance on stage and cooperated by performing his tricks on busy corners of town. Hug was presented with key to the city and interviewed by newspapers.

Group of girls in Swiss costume distributed samples of Swiss cheese and covered office buildings yodelling Swiss songs. Contest was used in several store windows in which were displayed a large wheel of cheese, shoppers were asked to determine the number of holes therein.

"Tom Sawyer" Revue Staged by Dallas

Modern day Tom Sawyers, costumed in overalls, straw hats, fishing tackle, etc., trooped through the streets of Holdenville, Okla., as part of David Dallas' parade and revue on the stage of the Grand as part of his campaign on that picture. Contacting principals of local schools, theatremen asked them to select five contestants from each school to participate in the parade. Stills of Tommy Kelly were furnished to teachers who helped gather the contentants; each entrant received a prize, winner and runner-up getting a fishing tackle and rifle promoted by Dallas.

Rustic signs were erected near rural schools bearing copy: "Warning, no fishing, see," etc., etc. Week ahead cards were planted in public libraries, "Read Mark Twain's immortal classic," and letters were mailed to all teachers stressing the literary and classic merits of the picture for discussion in classrooms.

"Beat the Heat"

Takes 16mm. Pictures

Leo DeWyer, proprietor of the Lake Theatre, Celina, Ohio, had 16 mm. movies made of a four-mile long "Lake Day Parade" which inaugurated the 1938 summer season at Grand Lake. The pictures, which turned out exceptionally well, were shot by Kroger Babb, publicist for Chakeres Theatres, Inc., of Springfield, O. DeWyer obtained a special projecting camera, which enabled him to show the films in his theatre full screen size.

Katz Inaugurates "Lone Ranger" Club

Before leaving the Lane Theatre for the Loyal, New York City, Melvin Katz on "The Lone Ranger" held a special matinee at which prizes and gifts were presented to all children attending opening matinee. Through tieup arranged with local baker whose ad appeared on reverse side, autographed photos of the Lone Ranger were distributed.

Each child attending was given Ranger badge and club card and to those attending all the episodes, special prizes were awarded. Day ahead of opening a Lone Ranger attired in proper fittings, mounted on a white horse, made the rounds of the neighborhood.

"Beat the Heat"

"Woman" Street Bally

A police girl ballyhoo was used successfully by a number of Loew theatres on "There's Always a Woman." Attractive girls, supplied by the Chorus Equity, were dressed in abbreviated police uniforms, and distributed "summonses" to passersby, requesting their appearance at the nearest Loew theatre showing "There's Always a Woman."

"Beat the Heat"

American Flag Trailer

Loew's Advertising department had prepared a short American Flag trailer which was used on every Loew N. Y. screen on July 4th. This trailer will be a stock item in the theatres for use on all national holidays. The musical background used is "Stars and Stripes Forever."

"It's a State of Mind," Says Loew's Ad Head

Summer Hazards Mostly Mental; There Is Business to Be Had, Asserts Oscar A. Doob

In seeking about for further opinions on the so-called summer problem, this department fell happily upon the idea of drafting none other than Oscar A. Doob, to speak a piece. The Loew's Theatres ad chieftain, persuaded that an article from his pen might dispel a lot of doubts, sets forth his views on this page and a right smart job he has done of it, too.

DEAR MIKE:

Thanks for your flattering letter asking me to dash off 200 to 2,000 words giving some thoughts on this summer's boxoffice problems. Most showmen are too busy to read 20 words, not to mention 2,000—but here goes:

This summer differs from most summers of the last 10 or 20 years in one strange way. This summer we—the industry itself—have succeeded in building up for itself a brand new kind of opposition! We've turned on the kind of heat no cooling plant can combat! It's a kind of competition harder to lick than beaches, amusement parks, golf, night baseball, good roads and all the summer bugaboos put together.

This new opposition is the nation-wide (I assume it has seeped into the smaller communities) pessimism about the movies; that dark, gloomy feeling that the movies are on the down-grade; that it is a great risk to buy a movie ticket with all the chances against getting your money's worth; that Hollywood is nuts; that the stars are poison; that show-business is racing to hell!

Must Counteract Opposition

In my humble opinion, Mike, the first job of this particular summer, is to try to counteract this self-produced opposition. We must try to snap the moviegoer out of the mood that he is taking too long a chance when he buys a ticket. Right now, thanks to the rugged individualism in our industry, the moviegoer, if he reads, must say to himself: "It can't be a good picture, this is July and there aren't any good pictures; let's go for a ride or a swim." Ana your cooling plant wastes its zephyrs on deserted seats!

And that, I think, is the urgent problem of the moment: First, let showmen snap out of the gloom themselves. You say that a lot of the boys seem to be "hanging on the ropes gasping for solid showmanship ideas." There really isn't any reason for the gasping or the hanging, except that it seems to be a popular thing this summer to view with alarm. So business is off—but it probably isn't off nearly as much as 90 per cent of the other businesses in any given community. And it would be off less if the boys in our topsy-turvy business didn't blow hot and cold so readily. The potential patronage of any theatre you mention is as much interested in the movies today as it ever was. Nothing, so far, has come to replace the movies.

After selling ourselves that the movies are still the prime, low-priced entertainment of this generation, the second thing is for showmen to do everything possible to sell the public that all's well with the movies and that this summer, like last, has its full share of money's-worth entertainment value. The best way to do that is to forget it's summer and high-power every good picture you get.

So far as the Loew Circuit is concerned, we do not grade our selling activities to the season. We try to stay in high-gear all year. J. R. Vogel, in charge of out-of-town theatres, and C. C. Moskowitz, chief of the New York circuit, have never called the advertising department and said: "It's summer; no use trying for business; pull down your sails; stop trying; just coast along until fall."

For instance, we service our out-of-town theatres with what we call a "portfolio service" on all circuit attractions. Art Schmidt, handling that department, has no instructions to prepare "summer portfolios" or "winter portfolios." Perspiration may drip into his typewriter, but theoretically he's supposed to help our theatres sell every attraction for all it's worth.

Claims Business Can Be Had

This summer thing is a gag. It furnishes beautiful alibis to those who can't resist that desire to relax when the golf season opens. Except in rare cases, you can't do as much business in the hot weather as in winter—but you can do enough business to make it well worth your while to keep the theatre open.

A lot of kids go to camp in the summer—but a lot more of them stay in town. A lot of the teen-age fans hie themselves to beaches and other open-air amusements—but even open-air necking isn't a seven-night occupation and you can get 'em at least one night a week if you don't give up without a struggle.

There are many reasons for letting down and slowing up in summer—if you're looking for them. But the fact remains that the movie business is really less seasonal than many other businesses. Business is harder to get in summer, but there are theatres that did 90 per cent business with "Three Comrades" during the first hot blasts of this summer. Several of the still-standing Loew circuit records were made in summer.

There is no cure-all panacea or recipe that fits every situation. But there is a frame of mind that fits 'em all. And that is to forget it's summer, except to realize that summer presents a special resistance to sales, but hardly more resistance than a blizzard in winter.

Of course, the theatre without air-conditioning is at a disadvantage, just as theatres without a heating plant would be out of luck in the winter. If you have a cooling plant, keep on reminding the public about it. Air-conditioning has become commonplace; we're too apt to take it for granted. But it's still a good idea to keep on reminding a sweltering public that you have a cool spot for them.

Once a showman decides he is not too tired and that the problem isn't hopeless, then he can search around and analyze the local situation. By picking out every avenue to publicity, exploitation and advertising, he'll keep his theatre ALIVE during the summer. Shoot your publicity arrows at the spots where the crowds are. You won't send heralds to a school that's closed, but you'll find ways of reaching the kids who are in town—probably 80 or 90 per cent of 'em don't go away to camps.

Editors and publishers are human. They take a keen interest in the business welfare of the real estate boys, the auto dealers, the department stores—and when things are bad for those groups they often lend a helping hand. Why not get the same help for your business? Dark theatres are a liability to the newspapers. They want to keep you open and advertising. A frank discussion of your problem with the publishers will bring a response in most instances. With that receptive mood established, feed the papers cheerful, optimistic stuff—the kind of printed "conversation" that will counteract the unfavorable stuff of the last few months. There really are a flock of good pictures being released in July and August; plenty to talk about and prove that there are good pictures in summer.

I really believe that this summer problem is a state of mind. If any exhibitor can get into the way of thinking that there is profitable business to be had—in July and August—then he can take each attraction and weigh its selling possibilities and go after every group of moviegoers who are likely ticket-buying prospects. Such a campaign might include everything from telephone calls to a special billboard at a beach. But if one says "What's the use, it's summer," the boxoffice is licked before it opens.

Loew's right now is trying to wage a campaign to get over the idea that "Loew's Has the Pictures—in July." We plan to open the new "Fall season" earlier than usual, in mid-August. We are trying to stay in high-gear—and the results are not entirely unsatisfactory! It's a frame of mind.

PROVEN CIRCUS-TYPE EXPLOITATION

In the wake of the announcement by Wilmer & Vincent circuit executives of a return to circus methods of exploitation to build grosses, there has been quite a bit of action in other situations to the same end. With this in mind, your Round Table queried various of the members for details on what they regarded as their most representative circus-type exploitation campaigns in the past and set down briefly on these pages are the ideas selected in answer.

"BEAT THE HEAT"

Thomason Goes "Circus" To Sell Comedy Date

For the benefit of a laff picture played while he was at the Crystal, in Ellis, Kan., R. M. Thomason (now at the Uptown, Sedalia, Mo.) put together an advance featured by the line "The Circus of Fun Is Coming" and the date, purposely withholding the title until later. This was carried out in wide distribution of small heralds and to add interest while the trailer was run, Thomason had one of the staff dressed in clown costume lead a small dog fastened with a giant piece of rope across the stage while on the grand drape was a 24-sheet that folded when the curtain opened.

Following, all the house staff was dressed in "clown" and title chest banners. Circus type heralds were distributed in the draw area, bannered parade wagons made up to resemble regular circus vehicles with animal cages and bandwagons. These made all the surrounding towns where parades were organized. The clowns performed in the manner of regular circus comics and in front of the theatre, the day ahead. Thomason planted a "walking bicycle" of his own construction, offering prizes to those able to ride it. The rest of the campaign was in keeping.

"BEAT THE HEAT"

Sign-Painter Stunt Works for Soriero

Among the smart ideas recalled by Tom Soriero, now skippering the United Artists Theatre, Los Angeles, was a sign-painting bally put on for "Street Singer," while at the Rochester, Rochester, N. Y. Since the date was one of the first talking pictures Soriero employed the theatre side wall which could be seen from a distance in most directions and had two skilled sign men painting the picture display for a week ahead. What collected the crowds was that the painters were attired as women and a lot of laughs were gathered when the vagrant breezes blew up the skirts of the painters, revealing colored bloomers.

During the war, while at the Park, in Boston, Soriero used the community-sacred Commons to advertise a picture called "Battle Cry of Peace." Under cover of darkness, Tom took a squad of carpenters and had them erect a 24-stand on the most prominent corner of the Commons where the date was billed. Since, at that time, everything was under government control, Soriero says it took almost an act of Congress to have the board removed after it had remained up for a number of weeks.

MINSTREL SHOW, PARADE SELECTED BY LEIGHTON

What's become of the old-time minstrel show and bally? Sounds good enough for a repeater the way Bert Leighton tells about it in using a local troupe with "Mammy" for a stage show date and street parade every day around noon, years back when Bert was with the Fabian circuit. Minstrels carried theatre banners and covered the main business district.

Street Floats and Parades Feature Harris Campaigns

Milt Harris, Loew Theatre Cleveland division ad head, reports a number of sockaroos that worked well, including a huge street float for "Broadway Melody," title in cutout letters, and a lot of good lookers in costume, sitting within and around the letters. Records of the hit tunes were amplified through loudspeakers. Playing "Good Earth" during the time of the Cleveland Exposition, rickashaws used on the grounds were employed to carry girls holding lettered parasols, also on the downtown streets.

For "Vogues," an auto parade of bannered open cars was organized, each carrying mannikins attired in the latest styles provided by cooperating store and brought to the theatre daily for fashion revue in lobby. During Easter Week, a bevy of good lookers, appropriately costumed, were used to distribute tagged Easter flowers, tagged with theatre and attractions. On "Captains Courageous," tieup was arranged with the Byrd South Pole Ship at the Exposition for guest tickets in a prize contest and on "Come on, Marines," local Leathernecks and their band paraded.

"BEAT THE HEAT"

Hodges Erects Stage On Theatre Marquee

Listed among his top stunts by Jack Hodges, now at the State, Cocoa, Fla., was a tiein on "42d Street" put over for the Tampa Theatre, in Tampa. On the marquee Hodges erected stage with a background of title letters in colored lights and each night during the run of the date, Jack had local singing and dancing stars perform before large audiences of a size that had to be handled by special police. On the corner, Hodges used a clown cop with an old-fashioned "stop and go" platform, which also played to large crowds, and another "stopper" proved to be an authentic horse-drawn hansom cab imported from New York, used to transport patrons to the theatre. Recommended, too, by Jack for a successful repeat, was his idea of tying a balloon 300 feet above the theatre roof to which were planted loud-speakers through which was announced to Tampa that "42d Street" was in town.

Wild Animals and Parades Top Charninsky Offerings

It was in the interest of "Circus Clown" that Louie Charninsky put on one of his well-known parades, featuring six high school bands, steam calliope borrowed from local carnival, wild animals borrowed from the zoo, clowns, tumblers and a fleet of bannered cars. On another Joe E. Brown picture Louie set up a giant cutout head of the star with mouth open, and offered passes to patrons throwing baseballs into the opening. For a recent jungle picture, Charninsky was able to borrow the zoo's largest lion for lobby display and reports it as his top attention-getter. In other instances on similar dates, all manner of other wild animal displays have brought fine display results.

The "Hopalong Cassidy" dates have given Louie many opportunities for colorful lobbies, by use of rustic board fronts to simulate ranch houses, Indian trick-rope artist and bally-man in full cowboy regalia. Stalls in lobby holding horse and rider has also attracted.

"BEAT THE HEAT"

Boy Bicycle Bally Repeated by Johnson

So good that he worked it again on a recent date was the street bicycle parade organized by Bill Johnson for "Hit Parade" at the Opera House, Millinocket, Me. Johnson used 12 to 15 boys with their own bikes, each equipped with signs containing either theatre name, feature, playdates or members of the cast. Boys decorated the bikes with crepe paper and other colorful material around the theatre and covered every street in town in exchange for passes. Attention was drawn to the bally by sounding horns and bells. Stunt landed publicity.

"BEAT THE HEAT"

Morris Advises Pet Parade As Top Attention-Getter

Recommended as his most effective street stunt by Seymour Morris is a "kids' pet parade" which he has used at Schine's State, Cortland, N. Y. Youngsters parade in costume carrying or leading their pets and merchants sponsor the event by awarding prizes for the best costumes and winning pets. Judging is done on the theatre stage, where the parade ends. Where possible, added stage attraction of comedy acrobats, tumblers, etc., is advised, and Morris finds best results obtained at a Saturday matinee.

Also recalled by Morris is a picture with a circus story which was exploited by the house personnel attired in clown costume and wearing lettered chest banners. Lobby was dressed with serpentine and balloons, and in center was placed small sawdust circus ring with cutouts of the stars and wild animals, with scene stills cut into the beaver board. Canvas top covered the ring with the title of the picture encircling. Canvas canopy was also strung along the marquee to give the front appearance of a "front entrance."

RECOMMENDED BY MEN IN THE FIELD

Boucher Jumps Circus With Parade for "Circus"

While operating the Universal houses in Winchester, Va., Frank Boucher, through cooperation of the city fathers, ascertained date of local appearance of the Walter Main circus, which featured an elaborate street parade. Boucher hastily booked in a showing of "The Circus" to start the same day of the circus, then secured a permit for his own parade to start just ahead of the circus procession and over the same route. Colored arrows, reading "This Way to the Circus" were posted on trees, telegraph poles, all over town from the circus grounds to the theatre. The circus people endeavored to outmanoeuver Frank's parade out of its position with frequent stops of the circus bally, however, Boucher replied in kind by stopping his own procession as often.

Frank's quickly organized parade was composed of high school band, decorated trucks and cars, rented stuffed animals. Along the route of march boys distributed circulars advertising the picture. The Big Top executives were very hot under the collar, says Boucher, and tried to stop the parade, but the theatreman was too strong locally and put it over for big returns. Incidentally, that's one good way of licking the tough opposition of a visiting circus and Frank thinks it can be worked again wherever the situation is serious.

"BEAT THE HEAT"

Machine Gun Barrage Tells 'Em for Krendel

It was on "Forgotten Men," a war picture, that Dan Krendel thought up the idea for a private battle on his marquee, while at the Capitol, in Windsor, Ont. Sand-bag entrenchments covered the marquee on all sides, tin hats and machine guns were planted along the bags. Krendel then supplied some of the ushers with a lot of blank machine gun cartridges and told them to go ahead. Between the firing and warlike bugle calls, there was plenty of excitement, until the district business men asked Dan to soft-pedal the gag since all their help would rush to the street when the "war" broke out. Krendel substituted fireworks display at night, letting off bombs, rockets, roman candles, etc., which proved as effective.

The reliable "deaf-couple" gag is also fancied by Krendel which stirred up a lot of interest for him on "Common Clay," as he recalls. For those unacquainted with the procedure, Dan gives the details. He hired a couple of vaudeville actors, who from their own wardrobes made up as aged rubes, one carrying a long, exaggerated ear-horn. For three days ahead, they made the city, elbowing their way into crowded street cars, the man of the duo shouting a rehearsed spiel into the apparently deaf spouse's ear-horn. With a lot of what's and whens, and repetition of the stars, picture, playdates, theatres, etc., Dan says there were few car-riders who did not know of the attraction. Street car conductors, of course, were in on the gag after the first day, but played along by permitting the duo to operate.

"YANK" CHEER LEADERS TELL 'EM FOR RALSTON

For his date on "Yank at Oxford" at Warners' Granada, Santa Barbara, Cal., Howard Ralston organized a parade of bannered "jallopies" as a welcome to Robert Taylor. At each corner, motorcycle escort would pull up, collegiates would leap from the cars, form a group, and follow the cheer leaders in a loud "rah, rah, rah," for the star, picture and theatre.

"Color Week" Campaign Is Billings' Choice

To call attention to "Becky Sharp," one of the first all-color pictures, Billings Booth, then at the Winter Garden, Jamestown, N. Y., sold all the merchants on the theatre block the idea of an "Uptown Color Week," putting it over through a recently formed merchants' association. Billings pointed out the sales advantages in plugging colorful new merchandise and when the stores responded, Booth started with a drive ahead on "Paris in Spring," so that those participating could use the title of the picture.

Accompanied successfully, Billings was able to sell the city fathers on allowing him to decorate the streets for the following date on "Sharp," which was put over with varicolored streamers, banners, lighting, etc. All store windows were again in keeping, and to top the campaign a special newspaper section was featured with a co-op page in color. The color activities covered a period of 17 days.

"BEAT THE HEAT"

"Charlie McCarthy" Welcomed By Corker on "Follies" Date

For "Goldwyn Follies" in Athens, Ga., L & J city manager Moon Corker decided to welcome Charlie McCarthy to town and secured cooperation of the local papers to work the stunt. The Mayor and other civic heads plus a lot of other prominents were brought in to help and a parade planned.

On opening day some 50 decorated cars were at the station to meet "Bergen" (a local ventriloquist) and his dummy, who were placed in a bannered car filled with beauty winners in a college contest. Preceded by police escort with sirens screaming, the parade made the main streets and the University campus, the procession lasting over an hour and joined by numerous other cars en route. Parade wound up at the City Hall, where "Bergen" and "Charlie" were officially welcomed and given the key to the city. In a contest tied in with department store for prize of a McCarthy doll, there were hundreds of kids on hand to take in the proceedings. Photographers along the line of march shot lots of stuff for the papers, which featured the party in page one stories.

Danny Crashes All-Star Game With Bally on "Elmer"

When the big league all-star game was played in Cleveland, the Warner bookers dated in "Elmer the Great" to capitalize on the event and Sid Dannenburg worked out a plan to crash the ball park with a bally to plung the picture. Since the folks in charge said thumbs-down on any tieups, in or outside the park, Danny bought a lot of tickets to all parts of the ground, and in the seats planted about 25 youngsters, all dressed in baseball uniform and decorated with processed oilcloth signs, front and back.

The kids were given specific instructions not to remain in their seats, but to keep moving on any pretense, to rest rooms, concession stands, up and down the aisles, until every one in the park had seen the bally, noted the picture title, theatre and date. The results were highly gratifying, Sid reports, to the extent that the papers went for it. And to make sure that no one was missed, Danny even had some extras out front with banners to attract further notice.

"BEAT THE HEAT"

Erle Grabs Page One With Indians, Candles

It was in Pittsburgh while doing field work for United Artists that Erle Wright, now Loew's new England district ad head, planted a gag on "Whoopee" involving some visiting Indian tribes, camped in the city parks. Wright invited the redskins to visit the theatre during the run to see the picture and to dine later at prominent restaurant. The Indians, in full regalia, were posed in the lobby long enough to stop traffic and in addition there were crowds following the aborigines as they toured the town. The newspapers played along on the stunt and the city commissioners cooperated by granting permission for the visiting.

Since "Whoopee" was played during the football season, Erle secured a lot of yellow berets lettered with name of staff picture and theatre, made a tieup with schools wherein every student attending wore one of the hats. During intermission, the students went through various formations, winding up by turning their backs to the field so that the lettering was visible to the crowds. Cameramen were on hand to get the shot, the stunt also getting a good plug from all in attendance.

Just ahead of the date on "City Lights" in Pittsburgh, the city had completed a new boulevard up the side of Mount Washington, a high elevation within the city limits. Wright secured hundreds of red-fire candles guaranteed to burn for ten minutes, wired them together in bunches of 10, with long fuses attached, then had the bunches planted all along the boulevard. After dark on the opening night of the picture, a squad of boys ignited the candles so that from below it appeared as if the entire mountain was afire. Thousands were attracted to the scene and newspaper beseiged with inqueries. "Plants" scattered through the crowds informed the curious of the tieup.

Widespread Exploitation Ideas Offered On July Contest Dates

TIEUPS and promotions of all kinds in behalf of the eight pictures in the July Contest are provided by the participating distributors and detailed in the press books on the attractions in question. Advertising directors have striven to round up as many boxoffice aids as possible to aid exhibition dates, and below are outlined just a few of the many effective ideas offered by the home office staffs.

As announced, the July Contest is open to all theatremen playing any of the eight pictures during July. Each of the six companies participating offers one all-expense week's trip to New York for the top campaign on each company's picture or pictures selected for the competition, as follows:

Paramount— "Tropic Holiday"

Nationwide tieup with Sunkist Orange dealers for which the California Fruit Growers' Exchange has provided dealers with 35,000 tiein window posters. Bottled drink tiein with Mission Dry is along similar lines and a fashion hookup with Modern Merchandise Bureau is arranged. Special picture postcard to be mailed from Mexico City, signed by Martha Raye, is also provided. Bob Burns' newspaper column hookup is also explained.

Paramount— "Professor Beware"

Four complete campaigns are offered here for de luxe houses, first-runs, second-runs and neighborhoods. Detailed are sketches and suggestions for comedy lobby and front including the "talking hen" featured in the picture. The famed Lloyd spectacles are also plugged in many ways, as teaser ads, giveaways, etc. Newspaper tieins, a four-day art feature plant and a gag-writing contest. And auto dealer tiein based on the picture also has possibilities.

Warner Brothers— "Cowboy from Brooklyn"

Song title contest successful on previous date has been repeated here. Scene still with clue-caption is run each day with contestants required to write in title of song in picture fitting each still. Parties, contests, floats, ballys, lobbies and tieups, etc., are provided for in a double-spread of 34 detailed ideas. National tieups have been made with Calox tooth powder and Univex home movies. Music hookins and novelty accessories are also outlined.

RKO Radio— "Having Wonderful Time"

Seven contests are outlined here as follows: bathing girl, beauty, red-head, post card, odd camp names, snap shot and anecdote. Each is hooked to either newspapers, service clubs, merchants or to be promoted by the theatre. Traveling ballyhoo using bus with windows framing enlargements of stills or poster cutouts, is detailed. Mailing postcard with message from Ginger Rogers is suggested, as are ideas for lobby, co-op merchants' page and fashion tiein of vacation clothes.

Twentieth Century-Fox— "I'll Give a Million"

Three newspaper tieins are provided. One takes the form of a "spend a million" contest, with readers invited to write on what they would do with that much money. The second is a four-day "stars in disguise" idea with paper running cut of each star to be identified. Third is a "hobo reporter" slant, with prizes given to those spotting the "hobo." Street ballys are also suggested, as is a lucky-money gag. Teaser angles, animated displays and merchant tieins are given.

Twentieth Century-Fox— "Always Goodbye"

Top newspaper contest here is a three-day tiein for woman's page, in which prizes are offered for the best solutions to three problems taken from the situations in the picture. Mat illustrations for contest are available at exchanges. Fashion show to emphasize the clothes angle is also detailed, as is tiein with women's clubs. Radio announcements, fan magazine tiein, safety campaign, are included, as are hookups with doctors, florists, classified page, among others.

United Artists— "Algiers"

National tieups are arranged covering Lanvin, Max Factor, French Line, Montgomery-Ward, Wurlitzer, Modern Merchandise, Lektro-Shavers. Contests cover "famous debuts" idea and best fan letters to Charles Boyer, classified page tiein and a gag-contest on card-"kibitzing," suggested by a sequence in the picture. Also suggested is tiein with locals who have traveled in Algiers, an "Algiers" bazaar for local charities, carriage bally and lobby peep-show.

Monogram— "Romance of the Limberlost"

National promotions are topped with tieins with Screen Book to find Miss Monogram, who appeared in picture and which is to break in "Life" in a descriptive spread. Other fan magazine tieins are listed, as is essay contest with Clover Farm Stores. Among other tieins are Zell products, Postal Telegraph, Consolidated Hats, Roll-a-Door Closets, Adams Hats, Jean Parker Handbags, Lee Knitwear. Newspaper and other slants are listed, including gag idea of a kissing stunt for charity.

Blood-Donor's Movement Aids "Yellow Jack"

To aid the stricken in the Philadelphia district unable to provide for blood transfusions, a blood-donors' movement was inaugurated by the Philadelphia Warnerites under the supervision of zone manager Ted Schlanger in conjunction with local date of "Yellow Jack." Mayor Wilson declared a holiday to honor the Spanish American War veterans, monster parade was held and grandstand was erected on main street, equipped with amplification and radio hookup to broadcast the ceremonies, in which prominent officials participated.

Headquarters were established at the Colonial Theatre by the Stanley-Warner Theatres and the Veterans of the Spanish-American War, where blood-tying was free.

Through tieup with the Philadelphia Health Council, letters carrying the "Yellow Jack" endorsement were sent to entire mailing list, over station WIP a dramatization of the anniversary of the death of Dr. Lazar (the doctor who dies in the picture) was given in addition to various plugs over three other stations. Every drug store was tied up and all publications and bulletins from the drug companies carried recommendations and endorsements of the picture. Libraries were covered with 20,000 bookmarks and cards were placed on the bulletin boards in all hospitals, nurses' homes, health societies, service organizations, etc.

Various Organizations Aid

Philadelphia *Ledger* interviewed Private John Andrus, former private who served with Major Reed and allowed himself to be used as an experiment. This netted the theatremen a big two-column spread with art work and picture endorsement. Two visual education programs were held daily at health centers, playgrounds, schools, community centers, Big Brother organizations and the like and special screenings were held for army officials, chief resident physicians of all hospitals and superintendents of nurses.

These were the highlights of the campaign as reported for zone manager Steve Barutio by J. M. Flynn, in charge of neighborhood theatres. The theatremen participating in the campaign included Tiny Goldsmith, Cross Keys Theatre; Ben Blumberg, Commodore; Jack Lexey, Broadwav; Sam Phillips, Plaza; Jack Goldman, Imperial, and publicist Al Zimbalist.

"Beat the Heat"

Egan Ties "Blockade" to Anti-Jay Walker Campaign

Two uniformed boys helped city police in their anti-jaywalker campaign as part of Pete Egan's "Blockade" date at the Palace, Calgary, Canada. Employees during the forenoon distributed to pedestrians approximately 2,000 cards declaring "This isn't a 'Blockade'—but it is safety first. Your cooperation will prevent accidents." Below was tiein copy for the picture, cards were numbered and to those holding lucky numbers corresponding with those listed at theatre, guest tickets were awarded.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant-Ralph Bellamy	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; (Feb. 5,'38, p. 84; Apr. 2,'38, p. 60; May 28,'38, p. 93; June 11,'38, p. 66; June 18,'38, p. 69.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54.	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12',38†	61.	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†		
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58.	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56.	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75.	
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38†	58.	June 11,'38
Holiday (G)	Katherine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
It Happened In Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67.	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer - M. Carroll - Mischa Auer	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56.	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf In Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67.	
Lost Horizon (A)	Ronald Colman-Jane Wyatt-E. E. Horton-I. Jewell-Margo	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55.	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56.	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56.	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56.	
Penitentiary (A)	Walter-Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55.	
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55.	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55.	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58.	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
(Exploitation: June 25,'38, p. 66.)				
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38†	53.	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67.	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69.	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Title	Star			
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglass Dumbrille	*61.	May 7,'38	
Finishing School	Anne Shirley-Nan Grey-Ralph Bellamy-Noan Berry, Jr.			
Gladiator, The	Joe E. Brown-June Travis	Aug. 15,'38		
I Am the Law	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Aug. 25,'38		
(See "Outside the Law," "In the Cutting Room," June 18,'38.)				
Juvenile Court	P. Kelly-R. Hayworth-F. Darro			
Lady Objects, The	L. Ross-G. Stuart-J. Marsh			
Paris on Broadway	Lanny Ross			
Phantom Gold	Jack Luden-Beth Marion	Aug. 22,'38		
Phantom Trail	Buck Jones-Dorothy Faye			
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38†	61.	June 18,'38
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†		

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Thoroughbred	Edith Fellows			
West of Santa Fe	Chas. Starrett-Iris Meredith			
Wings of Doom	Chas. Farrell-Jacqueline Wells			
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold			
(See "In the Cutting Room," June 18,'38.)				

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 58; July 9,'38, p. 45.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back In Circulation (A) 266	Joan Blondell - Pat O'Brien - Margaret Lindsay	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38†	59.	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38†	*60.	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper - June Travis - Johnnie Davis-Mabel Todd	Oct. 16,'37†	63.	Oct. 9,'37
Patient In Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59.	
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell-Hugh Herbert-E. E. Horton-Allen Jenkins-May Robson	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54.	
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
That Certain Woman (A) 254	Bette Davis - Henry Fonda - Ian Hunter-Anita Louise	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
They Won't Forget (A) 265	Gloria Dickson - Claude Rains - Edward Norris-Otto Kruger	Oct. 9,'37†	95	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane In Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59	Apr. 30,'38
West of Shanghai (G) 164	B. Karloff-B. Roberts-R. Cortez	Oct. 30,'37	65	July 17,'37
(Reviewed under the title, "War Lord.")				
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18,'38†	65	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78	Apr. 23,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A)	Edw. G. Robinson-C. Trevor	July 30,'38†	*87	June 25,'38
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23,'38†	*60	Apr. 2,'38
Secrets of An Actress	Kay Francis-George Brent			
(See "In the Cutting Room," Apr. 9,'38.)				
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford			
Women Courageous 359	Lane Sisters-Jeffrey Lynn	Aug. 27,'38		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81	Sept. 18,'37
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackay	July 15,'38	98	June 23,'34
F. P. 1. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89	Sept. 23,'33
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70	Oct. 2,'37
(Exploitation: Mar. 12,'38, p. 65.)				
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38†	87	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Show Goes On, The	Anna Neagle-T. Carminati	June 15,'38†	71	
Three on a Weekend (G)	John Lodge-Margaret Lockwood	July 1,'38†	86	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 7005	Will Fyffe-John Loder	May 1,'38†	78	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70	Feb. 5,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Asking for Trouble	Jessie Matthews-Kent Taylor	Oct. 1,'38		
Crime Over London	Margot Grahame-P. Cavanaugh	Aug. 15,'38		
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man with 100 Faces	Lilli Palmer-Noel Madison	Sept. 15,'38		
Strange Boarders	Tom Walls-Renee Saint Cyr	Aug. 1,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85	July 6,'35
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Sept. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56	
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76	May 29,'37
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38†		
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58	Oct. 9,'37
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38†		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71	Aug. 7,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57	Oct. 10,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61	July 17,'37
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38†		
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21,'38†	66	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38†	58	
Zamboanga (G) 218	Native Cast	Apr. 15,'38†	*65	July 17,'37
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38†		
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38†		
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38†		
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38†		
(See "In the Cutting Room," July 2,'38.)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81	Jan. 29,'38
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Brucc Cabot	Dec. 31,'37†	89	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72	Dec. 4,'37
Big City (A) 801	Spencer Tracy - Luise Rainer - Janet Beecher	Sept. 3,'37†	80	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice-John Beal	Oct. 15,'37†	87	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†	74	July 2,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79	May 14,'38
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77	Mar. 26,'38
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)				
Live, Love and Learn (G) 808	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78	Oct. 23,'37
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†	85	June 25,'38
Love Is a Headache (G) 821	Gladys George- Franchot Tone-Mickey Rooney-Ted Healy	Jan. 14,'38†	73	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72	Oct. 2,'37
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy-Franchot Tone-Rosalind Russell-Walter Pidgeon	Jan. 7,'38†	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95	Feb. 26,'38
My Dear Miss Aldrich (G) 803	May Oliver-W. Pidgeon-Maureen O'Sullivan-Rita Johnson	Sept. 17,'37†	73	Sept. 11,'37
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37		
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 1,'38†	81	Apr. 9,'38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Shpworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38†	85	July 9,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73	May 7,'38
(Exploitation: June 25,'38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98	May 28,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96	June 4,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - J. Hutchinson-George Murphy-	June 24,'38†	61.	June 18,'38
Women Men Marry, The (A) 802	Mary Astor-Janet Beecher... Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103.	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38†	83.	May 28,'38
(Exploitation: June 25,'38, pp. 67, 68; July 9,'38, p. 46.)				
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77.	Nov. 27,'37

Coming

Blockheads	Laurel & Hardy-Patsy Kelly.. Patricia Ellis-Billy Gilbert			
Boys' Town	S. Tracy-M. Rooney-H. Hull			
Chaser, The	D. O'Keefe-A. Morris-L. Stone	July 29, '38†		
Citadel, The	Robert Donat-Rosalind Russell.			
Crowd Roars, The 840	Robert Taylor-M. O'Sullivan	Aug. 5,'38†		
(See "In the Cutting Room," June 4,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133.	Jan. 19,'35
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karlus			
(See "In the Cutting Room," July 9,'38.)				
Honolulu	E. Powell-A. Jones-U. Merkel			
Listen Darling	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon..			
Love Finds Andy Hardy 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38†	91	
(See "In the Cutting Room," June 11,'38.)				
Marie Antoinette	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George			
(See production article, Mar. 26,'38, p. 16.)				
Rich Man, Poor Girl	Robert Young - Ruth Hussey - Virginia Grey-Lew Ayres	Aug. 12,'38		
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer			
Three Loves Has Nancy	Janet Gaynor-R. Montgomery-Franchot Tone			
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo			
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103.	July 14,'34

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jna. 8,'38†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Bride for Henry, A (G) 3720	Anne Nagel-Warren Hull	Sept. 29,'37†	58.	Oct. 2,'37
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G) 3726	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	58.	Apr. 23,'38
God's Country and the Man 3732	Tom Keene	Sept. 2,'37†	56	
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Man's Country	Jack Randall	July 6,'38†		
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room." Apr. 23,'38.)				
My Old Kentucky Home (G) 3719	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	*60.	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†		
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38†	81.	June 18,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Stars Over Arizona (G) 3737	Jack Randall-Kathleen Elliot	Sept. 22,'37†	62.	Sept. 25,'37
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57.	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54	

Coming

Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38		
(See "In the Cutting Room," June 25,'38.)				
Circus Comes to Town	Marjorie Main-Anne Nagel	Aug. 24,'38		
Gangster's Boy	Jackie Cooper	Sept. 14,'38		
Last Frontier, The	Jack Randall	Aug. 17,'38		
Mr. Wong, Detective	Boris Karloff	Sept. 7,'38		
Starlight Over Texas	Tex Ritter	Aug. 31,'38		
Wanted by Police	Frankie Darro	Aug. 24,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	*65.	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue-Shirley Ross	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87.	Mar. 26,'38
Booloo	Colin Tapley-Suratna Asmaka	July 2,'38†		
(See "In the Cutting Room," May 28,'38.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66.)				
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hillard-Ben Blue-Rufe Davis	May 20,'38†	88.	May 14,'38
College Swing (G) 3737	Martha Raye - Burns & Allen - Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	80.	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65.	May 14,'38
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Pride of the West (G)	William Boyd-Charlotte Field	July 8,'38	*55.	June 25,'38
Prison Farm (A)	Lloyd Nolan-Shirley Ross	June 17,'38†	*65.	June 25,'38
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles-John Barrymore-Claire Dodd	Mar. 4,'38†	80.	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62.	Feb. 12,'38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85.	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
Tropic Holiday (G)	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†	*70.	June 25,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68; July 9,'38, p. 44.)				
You and Me (G)	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38†	90.	June 4,'38

Coming

Arkansas Traveler	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Sept. 23,'38		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Artists and Models Abroad	Jack Benny-Jean Bennett-Yacht Club Boys-Mary Boland	Nov. 25,'38		
(See "In the Cutting Room," July 2,'38.)				
Bulldog Drummond in Africa	J. Howard - H. Angel - H. B. Warner	Aug. 19,'38		
(See "In the Cutting Room," June 11,'38.)				
Campus Confessions	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 30,'38		
Escape from Yesterday	Frances Farmer-Leif Erikson	Nov. 4,'38		
Give Me a Sailor	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 5,'38†		
(See "In the Cutting Room," June 4,'38; exploitation: July 9,'38, p. 46.)				
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew	Oct. 14,'38		
In Old Mexico	William Boyd-George Hayes	Sept. 9,'38		
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Oct. 21,'38		
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38 special		
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 28,'38		
Orphan Annie, Detective		Aug. 19,'38†		
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
Professor Beware	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38†		
(See production article, Feb. 19,'38, p. 16.)				
Sons of the Legion	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38		
Soubrette	Olympe Bradna-Ray Milland	Nov. 11,'38		
St. Louis Blues	G. Raft-D. Lamour-T. Guizar	Nov. 18,'38		
Spawn of the North	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†		
(See "In the Cutting Room," June 4,'38.)				
Texans, The	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†		
(See "In the Cutting Room," Apr. 16,'38.)				
Touchdown Army	Mary Carlisle - John Howard - Lew Ayres			
Unholy Beebes, The	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38		
(See "Sing, You, Sinners," "In the Cutting Room," May 7,'38.)				
Zaza	C. Colbert-H. Marshall-B. Lahr			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38†		
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	59.	July 31,'37
Born To Be Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38†	66.	Feb. 26,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38†	56	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel-Genevieve Tobin	Nov. 29,'37†	64.	Dec. 11,'37
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	July 11,'38†		
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20.'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38†	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	60.	May 15,'37
Gold Mine in the Sky 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38†	60	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gerden	Apr. 4,'38†	65.	Mar. 26,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingsten	June 13,'38†	66.	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	70.	Jan. 1,'38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Lee Carrillo	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67	Mar. 12,'38
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38†	58.	Feb. 5,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38†	55.	June 25,'38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7023	Donald Woods - Patricia Ellis - Edward Brophy	May 11,'38†	*67.	May 7,'38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20,'38†	65.	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37

Coming

Title	Star	Rel. Date
Come On, Leathernecks	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	
Heroes of the Hills 7118	Three Mesquiteers-P. Lawson	July 20,'38†
Man from Music Mountain	Gene Autry - Smiley Burnette - Carol Hughes	
Return of Billy the Kid	Roy Rogers	
Romantic Rogue, A	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	July 25,'38†
Tenth Avenue Kid	Bruce Cabot-Beverly Roberts	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38†	60.	June 18,'38
Big Shot, The (G) 735	Guy Kibee-Cora Witherspoon	July 23,'38	60.	July 31,'37
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 14,'38
Blond Cheat (G) 831	Joan Fontaine-D. DeMarney	June 17,'38†	62.	May 28,'38
(Exploitation: Feb. 19,'38, p. 83; June				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68. 18,'38, pp. 68, 69.)				
Condemned Women (A) 813	Louis Hayward - S. Eilers - Anne Shirley	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring 886	Allan Lane-Frances Mercer	July 8,'38†		
Damsel In Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 33, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38†	*60.	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†	70.	June 18,'38
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38†	72.	Mar. 5,'38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	85.	Dec. 4,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100.	Feb. 25,'33
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard-J. Penner - H. Broderick - V. Moore	Sept. 3,'37†	77.	Aug. 28,'37
(Exploitation: Oct. 23,'38, p. 82.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107.	Nov. 11,'33
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	*65.	Mar. 12,'38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Quick Money (G) 811	Fred Stone-Dorothy Moore			
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Dec. 10,'37†	59.	Nov. 27,'37
		Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82: Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57.)				
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Victoria the Great (G) 861	Ann Neagle-Anton Walbrook	Nov. 12,'37†	113.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84; Mar. 12,'38, p. 64.)				
Vivacious Lady (A) 740	Ginger Rogers - James Stewart - Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38†	90.	May 7,'38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Affairs of Annabel, The 902	Joe Penner-L. Ball-R. Donnelly	Sept. 9,'38		
(See "In the Cutting Room," June 11,'38.)				
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26,'38		
(See "In the Cutting Room," July 2,'38.)				
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38		
(See "In the Cutting Room," June 4,'38.)				
Fugitives for a Night	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38		
(See "Birthday of a Stooge," "In the Cutting Room," July 9,'38.)				
Gunga Din	Cary Grant-Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine			
I'm From the City 834	Joe Penner-Kay Sutton	Aug. 5,'38†		
(See "In the Cutting Room," June 18,'38.)				
Mad Miss Manton	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne			
Mother Carey's Chickens 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 29,'38†		
(See "In the Cutting Room," May 28,'38.)				
Painted Desert 883	George O'Brien-Ray Whitley	Aug. 12,'38†		
Room Service 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30,'38		
Sky Giant 835	Richard Dix - Chester Morris - Joan Fontaine	July 22,'38†		
(See "Ground Crew," "In the Cutting Room," May 28,'38.)				
Smashing the Rackets 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38†		
(See "In the Cutting Room," July 9,'38.)				
Untitled 884	George O'Brien	Sept. 16,'38†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Baba Goes to Town (G) 815	Eddie Canter-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Always Goodbye 852 (A)	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†	75.	July 2,'38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	85.	Mar. 8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81.	May 5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61.	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 818	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
In Old Chicago (G) 840	Tyrone Power - Alice Faye - Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, pp. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90.	May 21,'38
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband (G)	S. Erwin-P. Moore-J. Woodbury	July 8,'38†	67.	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	T$\frac{1}{2}$.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75.	June 11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69.	Feb. 5,'38
We're Going to Be Rich	Gracie Fields-Victor McLaglen	July 8,'38†	78	
Coming				
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38	*105.	May 28,'38
By the Dawn's Early Light	Alice Faye - Warner Baxter - Chas. Winninger-A. Treacher	Nov. 25,'38		
Charlie Chan in Honolulu	Warner Oland	Nov. 18,'38		
Down to Earth	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38		
Five of a Kind	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Dec. 9,'38		
Gateway 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38		
(See "Ellis Island" "In the Cutting Room," July 2,'38.)				
Hold That Co-ed 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38		
I'll Give a Million 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†		
(See "In the Cutting Room," June 18,'38.)				
Jesse James	Tyrone Power - Henry Fonda - Walter Brennan	Dec. 23,'38		
Just Around the Corner	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38		
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38	77.	June 11,'38
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†	*70.	July 9,'38
Meet the Girls 910	J. Lang-L. Bari-D. Baldwin	Oct. 7,'38		
Meridian 7-1212 (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38	*60.	July 2,'38
Mr. Moto in Egypt	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
My Lucky Star	Sonja Henie-Richard Greene-J. Davis-C. Romero-B. Ebsen	Sept. 2,'38		
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38	*62.	June 4,'38
Safety in Numbers 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38		
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 21,'38	60.	June 11,'38
Sport Series, No. 2	Henry Armetta			
Straight, Place and Show 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Oct. 14,'38		
Suez 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38		
While New York Sleeps	Michael Whalen-Joan Woodbury	Dec. 16,'38		
Wooden Anchors 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Sept. 30,'38		

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Aetion for Slander (A)	Clive Brook-Ann Todd	Jan.	14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr.	15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55.)					
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb.	11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70; July 9,'38, pp. 45, 47.)					
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo-John Halliday	June	17,'38†	*85.	June 11,'38
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr.	15,'38†	91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo Carrillo-Pat Paterson	Nov.	19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)					
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Google Withers	Mar.	18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")					
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen - Ritz Bros.-Adolphe Menjou	Feb.	4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69.)					
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec.	24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)					
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan.	28,'38†	80.	Jan. 15,'38
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec.	10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")					
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov.	26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)					
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr.	29,'38†	88.	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July	1,'38†	90.	Jan. 22,'38
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct.	29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)					
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb.	25,'38†	88.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct.	8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.")					

Coming

Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	July	22,'38	*95.	July 2,'38
Drums (G)	Raymond Massey-Sabu- Roger Livesey - Valerie Hobson	Sept.	23,'38	100.	Apr. 30,'38
(Reviewed under the title, "The Drum,")					
Lady and the Cowboy, The	Gary Cooper - Merle Oberon - D. Niven - W. Brennan - T. Mitchell	Sept.	30,'38		
Madamoiselle Docteur (A)	Dita Parlo-John Loder			77.	Dec. 18,'37
Made for Each Other	Carole Lombard-James Stewart	Sept.	16,'38		
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell				
There Goes My Heart	Fredric March-Virginia Bruce-Patsy Kelly- Alan Mowbray-Nancy Carroll-Eugene Pallette	Aug.	26,'38		
Young In Heart, The	Janet Gaynor-D. Fairbanks, Jr. P. Goddard-B. Burke-R. Young	July	29,'38		

UNIVERSAL

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec.	5,'37†	63.	Nov. 13,'37
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May	13,'38†	61.	June 4,'38
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan.	30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Connie Moore	Feb.	25,'38†	57.	
Boss of Lonely Valley 2052	Buck Jones	Nov.	14,'37†	59.	
Carnival Queen 2036	Dorothea Kent-Robert Wilcox	Oct.	3,'37†	66.	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson - John King	Mar.	11,'38†	68.	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec.	5,'37†	57.	
(See "In the Cutting Room," Sept. 11,'37.)					
Danger on the Air (G)	D. Woods-N. Grey-W. Lundigan	July	1,'38†	*67.	July 2,'38
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May	20,'38†	65.	May 28,'38
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36	62.	Oct. 24,'36
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb.	13,'38†	67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)					
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov.	7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr.	1,'38†	70.	Mar. 26,'38
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct.	10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan.	16,'38†	65.	Jan. 15,'38
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr.	22,'38†	70.	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr.	1,'38†	56.	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37†	59.	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar.	25,'38†	67.	July 10,'37
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar.	4,'38†	96½.	Mar. 5,'38
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo-Joy Hodges	Nov.	14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb.	6,'38†	68.	Jan. 29,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr.	15,'38†	67.	Apr. 16,'38
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou-L. Stokowski - Mischa Auer - Alice Brady	Sept.	12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)					
Outlaw Express	Bob Baker-Cecilia Callejo	June	17,'38†	56.	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec.	12,'37†	66.	Dec. 18,'37
Prison Break	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July	15,'38†		
(See "In the Cutting Room," July 9,'38.)					
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July	1,'38	78.	June 18,'38
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr.	8,'38†	*65.	Apr. 2,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan.	23,'38†	56.	
Sinners in Paradise (G) 2011	John Boles-Madge Evans, Bruce Cabot	May	6,'38†	63.	May 7,'38
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov.	28,'37†	64½.	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan.	9,'38†	61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar.	18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec.	19,'37†	59.	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct.	24,'37†	62.	
(See "In the Cutting Room," July 3,'37.)					
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct.	17,'37†	68.	Nov. 20,'37
Westland Case, The (G) 2024	Preston Foster - Carol Hughes - Barbara Pepper	Oct.	31,'37†	63.	Oct. 2,'37
Western Trails	Bob Baker-Marjorie Reynolds	June	3,'38†	57.	
(See "In the Cutting Room," June 25,'38.)					
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June	3,'38†	68.	June 11,'38
Young Fugitives (G)	Robt. Wilcox-Dorothea Kent	June	24,'38	68.	June 25,'38
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec.	26,'37†	98.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)					

Coming

Freshmen Year	Dixie Dunbar-Ernest Truex - Wm. Lundigan-C. Moore				
Letter of Introduction	E. Bergen-"Charlie McCarthy-Andrea Leeds-Adolphe Menjou	July	29,'38†		
(See "In the Cutting Room," May 7,'38.)					
Little Tough Guy	"Dead End" Kids - R. Wilcox - Helen Parrish	July	22,'38†	83.	
(See "In the Cutting Room," June 25,'38.)					
Missing Guest	P. Kelly-C. Moore-W. Lundigan				
Road to Reno	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall				
That Certain Age 918	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Aug.	19,'38		
Youth Takes a Fling	Joe McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish				

WARNER BROTHERS

(See also First National)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr.	9,'38†	62.	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb.	5,'38†	63.	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan.	22,'38	90.	Feb. 2,'35
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver	Nov.	27,'37†	62.	Sept. 11,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First Lady (G) 210	Kay Francis - Preston Foster - Anita Louise-Walter Connolly-Verree Teasdale-Victor Jory	Dec. 4,'37†	82.	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Gold Diggers in Paris (G) 206.	Rudy Vallee-Rosemary Lane	June 11,'38†	*95.	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard - Bette Davis - O. de Havilland-Patric Knowles	Nov. 20,'37†	90.	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104.	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214.	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-J. Schildkraut - E. O'Brien-Moore	Oct. 2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan-John Litel	June 4,'38†	*65.	May 7,'38
Love, Honor and Behave(A)216.	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38†	71.	Feb. 19,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane.. Humphrey Bogart-Hugh Herbert	July 16,'38†	*70.	Apr. 23,'38
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	68.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63.	Jan. 15,'38
Racket Busters 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38†		
(See "In the Cutting Room," May 28,'38.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57.	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer Basil Rathbone-Anita Louise	Dec. 25,'37†	98.	Dec. 4,'37
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38†	*90.	May 28,'38

Coming

Angels with Dirty Faces	James Cagney - Pat O'Brien - Ann Sheridan—"Crime School Kids" - Humphrey Bogart			
Blackwell's Island	John Garfield-Rosemary Lane			
Boy Meets Girls 303	James Cagney - Pat O'Brien - Marie Wilson	Sept. 3,'38		
(Exploitation: July 9,'38, p. 46.)				
Broadway Musketeers	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter			
(See "Three Broadway Girls," "In the Cutting Room," June 18,'38.)				
Brother Rat	W. Morris-P. Lane-J. Bryan			
Cowboy from Brooklyn (G)	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran	Aug. 13,'38	*80.	June 11,'38
Devil's Island	Boris Karloff			
Four's a Crowd 213	E. Flynn - O. de Havilland - R. Russell - P. Knowles	Aug. 20,'38†		
Garden of the Moon	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis			
Girls on Probation	Ronald Reagan-Jane Bryan			
Head Over Heels	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins			
(See "In the Cutting Room," July 9,'38.)				
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38†		
(See "In the Cutting Room," Apr. 9,'38.)				
Singing Cop, The	Dick Foran-Jane Bryan			
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter			
(See "In the Cutting Room," July 2,'38.)				
Unlawful	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "In the Cutting Room," July 2,'38.)				
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10,'38	60.	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec. 10,'37†	58.	
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80.	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55.	Nov. 27,'37
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57.	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Orphan of the Pecos	Tom Tyler	Victory	Dec. 30,'37†	55.	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55.	Feb. 5,'38
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38†		

Coming

Code of the Fearless	Fred Scott	Spectrum			
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Fight for Peace (A)	War Film	Warwick		70.	Apr. 30,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'..
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Topa Topa (G)	Helen Hughes	Pennant		*65.	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84.	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90.	
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95.	Feb. 26,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls.	
Break the News (G)	Maurice Chevalier	General		78.	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75.	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99.	Apr. 30,'38
Convict 99 (A)	Will Hay	General		87.	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.		120.	Jan. 29,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92.	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85.	May 7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120.	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90.	
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95.	Feb. 5,'38
Help! I Have Inherited	Irene Agay	Danubia	Dec. 24,'37†	88.	
"Housmaster" (G)	Otto Kruger	Assoc. British		95.	Feb. 26,'38
I Married for Love	Kabos-Radal	Danubia	Feb. 4,'38†	84.	
I See Ice (G)	George Formby	Assoc. British		81.	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65.	
Kate Plus Ten (G)	Jack Hulbert	General		81.	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75.	Feb. 19,'38
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77.	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91.	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100.	May 14,'38
Life and Loves of Beethoven (G)	Harry Baur	World	Dec. 15,'37†	82.	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80.	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75.	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 38,'38†	78.	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63.	
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4,'38†	10 rls.	
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85.	June 4,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55.	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Buene		95.	Mar. 26,'38
Nocturne (A)	Ria Byron	Schwab		90.	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74.	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105.	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99.	June 5,'37
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91.	
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73.	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec. 8,'37†	90.	
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls.	
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85.	July 9,'38
Sutyl, the Lucky Child	Adam Kiarl	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90.	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65.	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89.	
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	78.	June 18,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102.	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105.	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95.	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls.	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70.	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84.	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38†	90.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May	13,'38†15½..
Calling All Curtains 8422 (Monte Collins-Tom Kennedy)	Oct.	1,'37†16....
Cuckoorancho 8431 (Joe Besser)	Mar.	25,'38†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb.	4,'38†18½.
Fiddling Around (2-19-38) 8427 (Monte Collins-Tom Kennedy)	Jan.	21,'38†17½.
Gracie at the Bat 8423 (Andy Clyde)	Oct.	29,'37†17½.
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan.	15,'37.19...
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July	1,'38†17½..
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May	20,'38†16....
He Done His Duty (12-18-37) 8425 (Andy Clyde)	Dec.	10,'37†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) 8426 (Charley Chase)	Dec.	24,'37†18....
Mind Needer, The 8433 (Charley Chase)	Apr.	29,'38†18....
Oh What a Knight 8424 (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (4-2-38) 8429 (Andy Clyde)	Mar.	4,'38†17½..
Sitter Downers, The (11-27-37) 8403 (3 Stooges)	Nov.	26,'37†16....
Soul of a Heel, The (6-11-38) 8435 (All Star)	June	4,'38†16½.
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr.	1,'38†18...
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan.	7,'38†17....
Three Missing Links (6-25-38) 8408 (3 Stooges)	July	29,'38†17½..
Time Out for Trouble (4-2-38) 8430 (Charley Chase)	Mar.	18,'38†16½.
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers' Follies (12-11-37). 8904	Dec.	15,'37†10½.

COLOR RHAPSODIES

Big Birdcast, The (6-4-38) 8508	May	13,'38†.7....
Bluebird's Baby (3-12-38) 8504	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38) 8506	Mar.	26,'38†.6....
Gifts from the Air 7506 (re-issue)	Dec.	18,'37..7½..
Hollywood Picnic (1-15-38) 8503	Dec.	18,'37†.8...
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb.	17,'38†.6½..
Little Match Girl		
Poor Butterfly 8510	July	4,'38†.1 rl..
(11-27-37) 8502	Nov.	5,'37†.8½..
Poor Elmer 8511	July	22,'38†.1 rl..
Snowtime 8507	Apr.	14,'38†.7....
Window Shopping (7-2-38) 8509	June	3,'38†.7½..

Title	Rel. Date	Min.
COMMUNITY SING		
No. 4 8654 (Barber Shop Songs)	Nov.	28,'37†10½..
No. 5 (1-22-37) 8655 (Song Parade)	Feb.	5,'38†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb.	25,'38†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar.	18,'38†10....
No. 8 8658 (Songs of the Southland)	May	6,'38†10½..
No. 9 8659 (6-18-38) (Spanish Songs)	June	25,'38†.9½..
No. 10 8660 (6-18-38) (Patriotic Songs)	July	4,'38†10....
No. 11 8661	Aug.	5,'38†.1 rl..
HAPPY HOUR		
Aladdin and the Wonderful Lamp 8471	Dec.	18,'37†17....
Jungle Babies 8473	June	1,'38†.1 rl.
New Nation, The (Czechoslovakia) 8472	June	1,'38†.1 rl..
KRAZY KAT CARTOONS		
20. Railroad Rhythm 8701	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs 8702	Feb.	22,'38†.6½..
22. Auto Clinic, The 8703	Mar.	4,'38†.6½
23. Litle Buckaroo 8704	Apr.	11,'38†.6....
24. Krazy Magic (6-4-38) 8705	May	20,'38†.6½..
25. Krazy's Travel Squawks (6-25-38) 8706	July	4,'38†.6½..
SCRAPPY CARTOONS		
City Slicker 8758	July	8,'38†.1 rl..
Clock Goes 'Round and 'Round (11-20-37) 8753	Nov.	6,'37†.5½..
Fire Plug, The (11-13-37) 8752	Oct.	16,'37† 6....
New Homestead, The (2-12-38) 8755	Jan.	7,'38† 7....
Scrappy's News Flashes (1-22-38) 8754	Dec.	8,'37†.6.. .
Scrappy's Playmates 8757	Mar.	27,'38†.6...
Scrappy's Trip to Mars 8756	Feb.	4,'38†.7....
SCREEN SNAPSHOTS		
No. 2 8852	Oct.	15,'37†.9½..
No. 3 (12-11-37) 8853	Nov.	18,'37†.9½..
No. 4 8854	Dec.	24,'37†10....
No. 5 (1-22-38) 8855	Jan.	7,'38† 9½..
No. 6 (3-5-38) 8856	Feb.	4,'38†10....
No. 7 (4-2-37) 8857	Mar.	4,'38†10....
No. 8 (5-14-38) 8858	Apr.	1,'38†.9....
No. 9 8859	Apr.	29,'38†.9½..
No. 10 8860 (6-18-38)	May	27,'38†.9½..
No. 11 8861	June	24,'38†.....
No. 12 8862	July	29,'38†.....
SPECIAL SPORT THRILLS		
Cadet Champions (12-11-37) 8803	Dec.	17,'37†.9...
Feminine Fun 8805	Feb.	18,'38†10....
Fistic Fun 8810	July	1,'38†.1 rl..
Play Ball (4-23-38) 8807	Apr.	15,'38†10....
Set 'Em Up 8802	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38) 8804	Jan.	21,'38†10....
Sport Stamina (6-4-38) 8808	Apr.	10,'38†.9½..
Thrilling Moments (6-25-38) 8809	June	10,'38†.9½..
Unusual Hunting (3-26-38) 8806	Mar.	15,'38†10....
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38) 8603	Dec.	10,'37†.9½.
Silver Threads (12-11-37) 8602	Nov.	12,'37†10½..
WORLD IN COLOR		
El Salvador (2-12-38) 8552	Jan.	15,'38†.9....
Friendly Neighbors (Ontario) 8553 (6-18-38)	Apr.	29,'38†.9½..

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38) 8910 (Cabin Kids)	Feb.	25,'38†10....
Calling All Crooners (12-4-37) 8907	Nov.	19,'37†10½..
How to Dance the Shag 8909 (Arthur Murray and "Shag" Dancers	Dec.	17,'37†.8....
Love Goes West (1-15-38) 8908 (Louise Massey-Westerners	Dec.	31,'37†10½
Trailer Paradise 8906 (Cabin Kids	Nov.	26,'37†.9 ..
TERRY-TOONS		
Barnyard Boss, The 8510	Dec.	24,'37†.6½..
Big Top, The 8520	May	12,'38†.6½..
Billy Goat's Whiskers, The 8509	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra 8512	Jan.	21,'38†.6½..
Close Shave, A 8504	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37) 8505	Oct.	15,'37†.6½.
Dog and the Bone, The (11-27-37) 8507	Nov.	12,'37†.6...
Eliza Runs Again 8526	July	29,'38..1 rl..
Gandy the Goose (3-19-38) 8515	Mar.	4,'38†.6....
Happy and Lucky 8516	Mar.	18,'38†.6½
Here's to Good Old Jail 8522	June	10,'38†.6½..
His Off Day 8513	Feb.	4,'38†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb.	18,'38†.6....
Last Indian, The 8523	June	24,'38†.6½..
Lion Hunt, The (1-15-38) 8511	Jan.	7,'38†.7...
Maid in China 8519	Apr.	29,'38†.7....
Milk for Baby 8524	July	8,'38..6½..
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Mrs. O'Leary's Cow 8525	July	22,'38..1 rl..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr.	15,'38†.6½..
Timid Rabbit, The 8508	Nov.	26,'37†.6½.
TREASURE CHEST		
Grey Owl's Little Brother 8605	Dec.	24,'37†10....
Kingdom for a Horse (5-7-38) 8604	Apr.	22,'38†10...
Music from the Stars (4-30-38) 8610 (Horace Lapp and Orch.	Mar.	25,'38†11....
Not So Dumb 8603	Dec.	10,'37†.9....
Return of the Buffalo 8608	Apr.	8,'38†.9½..
Sky Fishing (3-26-38) 8607	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38) 8606	Feb.	11,'38†10....
We Live in Two Worlds 8609	July	22,'38†.1 rl..
TWO-REEL COMEDIES		
Air Parade (2-12-38) 8113 (Niela Goodelle	Jan.	14,'38†19...
Bashful Buckaroo, The 8202 (Charles Kemper	Dec.	3,'37†19½..
Beautiful But Dummies 8117 (Buster West-Tom Patricola	Mar.	25,'38†17....
Cactus Caballeros 8206 (Harry Gribbon-Joey Faye.	May	27,'38†19....
Cupid Takes a Holiday (2-19-38) 8115 (Danny Kaye	Feb.	4,'38†15..
Cute Crime (Jefferson-Machamer	Apr.	29,'38†18.. .
Dates and Nuts (1-15-38) 8307 (H. Timberg, Jr.-P. Rooney, Jr.	Dec.	31,'37†19....
Dime a Dance 8112 (Imogene Coca-Danny Kaye	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38) 8204 (Charles Kemper	Jan.	21,'38†18.. .
Going, Going, Gone 8107 (Buster West-Tom Patricola	Oct.	6,'37†18....
Heir Today 8305 (Tim and Irene	Nov.	5,'37†18....
Hi-Ho Hollywood 8203 (Harriet Hutchins-Margt. Johnson	Jan.	7,'38†16...
Hurray for Hooligan (12-4-37) 8111 (Buster West-Tom Patricola	Nov.	19,'37†17...
Jitterbugs (Buster West-Tom Patricola	May	20,'38†16...
Koo-Koo Correspondence Skool, The 8110 (Jefferson Machamer	Nov.	19,'37†18....
Love and Onions (3-26-36) 8308 (H. Timberg, Jr.-P. Rooney, Jr.	Mar.	11,'38†19...
Meet the Bride 8306 (H. Timberg, Jr.-P. Rooney, Jr.	Oct.	29,'37†17....
Miss They Missed, The (2-12-38) 8114 (Willie Howard	Jan.	28,'38†18 ..

Title	Rel. Date	Min.
Money on Your Life 8205 (12-4-37) 8108 (Chas. Kemper-Danny Kaye	May	13,'38†18½.
Pardon My Accident 8120. Willie Howard	June	10,'38.17....
Playboy Number One (12-4-37) 8108 (Willie Howard	Nov.	26,'37†17....
Silly Nights (10-23-37) 8106 (Jefferson Machamer	Oct.	1,'37†19...
Sing for Sweetie 8309 (Lee Sullivan	Apr.	15,'38†19....
Smart Way, The (10-30-37) 8105 (Willie Howard	Oct.	15,'37†18...
Uncle Sol Solve It 8303	Feb.	11,'38†15....
Wanna Be a Model? 8116. (Jefferson Machamer	Feb.	25,'38†16....
Who's Who 8109 (Niela Goodelle	Oct.	22,'37†20....
Winner Lose All 8310 (Charles Kemper	June	17,'38†19....

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS (In Sepia)		
Blue Monday (4-2-38) W-682	Apr.	2,'38†.9....
Captain's Pup W-684	Apr.	30,'38†.9....
Cleaning House (3-5-38) W-681	Feb.	19,'38†.8....
Day at the Beach, A	June	25,'38†10....
Poultry Pirates W-683	Apr.	16,'38†.9...
CRIME DOESN'T PAY		
No. 14—What Price Safety P-611 (John Wray-George Huston	Feb.	5,'38†21...
No. 15—Miracle Money P-612 (5-21-38)	Mar.	26,'38†21....
No. 16—Come Across (6-4-38) P-613	May	14,'38†21....
No. 17—Criminal Is Born, A	June	25,'38†21....
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest (5-7-38) T-659	Apr.	16,'38†.9....
Czechoslovakia on Parade (7-2-38) T-661	June	11,'38†.9...
Glimpses of Austria T-657	Feb.	19,'38†.9...
Glimpses of New Brunswick (4-2-38) T-658	Mar.	18,'38†.8...
Land of Incas T-655	Dec.	25,'37..8....
Natural Wonders of the West T-656	Jan.	22,'38†.9....
Paris on Parade T-662	July	9,'38†.....
Rural Sweden T-660	May	14,'38†.8...
HARMAN-ISING (Happy Harmonies)		
35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8...
37—Little Bantamweight	Mar.	12,'38†.8....
HISTORICAL MYSTERIES		
Captain Kidd's Treasure (8-26-38) H-723 (Stanley Andrews-Chas. Irwin	Jan.	22,'38†10...
Face Behind the Mask, The (4-9-38) H-725 (Leonard Penn- Mary Howard	Mar.	19,'38†11....
Joaquin Murrieta H-726 (sepia)	June	11,'38†11....
Man in the Barn, The (1-1-38) H-722	Nov.	20,'37†10...
Ship That Died, The H-724 (Leonard Penn-Rhea Mitchell	Feb.	19,'38†10....
Strange Glory	July	2,'38†11....
LAUREL and HARDY REISSUES (1937-8)		
County Hospital (4-23-32) C-241	Jan.	22,'38†17...
Perfect Day, The (3-18-27) C-418	Dec.	11,'37†20.. .
M-G-M MINIATURES		
Forgotten Step, The (6-4-38) M-677 (Monty Wooley	May	7,'38†10..
Hollywood Handicap (7-9-38) M-678	May	7,'38†10....
Life in Some Town, U.S.A. (4-9-38) M-674	Feb.	26,'38†10....
Optical Poem, An M-675	Mar.	5,'38†.7.. .
Stroke of Genius M-673	Feb.	5,'38†11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
That Mothers Might Live		
M-676	Apr.	30,'38†10....
Shephard Struwick-Mary Howard		
Tracking the Sleeping		
Death	July	9,'38†.....
Tupapaoo (7-9-38)	June	11,'38†11....
What Do You Think, No. 2		
(2-12-38) M-671	Dec.	25,'37†10....
What Do You Think, No. 3		
M-672	Jan.	15,'38†11....
MUSICAL COMEDIES		
Billy Rose's Casa Manana		
Revue R-603	Mar.	26,'38†21....
Harriet Hoctor-E. Marshall		
Canary Comes Across, The		
(2-5-38) R-602	Jan.	29,'38†21....
Erik Rhodes-Virginia Grey		
Girl's Best Years, A		
(2-20-37)	Dec.	25,'37.19....
Magician's Daughter, The		
Our Gang Follies of 1938		
(1-8-38) R-601	Dec.	18,'37†21....
Snow Gets in Your Eyes		
(6-4-38) R-604	May	14,'38†20....
OUR GANG		
Awful Tooth, The	May	28,'38†10....
Bear Facts (4-2-38) C-735	Mar.	5,'38†11....
Came the Brawn C-737	Apr.	16,'38†11....
Canned Fishing C-734	Feb.	12,'38†11....
Feed 'Em and Weep C-738	May	27,'38†11....
Hide and Shriek (7-2-38)		
C-740	June	18,'38†11....
Three Men in a Tub C-736	Mar.	26,'38†10....
PETE SMITH SPECIALTIES		
Anaesthesia S-711	July	9,'38†10....
Candid Cameramaniacs		
(1-1-38) S-702	Dec.	11,'37†.9....
Decathlon Champion		
(11-27-37) S-701	Nov.	20,'37†10....
Friend Indeed (1-1-38)		
S-703	Jan.	1,'38†10....
Jungle Juveniles, No. 2		
(2-5-38) S-704	Jan.	29,'38†.9....
La Savate (4-9-38) S-706	Mar.	12,'38†.8....
Modeling for Money S-708	Apr.	30,'38†10....
(Exploitation: June 4,'38, p. 85.)		
Penny's Party (color) S-707	Apr.	9,'38†.9....
Prudence Penny-Gwen Lee		
Story of Dr. Carver		
(7-2-38) S-710	June	18,'38†10....
Surf Heroes S-709	May	28,'38†10....
Three on a Rope (3-26-38)		
S-705	Feb.	19,'38†10....
ROBERT BENCHLEY		
Evening Alone, An	May	14,'38†10....
How to Figure Income Tax		
(4-9-38) F-753	Mar.	19,'38†.8....
How to Raise a Baby	July	2,'38†.9....
Music Made Simple		
(4-30-38) F-754	Apr.	16,'38†.8....
SPECIAL		
Jimmy Fidler's Personality		
Parade (1-29-38) J-771	Jan.	8,'38†20....
New Audioscopiks, The		
(2-5-36) A-761		8....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-28-38)		
T7-7	Feb.	25,'38†.7....
Foxy Hunter, The T7-4	Nov.	26,'37†.1 rl..
Honest Love and True T7-8	Mar.	25,'38†.7....
Lost Kitten T7-11	June	24,'38†.7....
Out of the Inkwell T7-9	Apr.	22,'38†.7....
Puddy the Watchman T7-12	July	22,'38†.1 rl..
Riding the Rails (2-26-38)		
T7-6	Jan.	28,'38†.7....
Swing School T7-10		
(6-18-38)	May	27,'38†.7....
Zula Hula (1-15-38) T7-5	Dec.	24,'37†.7....
COLOR CLASSICS		
Hold It C7-5	Apr.	29,'38†.7....
Hunky and Spunky C7-6	June	24,'38..7....
Little Lamby (1-8-38) C7-3	Dec.	31,'37†.7....
Tears of an Onion C7-4	Feb.	25 '38†.....
HEADLINERS		
Bob Crosby and Orch.		
A7-12	May	6,'38†10....
Easy on the Ice A7-13		
(6-18-38)	June	3,'38†10....
H. King's Orch.-S. Foster		
From the Minuet to the		
Big Apple A7-5	Nov.	19,'37†.....
Hall's Holiday (4-23-38)		
A7-11	Apr.	8,'38†10....
George Hall and Orch.		
Himber Harmonies		
(2-26-38) A7-8	Jan.	29,'38†11....
Richard Himber and Orch.		
Listen to Lucas (2-26-38)		
A7-9	Feb.	18,'38†10....
Meet the Maestros	Jan.	7,'38†.....
Oh Key, Rhyth (1-8-38)		
A7-6	Dec.	17,'37†10....
Herbie Kay and Orch.		
Queens of the Air A7-14	July	8,'38†.1 rl..
Vincent Lopez		
Star Reporter, No. 3		
A7-10	Mar.	11,'38†.....
PARAGRAPHICS		
Accent on Beauty (1-8-38)		
V7-6	Dec.	31,'37†10....
Bike Parade V7-10	Apr.	22,'38†10....
California Giants V7-7	Jan.	28,'38†.....
Crime Fighters V7-11		
(6-4-38)	May	20,'38†10....
Find What's Wrong		
(7-9-38) (V7-12)	June	17,'38†10....
Gold (3-12-38) V7-8	Feb.	25,'38†10....
Inventor, The (10-23-37)		
V7-4	Nov.	5,'37†11....
Jungle Glimpses (color)		
V7-9	Mar.	25,'38†10....
Tuna V7-5	Dec.	3,'37†.....
PARAMOUNT PICTORIAL		
No. 4—Tropical Toppers—		
Huckleberry Harvest —		
Steel Never Dies		
(11-6-37) P7-4	Nov.	5,'37†10....
No. 5—Dolls That Are Different—Ebb Tide — Skiis		
and Shadows P7-5	Dec.	3,'37†.....
No. 6—The New Washington-Arizona Magic—Four-		
Footed Flyers P7-6	Jan.	7,'38†.....
No. 7—Let's Visit the Moon —Autumn in the Alps—		
Shadow Man (2-26-38)		
P7-7	Feb.	4,'38†10....
No. 8—Styles in the Sun-Sleeping City—Pulchritude		
for Pups P7-8	Mar.	4,'38†.....
No. 9—Can They Take It—		
Seeing's Believing — Alpine Aqueduct P7-9	Apr.	1,'38†10....
No. 10 — (6-4-38) P7-10		
Sailboat Time — Twilight on the Trail — Magnetic		
Music	May	7,'38†.1 rl..
No. 11—P7-11 Water Symphony — Nothing But		
Seals—Vineyards of California	June	4,'38†.1 rl..
No. 12 — (7-9-38) P7-12		
Gigantic Farming — Steaming Scenery — Nobody's Pal	July	1,'38†.1 rl..
POPEYE THE SAILOR		
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr.	15,'38†.7....
Fowl Play E7-5	Dec.	17,'37†.....
House Builder-Upper, The		
E7-8	Mar.	18,'38†.....
I Yam Love Sick E7-10	May	20,'38†.7....
Jeep, The E7-12	July	15,'38†.7....
Learn Polikeness (2-26-38)		
E7-7	Feb.	18,'38†.7....
Let's Celebrake E7-6	Jan.	21,'38†.....
Plumbing Is a Pipe		
(6-11-38) E7-11	June	17,'38†.7....
Popeye the Sailor Meets Ali Baba and the Forty		
Thieves E7-1	Nov.	26,'37†.2 rls.
(Color Special)		
Protex the Weakerist		
(11-20-37) E7-4	Nov.	19,'37†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 3 J7-3	Jan.	14,'38†.....
No. 4 J7-4	Mar.	18,'38†.....
No. 5 (6-11-38) J7-5	May	13,'38†.1 rl..
No. 6 J7-6	July	8,'38†.1 rl..
SCREEN SONGS		
Thanks for the Memory		
SC7-4	Mar.	25,'38†.8....
Bert Block and Orch.		
Whispers in the Dark		
(10-9-37) SC7-1	Sept.	24,'37†.7....
Gus Arnheim and Orch.		
You Leave Me Breathless		
(7-2-38) SC7-5	May	27,'38†.8....
Jimmy Dorsey and Orch.		
You Took the Words Right Out of My Heart		
(2-19-38) SC7-3	Jan.	28,'38†.7....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 44—Ball Tossers R7-5	Dec.	3,'37†.....
No. 45—Water, Water Everywhere (1-15-38)		
R7-6	Dec.	31,'37†10....
No. 46—Good Looking Winners (2-26-38) R7-7	Jan.	28,'38†10....
No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb.	25,'38†10....
No. 48—Cops and Robbers		
R7-9	Mar.	25,'38†10....
No. 49 Win, Place or Show R7-10	Apr.	22,'38†10....
No. 50—Red, White and Blue Champions R7-11		
(6-4-38)	May	20,'38†.1 rl..
No. 51—Strike! (6-25-38)		
R7-12	June	17,'38†10....
No. 52—Horseshoes R7-13	July	15,'38†.1 rl..
UNUSUAL OCCUPATIONS (In Color)		
No. 3 (1-22-38) L7-3	Dec.	10,'37†10....
No. 4 (2-26-38) L7-4	Feb.	11,'38†10....
No. 5 L7-5	Apr.	15,'38†10....
No. 6 J7-6 (6-18-38)	June	10,'38†10....
SPECIAL 3-REEL SHORT (Distributed by Paramount)		
River, The (12-11-37)		31....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May	6,'38†16....
Dummy Owners, The		
(1-1-38) 83,703	Jan.	7,'38†19....
His Pest Friend 83,704	Mar.	11,'38†18....
Jitters, The (6-25-38)		
83,706	July	1,'38†19....
Rented Riot, A 83,702	Nov.	5,'37†17....
Billy Gilbert-Jack Norton		
HEADLINERS		
No. 2—Music Will Tell		
(1-1-38) 83,602	Feb.	11,'38†18....
Ted Fio Rito and Orch.		
No. 3—Picketing for Love		
83,603	June	3,'38†17....
EDGAR KENNEDY COMEDIES		
Ears of Experience		
(1-1-38) 83,403	Jan.	28,'38†18....
Edgar and Goliath		
(12-25-37) 83,402	Nov.	19,'37†17....
False Roomers 83,404	Mar.	25,'38†17...
Fool Coverage 83,406	July	15,'38†16....
Kennedy's Castle 83,405	May	28,'38†17....
MARCH OF TIME 1937-38		
No. 4 — Human Heart — Britain's Gambling Fever		
—Alaska's Salmon War 83,104	Nov.	26,'37†20....
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday		
(1-1-38) 83,105	Dec.	24,'37†19....
No. 6 — Inside Nazi Germany 83,106	Jan.	21,'38†16....
No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile		
83,107	Feb.	18,'38†19....
No. 8—Brain Trust Island —Arms and the League		
83,108	Mar.	18,'38†19....
No. 9—Nazi Conquest, No. 1 — Crime and Prisons		
83,109	Apr.	15,'38†21...
No. 10 — Racketeers vs. Housewives — Friend of the People — England's		
Bankruptcy Peers 83,110	May	13,'38†19....
No. 11—Men of Medicine: 1938 83,111	June	10,'38†17....
No. 12	July	8,'38†.....
NU-ATLAS PRODUCTIONS		
Deviled Ham (1-22-38)		
84,204	Dec.	3,'37†10....
Gus Van		
International Rhythm		
(7-2-38) 84,211	June	3,'38†10....
Ray Smeck and His Aloha Islanders		
Latin Rhythm (3-5-38)		
84,206	Feb.	18,'38†11....
Jan Peerce		
Maids and Music 84,209	Apr.	22,'38†10....
Ray Fabing's Ingenues		
No Sale (4-2-38) 84,207	Mar.	11,'38†11....
Gogo De Lys		
Phoney Boy (12-25-37)		
84,202	Oct.	15,'37†.....
J. Harold Murray		
Radio Hookup, A 84,205	Jan.	28,'38†10....
Dorothy Stone-Chas. Collins		
Salt Shakers 84,210	May	13,'38†11....
J. C. Flippen		
Skyline Revue 84,200	Apr.	1,'38†11....
Paula Stone		
Sweet Shoe (1-1-38) 84,203	Nov.	26,'38†11....
Rita Rio and Orch.		
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 2—Best Dressed Woman in America — Romanoff Treasures — Professional Children's School		
(12-18-37) 84,602	Nov.	5,'37†11....
No. 3—Baby Party—Melodrama—Miami Beach Publicity Machine (1-22-38)		
84,603	Jan.	14,'38†.....
No. 4—Air College		
(2-26-38) 84,604	Feb.	25,'38†19...
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr.	22,'38†11....
No. 6—Count of Ten 84,606	June	17,'38†.9....
No. 7—	Aug.	12,'38†.....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Stupor-Visor, The		
(1-22-38) 83,202	Feb.	5,'38†17....
Pat Gleason		
RADIO MUSICAL COMEDIES		
Photografter, The		
83,203	June	17,'38†15....
Jack Rice		
Harris in the Spring		
(12-25-37) 83,501	Dec.	3,'37†20....
Phil Harris and Orch.		
Twenty Girls and a Band		
(1-22-38) 83,502	Apr.	8,'38†18....
Nick Stuart and Orch.		
RKO PATHE SPORTSCOPE		
Bit and Bridle 84,306	May	13,'38†10....
In the Swim (5-5-38)		
84,302	Feb.	18,'38†10....
Pinehurst 84,305	Apr.	22,'38†.9....
Swinging Mallets 84,304	Apr.	1,'38†10....
Underwater (6-25-38)		
64,307	June	3,'38†.9....
White Magic 84,301	Jan.	28,'38†10....
Windward Way 84,303	Mar.	11,'38†10....
SMART SET		
Buckaroo Broadcast, A		
(6-18-38) 83,203	Apr.	22,'38†18....
Ray Whitley		
Rhythm Wranglers		
(12-25-37) 83,301	Dec.	17,'37†19....
Ray Whitley		
SPECIAL		
Quintupland (2-26-38)		
83,801	Feb.	18,'38†19....
Dionne Quintuplets		
WALT DISNEY CARTOONS		
Boat Builders 84,108	Feb.	25,'38†.7....
Donald's Better Self		
(2-26-38) 84,109	Mar.	11,'38†.8....
Donald's Nephews 84,111	Apr.	15,'38†.8....
Donald's Ostrich (1-1-38)		
84,105	Dec.	10,'37†.9....
Fox Hunt, The (6-18-38)		
84,116	July	29,'38†.8....
Good Scouts (6-25-38)		
84,115	July	8,'38†.8....
Lonesome Ghosts (12-25-37)		
84,106	Dec.	24,'37†.9....
Mickey's Trailer 84,112	May	6,'38†.8....
Moth and the Flame, The		
(3-9-38) 84,110	Apr.	1,'38†.8....
Old Mill, The 84,103	Nov.	5,'37†.9....
Pluto's Quinpuplets 84,104	Nov.	26,'37†.9....
Polar Trappers, 84,114	June	17,'38†.8....
Self Control (1-22-38)		
84,107	Feb.	11,'38†.8....
Wynken, Blynken and Nod		
84,113	May	27,'38†.8....

(THE RELEASE CHART--CONT'D)

20TH CENTURY-FOX

Title	Rel.	Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN			
Filming Nature's Wonders 2605	Dec.	3'37†	
Trailing Animal Stories (1-22-38) 2606	Jan.	14,'38†	.9
MAGIC CARPET SERIES			
Italian Libya (12-4-37) 4704	Nov.	12,'37†	10
Land of the Maple Leaf, The (1-22-38) 4705	Dec.	10,'37†	10
Modern Dixie (2-12-38) 4706	Jan.	28,'38†	10

UNIVERSAL

Title	Rel.	Date	Min.
GOING PLACES with LOWELL THOMAS			
No. 43 2374	Dec.	6,'37†	.9
No. 44 2375	Jan.	3,'36†	.9
No. 45 (2-26-38) 2376	Jan.	29,'38†	.9
No. 46 2377	Feb.	28,'38†	.9
No. 47 2378	Mar.	21,'38†	.9½
No. 48 2379	Apr.	11,'38†	.9
No. 49 2380	Apr.	25,'38†	.9
No. 50 (4-30-38) 2381	May	9,'38†	.9
No. 51 (6-11-38)	June	13,'38†	10
No. 52 (6-25-38) 2383	June	27,'38†	.9
MENTONE MUSICAL COMEDIES			
All Aboard (11-6-37) 2164. Tex Lewis-3 X Sisters	Dec.	1,'37†	17
Down on the Barn (2-26-38) 2167. Billy Jones-Ernie Hare	Feb.	23,'38†	17
Fits and Benefits 2173	July	27,'38†	.2 rls.
High Jack N' the Show (5-21-38). James Barton	May	18,'38†	17
Latin Hi-Hattin' (4-30-38). Dorothy Stone-Chas. Collins	Apr.	27,'38†	17
Music and Flowers (5-21-38). Block and Sully	June	15,'38†	19
Oh, Say Can You Hear? (12-18-37) 2165	Dec.	29,'37†	15
Merry Macs			
Rhapsody in Zoo (12-11-37) 2166. Mark Plant	Jan.	26,'38†	15½
Show For Sale (10-30-37) 2163. Big Apple Dancers	Nov.	3,'37†	21
Somewhere in Paris (3-5-38) 2168. J. Harold Murray	Mar.	23,'38†	17
Stars and Stripes (7-2-38) 2172. Ed. East-Ralph Dumke	July	6,'38†	17½
OSWALD CARTOONS			
Barnyard Romeo 2291	Aug.	1,'38†	.1 rl.
Cheese Nappers (7-2-38) 2288	July	4,'38†	.7
Dumb Cluck (12-11-37) 2276	Dec.	20,'37†	.7
Feed the Kitty	Mar.	14,'38†	.7
Football Fever (12-4-37) 2274	Nov.	15,'37†	.7
Happy Scouts (7-2-38) 2395	June	20,'38†	.7
Lamplighter, The 2277	Jan.	10,'38†	.7
Man Hunt (2-26-38) 2278	Feb.	7,'38†	.7
Mechanical Handy Man (10-30-37) 2273	Nov.	8,'37†	.7
Movie Phony News	May	30,'38†	
Mysterious Jug, The (12-11-37) 2275	Nov.	29,'37†	.7
Nellie, The Indian Chief's Daughter (6-4-38)	June	6,'38†	.7
Nellie, the Sewing Machine Girl (5-14-38)	Apr.	11,'38†	.7½
Problem Child, The (5-14-38)	May	16,'38†	.7
Tall End (5-21-38)	Apr.	25,'38†	.7
Trade Mice 2280	Feb.	28,'38†	.7
Yokel Boy Makes Good (3-12-38) 2279	Feb.	21,'38†	.7
Voodoo in Harlem (7-9-38) 2289	July	18,'38†	.7
STRANGER THAN FICTION SERIES			
No. 43—Novelty (12-4-37) 2387	Nov.	29,'37†	.9
No. 44—Novelty (12-11-37) 2388	Dec.	27,'37†	.9
No. 45—Novelty (2-26-38) 2389	Jan.	17,'38†	.9
No. 46—Novelty (2-26-38) 2390	Feb.	21,'38†	.9
No. 47—Novelty 2391	Mar.	14,'38†	.9
No. 48—Novelty 2392	Apr.	4,'38†	.8½
No. 49—Novelty (5-7-38) 2393	Apr.	18,'38†	.8½
No. 50—Novelty 2940	May	2,'38†	.9
No. 51—Novelty (6-8-11) 2941	June	6,'38†	.9
No. 52—Novelty (7-2-38)	June	20,'38†	.9
UNIVERSAL SPECIAL			
Bombing of the U. S. S. Panay 2472	Dec.	30,'37†	23
Breathless Moments (2-26-38) 2160	Feb.	28,'38†	19

VITAPHONE

Title	Rel.	Date	Min.
BROADWAY BREVITIES			
Toot Sweet 3025	Nov.	6,'37†	
Fifi D'Orsay Rufe Davis			
Joe Palooka in "Calling All Kids"	Nov.	20,'37†	17
Man Without a Country, The 3002. John Litel	Nov.	27,'37†	.2 rls.
Here's Your Hat 3014	Dec.	11,'37†	.2 rls.
Cookie Bowers			
One On the House 3026. Willie, West, McGinty	Dec.	18,'37†	.2 rls.
Wedding Yells 3021. Ken Murray-Oswald	Jan.	1,'38†	20
Script Girl 3009. Cross and Dun	Jan.	15,'38†	
Romance Road 3003. Walter Cassell-Anne Nagel	Jan.	29,'38†	19
Candid Kid, The (2-26-38) 3015. Josephine Huston	Feb.	12,'38†	20
Waiting Around (2-26-38). 3027. Frank Libuse	Feb.	20,'38†	20
Little Me 3010. Wini Shaw	Mar.	5,'38†	.2 rls.
Romance of Louisiana 3005. Addison Richards	Mar.	12,'38†	.2 rls.
Under the Wire 3022. Joe and Asbestos	Mar.	26,'38†	.2 rls.
Got a Match 3016. Joan Abbott	Apr.	9,'38†	.2 rls.
Hold That Ball 3028. Preisser Sisters	Apr.	23,'38†	.2 rls.
Forget-Me-Knots 3011. Bernice Claire	May	7,'38†	.2 rls.
Stocks and Blondes 3023. Gene Lockhart	May	21,'38†	.2 rls.
Out Where the Stars Begin 3004. Evelyn Thawl-Jeffrey Lynn	May	28,'38†	.2 rls
Prisoner of Swing 3012. Hal LeRoy	June	11,'38†	.2 rls.
Rise and Sing 3029. Cross and Dun	June	25,'38†	.2 rls.
Rainbow's End 3017. Eddie Peabody	July	2,'38†	.2 rls.
My Pop 3024. Henry Armetta	July	16,'38†	.2 rls.
COLORTOUR ADVENTURE (In Color)			
Mysterious Ceylon 3503	Nov.	20,'37†	
Land of the Kangaroo (11-20-37) 3504	Dec.	18,'37†	10
India's Millions 3505	Jan.	8,'38†	
Malayan Jungles (2-5-38) 3507	Feb.	5,'38†	10
What the World Makes 3502	Mar.	12,'38†	
Crossroads of the Orient (4-30-38) 3508	Apr.	2,'38†	
Toradja Land 3510	Apr.	30,'38†	
Pearl of the East 3509	May	21,'38†	
Mechanix Illustrated 3511	June	4,'38†	.1 rl.
Isles of Enchantment 3512	June	25,'38†	.1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"			
Danger—High Voltage 3303	Dec.	4,'37†	.1 rl.
Alibi Mark 3304	Dec.	25,'37†	.1 rl.
Bolted Door, The (2-5-38) 3305	Jan.	22,'38†	13
Hit and Run (2-26-38) 3306	Feb.	19,'38†	12
Shopgirl's Evidence 3307	Mar.	19,'38†	
Dear Old Dad 3308	Apr.	16,'38†	12
Wanderlust 3309	May	14,'38†	.1 rl.
Dream Comes True, A 3310	June	6,'38†	.1 rl.
Fighting Judge, The 3311	July	2,'38†	.1 rl.
LOONEY TUNES			
No. 44—Porky's Double Trouble (11-20-37) 3603	Nov.	13,'37†	.7
No. 45—Pork's Hero Agency 3604	Dec.	4,'37†	.7
No. 46—Porky's Poppa 3605	Jan.	15,'38†	
No. 47—Porky at the Crocadero 3606	Feb.	5,'38†	.7
No. 48—What Price Porky 3607	Feb.	26,'38†	
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar.	19,'38†	11
No. 50—Porky's Five and Ten 3609	Apr.	16,'38†	
No. 51—Porky's Hare Hunt 3610	Apr.	30,'38†	
No. 52—Injun Trouble 3611	May	21,'38†	.1 rl.
No. 53—Porky the Fireman 3612	June	4,'38†	.rl.
No. 54—Porky's Party 3613			
No. 55—Porky's Spring Planting (7-9-38) 3614	June July	25,'38† 16,'38†	.1 rl. .7
MELODY MASTERS			
Arnold Johnson and Orch. (9-11-37) 3704	Nov.	13,'37†	10
Jan Rubini and Orch. 3705	Dec.	4,'37†	.1 rl.
Henry King and Orch. 3706	Dec.	25,'37†	.1 rl.
Leon Navaro and Orch 3709	Jan.	15,'38†	.1 rl.
Enrie Madriguera and Orch. (2-5-38) 3708	Jan.	29,'38†	10
Carl Hoff and Orch. 3710	Feb.	12,'38†	
Benny Meroff and Orch. 3707	Mar.	5,'38†	
Mike Riley and Orch. 3711	Mar.	26,'38†	
Rubinoff and His Violin 3712	Apr.	16,'38†	10
Carl "Deacon" Moore and Orch. 3713	May	7,'38†	.1 rl.
Freddie Rich and Orch. 3714	May	28,'38†	.1 rl.
Clyde Lucas and Orch. 3715	June	18,'38†	.1 rl.
Don Bestor and Orch. 3716	July	9,'38†	.1 rl.
MERRIE MELODIES (In Color)			
No. 47—Little Red Walking Hood 3403	Nov.	6,'37†	
No. 48—Woods Are Full of Cuckoos 3404	Dec.	4,'37†	.1 rl.
No. 49—September in the Rain 3405	Dec.	18,'37†	.1 rl.
No. 50—Daffy Duck and Egghead 3406	Jan.	1,'38†	.7
No. 51—My Little Buckaroo 3407	Jan.	29,'38†	.7
No. 52—Jungle Jitters (2-5-38) 3408	Feb.	19,'38†	.7
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar.	12,'38†	.7
No. 54—A Star Is Hatched 3410	Apr.	2,'38†	
No. 55—Penguin Parade (4-30-38) 3411	Apr.	23,'38†	.7
No. 56—Now That Summer Is Gone 3412	May	14,'38†	.1 rl.
No. 57—Isle of the Pingo Pongo 3413	May	28,'38†	.1 rl.
No. 58—Katnip Kollege 3414	June	11,'38†	.1 rl.
No. 59—Have You Got Any Castles 3415	June	25,'38†	.1 rl.
No. 60—Love and Curses 3416	July	9,'38†	.1 rl.
No. 61—Cinderella Meets Fella 3417	July	23,'38†	.1 rl.
PICTORIAL REVUES			
No. 3—Dogs—Hollywood Rides (11-13-37) 3803	Nov.	13,'37†	10
No. 4—Boxers—Dolls 3804	Dec.	11,'37†	
No. 5—Ice Cream—Jockeys (1-29-38) 3805			
No. 6—Hockey—Shoes (2-5-38) 3806	Feb.	5,'38†	10
No. 7—Dogs — Billiards — Lithography 3807	Mar.	5,'38†	10
No. 8—Song Writers—Bowling 3808	Apr.	2,'38†	
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr.	30,'38†	10
No. 10—Beavers — Polo — Woolens 3810	June	4,'38†	.1 rl.
No. 11—Plastics—Perfume 3811	July	9,'38†	.1 rl.
VITAPHONE VARIETIES			
Roping 'Em Alive 3903	Nov.	6,'37†	.1 rl.
Vitaphone Frolics 3904 (11-20-37). Jack & Loretta Clemens	Dec.	4,'37†	10
Unreal Newsreels 3905	Jan.	8,'38†	
Ski Flight 3908	Jan.	22,'38†	.9
Alibi Time (2-19-38) 3906	Feb.	12,'38†	11
Radio Ramblers			
Vitaphone Gambols 3907. Chaz Chase	Mar.	19,'38†	.1 rl.
Mr. & Mrs. Jesse Crawford 3909	Apr.	9,'38†	.9
Juggling Fool, The 3910. Bobby May	May	14,'38†	.1 rl.
Vitaphone Capers 3911	June	18,'38†	.1 rl.
Swing Cat's Jamboree (7-9-38) 3912. Louis Prima and Orch.	Aug.	6,'38†	.8

OTHER PRODUCT

Title	Rel.	Date	Min.
DEVLIN			
Beautiful and Gay Budapest (5-14-38)	June	15,'38†	10½
Fabulous Marseilles (6-18-38)	June	15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June	15,'38†	10½
Hong Kong, Gateway to China (2-19-38)	May	15,'38†	11
Manila (2-26-38)	May	15,'38†	11
Old Towns of Normandy (4-9-38)	July	15, '38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July	15,'38†	10½
Singapore (2-26-38)	May	15,'38†	11
Voyage to Cebu (7-2-38)	July	15,'38†	.9
G.P.O. FILM UNIT			
North Sea (7-9-38)			
HOFFBERG			
Skiing on Your Feet	Jan.	14,'38†	
Catalina Island	Nov.	12,'37†	
Trailing the Jaguar (7-2-38)	July	15,'38†	28
LENAUER			
Datelines (6-18-38)			.8
MODERN			
America Marching On (1-29-38)			10
SANDERS			
Life In Lapland (2-12-38)	Feb.	18,'38†	.8½
SYMPHONIC			
Tannhauser (6-4-38)			16

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel.	Date	Min.
Great Adventures of Wild Bill Hickok (15 episodes). Gordon Elliott-Kermit Maynard	June	30,'38†	
Mysterious Pilot, The (12-25-37) 8140. Capt. Frank Hawks (15 episodes)	Dec.	9,'37†	21 (each)
Secret of Treasure Island, The (4-9-38) 8160. Don Terry-Gwen Gaze (15 episodes)	Mar.	17,'38†	19 (each)

REPUBLIC

Title	Rel.	Date	Min.
Dick Tracy Returns 7201. Ralph Byrd-Lynn Roberts (15 episodes)	Aug.	20,'38†	
Fighting Devil Dogs, The 7501 (5-28-38). Lee Powell-Herman Brix	May	28,'38†	18 (each)
Hawk of the Wilderness 7301	Dec.	3,'38†	
Lone Ranger, The 7401 (2-5-38). Lee Powell-Herman Brix (15 episodes)	Feb.	12,'38†	18 (each)
Zorro Rides Again 6461. John Carroll-Helen Christian	Nov.	20,'37†	

UNIVERSAL

Title	Rel.	Date	Min.
Flaming Frontiers (6-4-38). Johnny Mack Brown-E. Hansen	July	5.'38†	20 (each)
Flash Gordon's Trip to Mars (2-19-38) 2581. Larry Crabbe-Jean Rogers (15 episodes)	Mar.	21,'38†	20 (each)
Red Barry. Buster Crabbe-Frances Robinson			
Tim Tyler's Luck (11-37-37) 2881	Dec.	27,'37†	.2 rls.
Frankie Thomas, Jr.-Frances Robinson			

J C JENKINS—HIS COLYUM

Hastings, Nebraska.

Dear Herald:

Gladys E McArdle of the Owl theatre at Lebannon, Kansas, is peeved at us. She says we overlooked her when we were calling on Mrs. Raeburn of the theatre at Almena. Gee whiz, Gladys, we stand convicted, but you should remember that our mind seems to be slipping. Glad to hear from you and hope you will jump on us again.

▽

Horn & Morgan operate the Star theatre at Hay Springs, Nebraska, and the Star is the most popular and widely known theatre between Rushville and Chadron, and its where the folks all go when they want to see a good show. The boys are HERALD fans and they asked us to have their subscription extended. Thanks, boys, and we will stop and see you when we go to the Big Plunge at Hot Springs, S. D., to take another bath. Hay Springs is where they grow such wonderful potatoes.

▽

The Sun theatre at Gothenburg, Nebraska, is operated by our old cellmate, Glen Van Way, and Gothenburg is right in the center of the finest alfalfa district in the world, and we won't except any world, either. Here they feed thousands of cattle every year and they have two alfalfa meal mills that furnishes alfalfa meal in train loads. Glen ought to be doing a wonderful business in this locality, since he has a lovely theatre.

▽

If you know of anyone who has a longer continuous theatre operating record than B. W. Merrill of the Lyric theatre at Edgar, Neb., he wants to hear from you. He says that next January he will have rounded out thirty continuous years in the business. We'll bet the last nickel we've got on B. W. The producers in Hollywood should remember this boy for working for them for thirty years without a vacation. He, too, wants his subscription to the HERALD extended. Thanks, B. W.

▽

Harmon & McNab are a couple of boys that everybody ought to know. Their Rex theatre at Orchard, Nebraska, seems to be the rallying place for all lovers of entertainment. The boys have a reputation for giving them about the best there is in that line. Not only that, but Orchard is in the center of a great deal of shelterbelt activities, and here is where Uncle Sam's boys are active killing jackrabbits, and Harmon says he never goes out of town without wearing leather chaps to keep the rabbits from biting him.

▽

R. R. Bailey operates the Royal theatre at Ainsworth, Neb., and R. R. wants the HERALD, says he don't see how he can get along without it. We don't either. The fact is that the HERALD is as necessary to a theatreman as Joe E. Brown is to the box office.

▽

Bert Beams operates the Auditorium at Red Cloud, Neb. That's where they are shipping out so much wheat, and he also has the Sunbeam at Geneva and the Lyric at Sutton. Bert says all of these theatres need the HERALD. Somehow that boy Bert always seems to know just the right thing to do, except when we call on him he never seems to realize our fondness for huckleberry pie. Doggone the doggone luck anyhow.

▽

Up at Lake Benton, Minnesota, is where the boys get so many mallard ducks, and O. J. Rosco has the Majestic theatre. O. J. invited us to come up there this fall and go duck shooting with him. O. J. seems to know a good theatre and he knows a good duck shooter, too.

Verdigre, Nebraska, is located on the bottom land near the Verdigre creek, and this creek overflows something awful occasionally, and the Verdigre folks have to wear rubber boots, but fortunately A. V. Jacminek's Empress theatre is located on higher ground and A. V. lives up on a hill. Sometimes there are a lot of catfish in the Verdigre and catfish go fine in Verdigre, especially on Friday.

▽

Over at Holstein, Iowa, is where E. W. Kugel operates the State theatre. As we remember it, we called there once, but E. W. was out billing his show, but we had a nice visit with Mrs. Kugel. She told us they were going on a vacation to the Black Hills of South Dakota and we told her the best way to go to get there, and when we got home we sent her a little booklet we wrote once (in a weak moment) called "Some of the Beauty Spots of the Black Hills." Do you remember it, Mrs. Kugel? Good luck.

▽

Our old friend, P. G. Estee, is still furnishing entertainment at his theatre in Parker, South Dakota, for those holding tickets, and probably for some holding passes. Anyhow, he and Mrs. Estee are listed as among our best friends, and they always entertain us royally every time we call on them. P. G. is strong for crackers and dried prunes.

▽

Fred W. Anderson of the Joyo theatre at Fairfield, Nebraska, should excuse us for not calling on him as we should have done, but nevertheless we are for him a hundred per cent, but then Fred, you know, these grasshoppers keep us pretty busy, and we have some biggern a span of mules.

COLONEL J. C. JENKINS
The Herald's Vagabond Colyumnist.

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 86, Vol. 20.—Howard Hughes in cross country trip in new plane is greeted in New York by Grover Whalen....Rodeo in Montana....Zacchini Brothers fired from cannon.... Exploration party down Colorado River in search of lost scientists....Lew Lehr....Co-eds try keeping cool in snow covered mountains....National League wins all-star baseball game.

MOVIETONE NEWS—No. 87, Vol. 20.—Howard Hughes sets New York-Paris record in 16½ hour hop....Italy crowd stages free-for-all at race track ....Prague gymnasts hold mass demonstration.... Mussolini tries wheat harvesting....Fashions.... Alfred Vanderbilts return from honeymoon....Henry Fords attend McGuffey celebration....Boutall weds ....Lew Lehr....U. S. wins Wimbledon tennis finals.

NEWS OF THE DAY—No. 284, Vol. 9.—Studying mystery of sleep, scientists live month in cave.... Hughes seeks to beat Lindbergh's New York-Paris hop....With Italian troops in Spain....Floating hospial is children's haven....Motorbikes tackle difficult hill....All-star baseball classic won by National League.

NEWS OF THE DAY—No. 285, Vol. 9.—Hughes' great ocean hop....Lindbergh's record halved in Paris flight....Roosevelt tour starts political pot boiling....Archery champ uses woman target.... Rail crash takes five lives....Mussolini makes hay while sun shines....Donald Budge and Helen Wills Moody win Wimbledon crowns.

PARAMOUNT NEWS—No. 97.—National League wins all-star game....Heavy crowds sail for European holiday....Midwestern throngs celebrate Norse visit to America in "1362"....1,000 musicians play at musical rodeo....Lincoln Ellsworth ready for newest expedition....Captain Eyston seeking 330 mile an hour speed on Utah Salt Flats....Hughes plans to circle globe in new plane.

PARAMOUNT NEWS—No. 98.—Helen Wills Moody and Don Budge sweep English courts....Sea freighter opens vast "inland empire"....Barbara Hutton "takes" husband to court....Mussolini starts wheat harvest....Night horse racing in Paris ....President starts tour at pioneer festival....Mass gymnasic demonstration in Praha....Hughes reaches Paris.

RKO PATHE NEWS—No. 101, Vol. 9.—Hughes set for globe-girdling hop....Monopoly investigation launched....Marathoners tackle Pike's Peak.... Celebrities sail for foreign ports....Archers compete in coast tourney....$5,000,000 worth of smelters being built in New Mexico....National League wins all-star baseball game.

RKO PATHE NEWS—No. 102, Vol. 9.—President begins stumping tour....Helen Wills Moody Wimbledon victor....Nation mourns Justice Cardozo....Rye, N. Y. holds colorful horse show....Motorbike cops turn tumblers....Cinema doubles sail for England ....Parisians end gay turf season....Hughes sets transatlantic record.

UNIVERSAL NEWSREEL—No. 682, Vol. 10.—Seabiscuit beaten in upset....Insurgent drive on Catalonian war front....Hughes ready for globe hop....Cubans celebrate July 4th....Lame dog has wheel chair....Aquatic comedians entertain crowd ....Auto racers thrill crowds....Ancient football revived in Italy....Drum majorettes graduated.

UNIVERSAL NEWSREEL—No. 683, Vol. 10.—Hughes hops to Paris on globe trip....Budge and Helen Wills Moody win at Wimbledon....President dedicates monument....Mussolini helps harvest grain....Aviator spans U. S. in aged plane....Freckle king crowned....Flames raze famous resort....River opened to navigation....New summer sport tried.... Novel water fete staged in Paris.

362 Scenarios Received In Vatican Competition

An International Film-Scenario Competition, organized by *L'Illustrazione Vaticana,* of Rome, to further moral films, brought together 362 scenarios from 19 nations, according to *Today's Cinema,* motion picture trade publication of London.

Several of the prize winning scenarios will be produced in different countries and will then be widely distributed and interchanged under sponsorship of the Roman Catholic Church.

Symphonic To Make 'Barber of Seville'

Symphonic Films is negotiating with Paramount to produce a complete opera, "The Barber of Seville," for Paramount release. Auditions for singers were to start this week. The music will be played by the 122-piece National Philharmonic Symphony Orchestra of the United States. Frederick Feher will be producer and conductor.

Jack Daily Returns to Coast

Jack Daily, formerly with Paramount's advertising department and more recently with Paramount's Salt Lake City office, resumed his studio post this week. He will handle theatre contacts and special exploitation.

Jack Schulze has been signed as art director for Edward Small Productions. Mr. Schulze had been with Mr. Small for three years when Mr. Small headed Reliance Pictures.

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THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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GENERAL EQUIPMENT

WEEK AFTER WEEK AFTER WEEK, YOU'LL find theatre equipment lower-priced at S.O.S. Vocochrome sound screens, new stock, 19½c sq. ft.; gold bronze exit boxes, new, $1.39; 10¼" reflector units, conversion type, new, $14.95; sound opticals, $4.95; film splicers, $3.99; film cabinets, $5.95, up; exciter lamps, 29c; standard photocells, $2.95. Order from S. O. S., 636 Eleventh Avenue, New York.

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WILL BUY FOR CASH ALL TYPES OF PROjector heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

WANTED TWO RCA SOUNDHEADS, STATE lowest price. I. KAMODE, 5404 N. Clark, Chicago.

THEATRES

THERE ARE HUNDREDS OF PEOPLE IN THE motion picture business looking for theatres. They all read Motion Picture Herald. If you want to sell, why not let a Herald classified ad develop prospects for you. MOTION PICTURE HERALD, Rockefeller Center, New York.

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Screen Play by Delmer Daves • Adaptation by Jack Cunningham and Clyde Bruckmann

Based on a Story by Crampton Harris, Francis M. and Marian B. Cockrell

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MOTION PICTURE
HERALD

U.S. sues Majors, aiming at Equity Decree to divorce Exhibition, end Block Sales

From a publicity release by the Department of Justice:

. . . Restoration of free enterprise and open competition amongst all branches of the motion picture industry is the primary objective of this proceeding.

To this end and as a first step, a separation of production and exhibition interest is sought in order that all motion picture theatres shall be free from the domination and control of any producer or any group of producers, and shall be immediately responsive and responsible to the tastes and demands of their respective patrons.

Freed from producer control, it is hoped that the theatres of the country will become a free, open and untrammeled market to which all producers may have access for the distribution and licensing of films based upon merit.

Exhibitors likewise will have access to all available motion picture products in accordance with their respective abilities to pay for and utilize that product.

. . . The Department desires to encourage and not to retard the development and orderly operation of the motion picture industry. It must act through litigation because it has no power to speak authoritatively or finally on any issue except through institution of judicial proceedings. However, though the form of its action be adversary, its substance permits and the policy of the Department encourages the fullest cooperation with the industry.

STUDIOS POUR MILLIONS INTO RECORD ACTIVITY, START 75 PICTURES IN MONTH

VOL. 132, NO. 4 — In Two Sections — Section One — JULY 23, 1938

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SOCK!

At the heart
At the funny-bone
At the tear-ducts
At the purse-strings
Here's what happened in the first
Engagement playing Day and Date
State and Chinese theatres, L. A.—
Business so enormous
They had to give
Additional performance
Keeping box-office open until 11 P. M.—
Subsequent openings confirm
Trade opinion that it's the
Biggest profit opportunity in months—
Up go the ad budgets!
Give it everything you've got



"LOVE FINDS ANDY HARDY

An "A-Plus" Picture!

"Best of the Judge Hardy series from Metro, this one has the class for first-run single bills where it will do boxoffice business. In story, performances and production, it rates high bracket allocation. Sock entertainment."
—*VARIETY*



Once a year, perhaps
once in a decade,
comes a picture of
such heart-warming... heart-
winning sincerity!
Such rich humor...
Such deep human
understanding
as you will find in this
wonderful motion picture!
With its roaring laughs
with its tears and tenderness
it's truly American!
The best film of this year!

Remember-"A Family Affair"
"You're Only Young Once"
"Judge Hardy's Children"
here's the fourth and best!

LOVE FINDS ANDY HARDY

Another Story of Judge Hardy's Family

LEWIS STONE with MICKEY ROONEY
JUDY GARLAND • CECILIA PARKER
FAY HOLDEN

Screen Play by William Ludwig • Directed by George B. Seitz
A Metro-Goldwyn-Mayer Picture

"I got three girls! Why that's practically polygamy—ain't it?"

LAUGHS.. HEART-THROBS.. DRAMA!
the Newest and Best
OF THE HAPPY HARDY FAMILY SERIES

MICKEY ROONEY says: "Gee, folks, I got three girls! That's practically polygamy—ain't it?"

They're all back again plus joyous JUDY GARLAND singing "Meet the Beat of My Heart", "It Never Rains but It Pours"

LOVE FINDS ANDY HARDY

with LEWIS STONE
MICKEY ROONEY • JUDY GARLAND
CECILIA PARKER • FAY HOLDEN
Screen Play by William Ludwig • Directed by George B. Seitz
A Metro-Goldwyn-Mayer Picture

One grand picture after another! Remember: "A Family Affair"; "You're Only Young Once", "Judge Hardy's Children"; well, here is the fourth and funniest of them all as roisterous Rooney romps toward riotous romance in the summer's laugh hit.

...T!
...ROAR
...AUGHTER
...ROUGH
...Y TEARS!

It happens only occasionally! Along comes a motion picture that leaps from the screen to touch your heart with its gladness and its sadness; its uproarious laughter and the little choke at the throat that follows after. In the Judge Hardy Family, M-G-M has created a real American home that audiences know and understand. Now you'll meet again LEWIS STONE CECILIA PARKER FAY HOLDEN, and MICKEY ROONEY who's in love with three gals and that's practically polygamy. Then, for good measure there is joyous JUDY GARLAND singing "Meet the Beat of My Heart" and "It Never Rains but It Pours"—both Hits! Here, indeed, is the best picture of the year!

Metro-Goldwyn-Mayer presents to American audiences the fourth of the happy Judge Hardy Family stories.

...OVE FINDS ANDY HARDY

with LEWIS STONE MICKEY ROONEY
JUDY GARLAND • CECILIA PARKER
FAY HOLDEN
Screen Play by William Ludwig • Directed by George B. Seitz
A Metro-Goldwyn-Mayer Picture

This, Mister, Is ACTION!

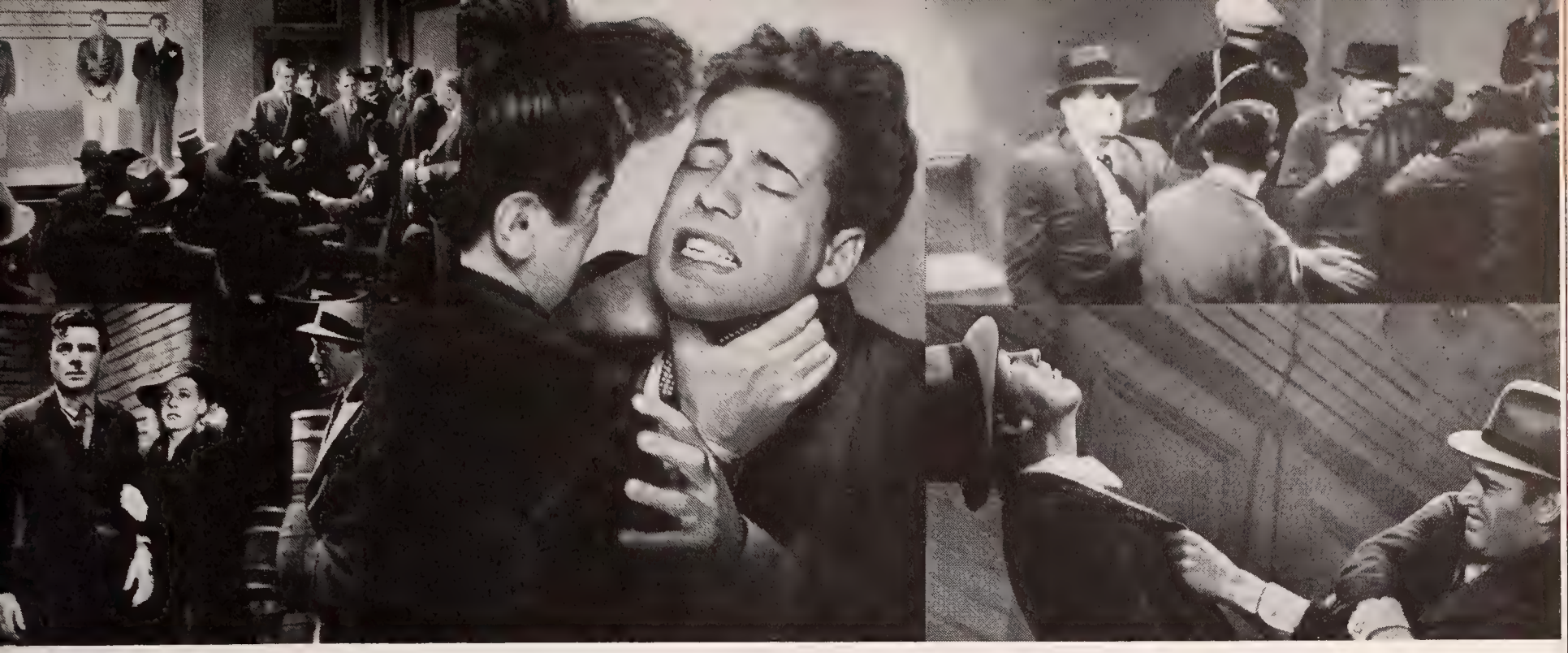








First picture ever endorsed by the Commercial Crime Commission! Tie up locally...see press book for dozens of big ways to do it!



Man! How They've Packed This Action Into

"RACKET BUSTERS"

Nothing to touch it since 'G-Men'—and WARNER BROS. made both!

with

HUMPHREY BOGART

GEORGE BRENT • GLORIA DICKSON • ALLEN JENKINS • WALTER ABEL

Original Screen Play by Robert Rossen and Leonardo Borcovici • A Cosmopolitan Production

Directed by LLOYD BACON

THE DRAMA OF THE MOST DRAMATIC SPOT ON EARTH!

Ellis Island...last portal of freedom...telling its story of concentrated human emotion...of those who come desperately seeking new lives, new loves...of hearts that are tried to their utmost! A picture with the vital intensity that brings—and builds—the huge patronage typically Twentieth!

DON AMECHE
ARLEEN WHELAN

GATEWAY



Where every fate must change . . . they feared they had met each other too late!

A 20th Century-Fox Picture with

GREGORY RATOFF
BINNIE BARNES
GILBERT ROLAND
RAYMOND WALBURN
JOHN CARRADINE

Maurice Moscovich • Harry Carey
Marjorie Gateson • Lyle Talbot

Directed by Alfred Werker

Associate Producer Samuel G. Engel • Screen Play by Lamar Trotti • Based on a story by Walter Reisch

Darryl F. Zanuck
In Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 4 — July 23, 1938

"It Seems to Me"

"WILL HAYS falls into the Hitler tradition . . . " observes Mr. Heywood Broun in his column in the New York *World Telegram.* It appears that Mr. Broun had been reading Thomas Mann's little book entitled "The Coming Victory of Democracy" and had come upon some remarks paraphrased thus: "The man who sets himself up as the censor of painting, literature, music and sculpture betrays a contempt for the masses and for their opinion."

This led Mr. Broun to Germany of today and Hitler, and presently home again, in these words: "Thomas Mann is too polite to mention the fact that even in America there have been efforts to tell free people what they should read and what they should see and to standardize expression. There is of course a vast difference in degree, but Will Hays falls into the Hitler tradition. He is the czar of the film industry, which may account for that fact that so many Hollywood products seem to be wearing long grey whiskers."

This would hardly be of sufficient importance to warrant discussion, were it not that Mr. Broun and his viewpoint are representative of a school of commentators, numerically few, but vociferous and ubiquitous. They constitute a group of Leftish-Liberals who consider that the last national election was a plebiscite which delivered the land, the people and the arts to them.

MR. BROUN, like many of his contemporaries of the press, is a showman-in-print, a fireside crooner of the Corona. His role is as a New Deal philosopher. His act includes trade unionism of the C.I.O. design through his presidency of the American Newspaper Guild. He studies the problems of the workers and the causes of the great common people from his seats of vantage at the racetrack, the Stork Club and his country place at Bridgetable Corners in Connecticut, a member of the George Bye Post of the American Legion of Violets. This little society is dedicated to self-concealment and the preservation of the quietude of country life, their private lives being completely concealed, save in the newspapers, the newsreels and on the radio, with only an occasional softball game for the local yokels and autograph collectors. This is germane to our considerations of the moment only for the orientation of this pundit who is so critical of the screen business and its wares. He is super-rotund, full of *laissez faire,* among other things, and is commonly most good humoured, except when facing his typewriter.

There is almost certainly nothing personal in Mr. Broun's view of Mr. Hays. It was by no studied design, one can be sure, that he elected to seek to bracket Mr. Hays with Herr Hitler just because the German dictator and his works are most especially malodourous to the people of the motion picture industry.

Mr. Broun just had a column to write, and having taken off on the subject of Thomas Mann, a person as unknown to the masses as Erasmus, he had to pick up a pinch of something and somebody more familiar to his newspaper audience, hence Hitler and Hays.

One can only guess at just how much and how well Mr. Broun knows Herr Hitler, but it is only obvious enough that he has no large fund of information pertaining to Mr. Hays and the motion picture, despite his glibly caustic disposal of them.

SOMEWHERE Mr. Broun has read that Mr. Hays is "czar of the movies." That story has been around since about 1922, when it was incorrect by far, and by considerably farther now. He has also read somewhere that Mr. Hays tells the producers of Hollywood just what they may and may not produce, do, or say. He has picked up the *cliche* picture of Mr. Hays, the sort of caricature-stereotype that is produced by routine journalism and headline language.

The columnist from Connecticut would have his readers believe that a Hitlerish Hays stands between the great common people of the box office millions and the screen, forbidding them in their own beloved medium a forum of life, liberty and pursuit of happiness, "with a contempt for the masses and their opinion."

Mr. Hays is no czar, and has never resembled one.

The motion picture industry is the diligent, extravagantly attentive servant of the amusement seeking masses. Mr. Hays serves the industry that serves.

Mr. Hays is, exactly, the head of a trade association which represents as much mutuality as can be contrived between the spectacularly, and often violently, competitive member companies, which include the principal producers and distributors of the American picture industry.

The authority of Mr. Hays is the authority of the members, so far as they delegate authority to him. They are corporations engaged in the making and merchandising of product for profit. They seek to make and sell as many motion pictures to as many patrons for as many dollars as possible.

In this they resemble most other business enterprises.

SUBSTANTIALLY every motion picture, from this group, is made with the hope that it may be sold to everybody. The industry has grown up with that policy. Mass buying power in the expression of the predominantly average traits and interests of the people has created the industry. The showmen of the motion picture business are in fact only the purchasing agents of the masses.

This makes the motion picture industry most immediately sensitive to the common people.

It would be exceedingly strange if it should prove to be true that the motion picture industry in its forty-and-odd years a-growing in the service of the box office majority could be found in fundamental error by such self-appointed attorneys as Mr. Broun.

There would seem to be a considerable probability that most of these academic experts of whom Mr. Broun is representative have it in mind that they would make the screen a forum for their professional complaints and hellraisings.

"Escapist drama" and "the opium of entertainment" are phrases of hissing common to this school of expression.

Not so long ago, Mr. Hays was bold enough to declare that the motion picture does offer escape.

[Continued on following page, bottom of column 1]

This Week

Anti-Trust Suit

The United States Government, through the Department of Justice, on Wednesday filed suit in the federal court for the southern district of New York to obtain a decree in equity ordering the separation of production and exhibition interests and ending block sales. A release by the Department announcing the suit said ". . . Restoration of free enterprise and free competition amongst all branches of the motion picture industry is the primary objective of this proceeding." The Department said that its only course of action was litigation and invited fullest cooperation within the industry. A statement from Will H. Hays said, "The industry welcomes the opportunity for clarification of film trade customs. . . ."

Details of the suit and first reaction of the industry are reported in full on pages 12 *and following.*

Divorcement Ruling

The North Dakota law barring ownership of theatres by distributing companies, sponsored by Allied States Association and commonly called the divorcement law has been ruled constitutional by a federal court in that state. Although the decision will be appealed, probably to the supreme court, the news prompted W. A. Steffes, president of Allied of the Northwest, to comment that similar legislation in the 47 other states would be pressed at the next sessions of their legislatures.

Developments are on page 17.

"IT SEEMS TO ME"

[*Continued from preceding page*]

There is that about the contemporary scene, abroad and at home, and in the unending controversial aspects of most of the products of expression from the press to the WPA theatre, which would suggest that most anyone more than half-witted would properly want escape.

It is unfair and contemptuous of the masses and their opinion that the Brouns and other cultists of the New Deal should demand of the people that their theatre be made a house of controversy, an arena of quarrelsome causes.

The motion picture industry, to be a success, must stay out of trouble with the customers. Mr. Hays is part of the instrumentation by which the industry keeps in focus on its job. He hears from the world and tells his clients—and that's what the columnists call a "czar."

—TERRY RAMSAYE.

Industry Campaign

Within 24 hours after Will H. Hays, president of the Motion Picture Producers and Distributors of America, proposed that advertising be "stepped up" as a means of "bringing us out of this recession," industry leaders met and set up machinery for launching a nationwide advertising campaign to make the public aware of the features which will be offered during the new season. The drive, to be conducted with a budget of more than $500,000, will be undertaken by all three parts of the industry, production, distribution and exhibition. Committees already have been appointed and the campaign is expected to get underway early in September. Mr. Hays suggestion was made last Thursday at the third annual awards luncheon of the Associated Motion Picture Advertisers in New York.

All available details on the campaign are included in a story on page 27.

Otterson Buying

The movement to organize the American distribution and exhibition of "artistic" productions made by French and British producers will be in active operation by September 1st according to Carroll S. Trowbridge who will be in charge of sales and distribution for the new organization headed by John E. Otterson, former president of ERPI.

Mr. Otterson is now in Europe arranging production deals and in a cable to Mr. Trowbridge in New York this week reported the closing of contracts for 25 British and French pictures.

"Viewed nationally," says Mr. Trowbridge, "there is a vast audience of discriminating people in the United States who want this type of entertainment.

"With a supply of such pictures now assured, active negotiations are under way for the establishment of a nationwide chain of theatres," he added.

Succeeds Saperstein

Jack Kirsch, 36, this week was unanimously elected president of Allied Theatres of Illinois to fill the unexpired term of Aaron Saperstein, who died July 10th. The term expires next March. Van Nomikos, acting president, continues as vice-president. Mr. Kirsch said that Allied planned to continue negotiations with the Balaban and Katz circuit on clearance.

Rabbi Abraham Saperstein, 82, father of the late Aaron Saperstein, died in Chicago Tuesday after a long illness.

GN Merger

A plan for merging Grand National with Educational awaits only the formal approval of Educational before it is presented to federal court in Los Angeles under the Grand National 77B reorganization, Edward L. Alperson, co-trustee of Grand National said this week. Earle W. Hammons, president of Educational, is planning to withdraw his company from the short subject production field and enter feature production, it was reported simultaneously. If the merger is completed these features would be released through Grand National, completing the feature schedule of that company.

See page 32.

World's Fair

Although 75,000,000 visitors are expected in New York City drawn by the magnet of the World's Fair, the effect of their impact on film exhibition in the city is open to debate. Most favorable indication, however, is the fact that Chicago theatres in August, 1933, had one million more customers than they had in August of the preceding years.

Lynn Farnol, new advertising and publicity manager of United Artists on page 38 *cites a few conclusions from a survey of the tourist trade in New York which he made while with the advertising agency of Donahue & Coe.*

FOR REFERENCE

Editorial	Page 7
The Hollywood Scene	Page 33
This Week in Pictures	Page 10
Release Chart	Page 73
Managers' Round Table	Page 63
In the Cutting Room	Page 47
Showmen's Reviews	Page 39
Asides and Interludes	Page 37
In the Courts	Page 72
In the Newsreels	Page 56
In British Studios	Page 54
Short Subjects on Broadway	Page 50
Productions in Work	Page 83
What the Picture Did for Me	Page 59
Deaths of the Week	Page 72

Coming Attraction

After sweltering through the doldrums for several months Hollywood production has awakened from a quiescence which had given opportunity if not excuse for loud exhibitor protest and occasional questionable headlines in the lay press and is once more talking and making pictures—big pictures, important pictures. For more than a month now the production pace has reached new highs, not only in actual total of films in work but in the calibre of product. Approximately 75 pictures have been started since June 15th and at no time since then has the number of films in work averaged less than 50. Of these at least 40, based on reasonable expectation derived from story and star material and budget attention, should make commendable showings regardless of competition or changing public taste.

A resume of Hollywood activity and lists of the leaders at each studio start on page 25.

Swedish Films

The committee of the Riksdag, Sweden's Parliament, which has been discussing means for improvement of Swedish cinematographic films, has been studying the possibility of obtaining funds by taxing the profit made by producers of foreign films, says the Motion Picture Division of the Department of Commerce at Washington.

The committee has discussed various other means of giving Swedish film production a more substantial support and the suggestion has been made that the fees received by the Censor Bureau might be used for the giving of prizes to the producers of the best Swedish films. It was also suggested that such films should be exempted from the payment of the usual examination fee.

The report of the committee favored a more rigorous censorship of films since many films portray too high a valuation of luxury and comfort and emphasize the erotic side of life. An investigation was proposed to the end that there should be a more effective use of films in the service of education.

The committee's report was discussed in the Second Chamber of the Riksdag and it was decided to turn down all the suggestions of the committee. It is felt that there is no likelihood of the renewal of the suggestions.

Chicago's Problems

Free bands and free baseball are the latest problems of Chicago's theatre owners, who, hard pressed by the competition, are at a loss for a solution to the 5,000,000 free admissions for the season at the city's nightly concerts and the 7,000 nightly "softball" games that dot the city's vacant lots.

See page 56.

$1,000,000 Expenditure

A $1,000,000 expenditure for the expansion, new construction, and remodeling of properties in Australia is being considered by Twentieth Century-Fox and will depend upon the results of an intensive study of the company's affiliated theatre interests which will be made by Dan Michalove, assistant to S. R. Kent, president. Mr. Michalove will sail on the Mariposa from San Francisco, August 17th and upon his return will report to Mr. Kent and Spyros Skouras, executive of National Theatres which holds a substantial interest in Hoyts circuit and allied groups. Hoyts is the dominant circuit in Australia and National Theatres holds 87 per cent of its common stock and about 10 per cent of the B preference shares.

Warner Profit

A net operating profit of $3,282,765 for the 39 weeks ended May 28, 1938, was reported this week by Warner Brothers coincident with the circulating of reports in Wall Street that the company shortly will announce a plan for refunding $29,412,985 of six per cent convertible debentures due September 1, 1939. The Warner profit for the period compares with $5,561,032 for the same period last year.

The financial news of the week is told on page 34.

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Aviation Coverage

Complete and detailed coverage of the flight around the world in three days and 19 hours made by Howard Hughes, motion picture and oil producer was made available to theatres throughout the world in record time by all five newsreels but they were taken completely by surprise by the feat of Douglas Corrigan who flew from California to New York non-stop and return by way of Dublin, Ireland, leaving the aviation experts astounded and the tabloids dripping of drama. To make up for missing Corrigan's landing-by-mistake in Dublin, the newsreels made plans for shipping pictures of the young flier from England to New York via the first flight of an experimental trans-Atlantic airline, subject, of course, to the vagaries of the weather.

The story of newsreel activity is told on page 31.

Reorganization Plan

The reorganization of RKO moved one step nearer completion this week when George W. Alger, special master, approved, with four amendments, the plan advanced by Atlas Corporation. Mr. Alger termed the report, in the main, fair and equitable and said he would submit his formal report to William Bondy, federal judge, about August 1st. The proponents of the plan, according to Hamilton C. Rickaby, attorney for Atlas, will accept the amendments. Opposition, however, will be voiced by Nathan Rosenberg, attorney for H. Cassell and Company, independent debenture holders. The week also brought the signing of the Federal government's petition to intervene and become a party to the presentation of evidence and argument on the constitutionality of Section 77B of the Bankruptcy Act.

Details are on page 57.

Schenck and Budgets

Joseph M. Schenck, chairman of the board of directors of Twentieth Century-Fox, said in London Monday that he has no objection whatever to spending £150,000 (about $750,000) on a British picture if the result can profit the American and British markets. He said he was interested in having Marie Tempest star in "Old Folks at Home," to be produced in England. He said his company will not set up its own studios in England as long as there is space available to rent.

Mr. Schenck was scheduled to meet Darryl F. Zanuck, vice-president in charge of production who is vacationing, in Paris Wednesday.

This Week



ARTHUR H. SULZBERGER, publisher of the New York Times, *on vacation from journalistic cares but not from journalistic curiosity, looks into the film industry while in Hollywood, turning for information to a fertile news source, Samuel Goldwyn, shown with him, above, as his host at the Goldwyn studio.*



Charles H. Core, above with director Richard Wallace, visits the Selznick International lot in Hollywood while on vacation from his United Artists managership in the Philippine Islands where, he says, there is no recession, no double bill problem, and only the task of playing to audiences whose tastes do not differ greatly from those to be found in any small town in America.



George Weeks, Monogram general sales manager, presents a certificate of stock ownership in the company, a prize in a playdate drive, to A. M. Goldstein of the Seattle exchange. Standing, left to right, Ray Olmstead, Los Angeles; Mr. Weeks; Josephine Mondre, cashier; Lucille Auernheimer, clerk; Al Harris, booker; Jean Janish, stenographer; Art Huot, salesman, and Cecil Farnes, Portland manager.



Charles Hayward, center left, manager of the Fox California theatre in San Jose, meets Les Peterson and Robert Young on a visit to the Metro-Goldwyn-Mayer set where "It's Now or Never" is being filmed.



W. A. Steffes, president of Allied States Association of Theatre Owners of the Northwest, whose comment on the news that the North Dakota theatre divorcement law had been declared valid by the court in that state was that similar bills will be pressed in the 47 other states at the next sessions of their legislatures.

In Pictures



Charles Kurtzman, former manager of the Capitol theatre, Washington, D. C., and now directing operations at Loew's Penn in Pittsburgh, with Howard Burkhardt, his successor in Washington, at a testimonial party given by Mr. Kurtzman by the Washington Variety Club. Mr. Burkhardt was shifted to the capital from the Loew theatre in Providence, R. I.



A rare piece of art thrown up from the foaming stream of pictorial Hollywoodiana is the sample above because it was photographed not in Hollywood but in the east, at the Eastern Service Studios, Long Island. Milton Schwarzwald, left, discusses, across pretty Virginia Verrill, his forthcoming series of 13 Nu-Atlas musical shorts with Harry Michalson, short subject sales manager for RKO, the Nu-Atlas releasing outlet.

Members of the United Artists British and European sales organizations, below, during an interlude in the company's English and continental sales conference in London visit Denham where they watched Alexander Korda's "Prison Without Bars" in production.



Harold Lloyd arrives in New York for conferences, interviews and the opening of "Professor Beware" at the Paramount.

Benny Goodman, one of the foci of the present attention to swing music, and Edwin H. Morris, right, vice-president and general manager of Music Publishers Holding Corporation, sail for Europe on the Normandie.



U. S. SUES MAJORS TO DIVORCE EXHIBITION AND END BLOCK SALES

The skyline of lower New York was lost in clouds of a heavy summer rain on Wednesday morning, and throngs were scurrying officeward out of the subway kiosks off Foley Square. It was nine by the clock when a Yellow taxicab drove up to the two-block wide United States Courthouse and deposited its passenger, a medium-sized, somewhat stock person of marked Western appearance.

He took the granite steps two at a time, brief case in hand, to the revolving door that stands in deadcenter of the impressively long whitestone pillars that run up the front of the Courthouse. On in to the elevator he went to the third floor, and to the office of John Harlan Amen, Chief of the Anti Trust Division in New York for the United States Department of Justice.

The Westerner — he hails from Wyoming—was Thurman Arnold, former professor of law at Yale, and now national chief of the Justice Department's anti trust prosecutions. Mr. Arnold had come fresh from a night in an uptown hotel, where he had checked in the afternoon before from his office in Washington.

There was a rustling of foolscap papers in the Courthouse office of Mr. Amen, and Lamar Hardy, the United States District Attorney for New York affixed his signature, penning the name directly under that of Homer Cummings, who, the day before, in Washington, had affixed his name and the seal of his office of the United States Attorney General.

Mr. Arnold chatted for an hour with Mr. Hardy and Mr. Amen, and then sent for Paul Williams, special and private assistant to the U. S. Attorney General. To him he entrusted the papers, and with the documents Mr. Williams walked up three flights to the sixth floor office of the Chief Clerk of the Federal Court for the Southern District of New York. It was exactly 10:15 in the morning when Mr. Williams placed in the hands of the Clerk, in the name of the United States Government, a bill of complaint in equity charging the eight large motion picture corporations, 24 of their subsidiary and associated companies and 133 of their officers, executives, board members and financial associates with jointly and severally violating the Sherman Anti Trust Act.

After the action had been filed, Henry W. Goddard, Federal District Judge, signed an order for service of subpoenas on all defendants, corporate and individual, for appearance in court within 20 days, indicating that the Government intends to proceed promptly.

The lengthy bill of complaint, which had been in the process of writing for weeks in the Justice Department in Washington, named the following "Big Eight" defendants: Columbia Pictures Corporation; Loew's, Inc.; Paramount Pictures, Inc.; Radio-Keith-Orpheum Corporation; Twentieth Century-Fox Film Corporation; United Artists Corporation; Universal Pictures Company, Inc., and Warner Brothers Pictures, Inc.

The government would divest Loew's and RKO of their production and distribution activities, and divorce the other six corporations from exhibition. The contention is that Loew's and RKO were primarily exhibitors.

And so, the Administration moved into the newest phase of its regulative attentions to the motion picture industry which began with the Blue Eagling of the days of the National Recovery Administration and its codes.

The government's pronouncements came in two documents. The first was the bill of complaint in the suit, making charges. The second was a public statement from the Department of Justice which assumed as proved, before trial, the contentions of the complaint and proceeded to indicate what the government would have done.

The statement of the Department of Justice contained a casual reference to consent decrees, and it implied, in passing, contingent possibilities of criminal action and "additional legislation."

In mid-afternoon a statement issued from the Motion Picture Producers and Distributors of America, Inc., under the heading: "Industry Welcomes Opportunity for Clarification of Film Trade Customs, says Will H. Hays."

Motion picture securities on the New York market sold off on the news with recessions ranging from fractions to a drop of 10 points on Paramount preferred.

In Washington it was indicated that the immediate cause of action was in the accumulation of complaints from independent exhibitors concerning tactics of circuit competitors affiliated with the major companies.

The fact has been generally known that secret operatives of the Department of Justice, and some not working so secretively, have been out in the field nearly two years investigating the independents' complaints and gathering information which undoubtedly will be used in the presentation of the government's case. There was hardly an exhibition office in the land whose books and/or records had not been subject to the probings of the investigators.

"It is the belief of the Department of Justice that certain rearrangements must be made in the moving picture industry in order to maintain competitive conditions in the future," it was declared in a formal statement issued by the Department, after initiation of the proceeding. "Those rearrangements require a more constructive effort than mere prosecution for past practices. The aim of the civil suit which is now instituted is to accomplish those arrangements under the guidance of the court. In the opinion of the Department, this can only be done by proceedings before a judicial tribunal."

The Department of Justice declared it was interested on its own initiative "because the motion picture business is not a private affair, but a matter of vital concern not only to those immediately engaged in the industry but to 85 to 90 million people who attend the pictures every week."

The Department charges that the "finer theatres and theatre chains are now dominated by five of the major companies"—Paramount, Loews, RKO, Warner Brothers, and Twentieth Century-Fox, and that these companies, together with the three other majors, United Artists, Columbia and Universal, control about 65 per cent of all pictures produced "from the selection of the story to the final showing at the theatre," and that "from 80 to 90 per cent of the quality feature films upon which exhibitors are dependent for the successful operation of their the-

FILM STOCKS SELL OFF ON TRUST CASE NEWS

Motion picture securities on the New York Stock Exchange and Curb Market sold off Wednesday on news of the Government's anti-trust case against the eight major companies, with recessions ranging from 25 cents per share on Eastman Kodak and RKO to $10 per share on Paramount preferred. Opening and closing prices and net change for the day were as follows:

New York Stock Exchange

STOCK	OPEN	CLOSE	NET CHANGE
Columbia	16	15	— 1
Cons.	1 5/8	1 5/8	....
Cons. pfd.	7 3/4	7 3/4	....
East. K.	179	178 3/4	— 1/4
Gen. Thea.	16 3/8	14 3/4	— 1 5/8
Loew's	55 5/8	52 1/4	— 3 3/8
Loew's pfd.	107	106 5/8	— 3/8
Para.	13 1/8	11 3/8	— 1 3/4
Para. 1st pfd.	100	90	—10
Para. 2nd pfd.	13 1/8	11 1/4	— 1 3/4
Pathe	8 3/8	7 3/4	— 5/8
RKO	3 1/2	3 1/4	— 1/4
20th Cent.-Fox	26 1/2	24 3/8	— 2 1/8
20th Cent.-Fox pfd.	36 1/2	35	— 1 1/2
Warner	7 7/8	6 7/8	— 1
Warner pfd.	41	38 5/8	— 2 3/8

New York Curb Market

STOCK	OPEN	CLOSE	NET CHANGE
Grand Nat.	7/16	7/16	....
Monogram	2 7/8	2 7/8	....
Sonotone	1 3/4	1 3/4	....
Technicolor	22 5/8	22 7/8	+ 1/4
Trans-Lux	2 1/4	2 1/4	....
Univ. Corp.	2 1/2	2 1/2	....

U.S. SAYS AIM IS 'RESTORATION'

atres are produced or distributed by the eight major companies."

The Department charges that while there are enough independents to furnish the basis for "substantial competition" with the majors' theatres, the independents are prevented from competing because product is not made accessible to them, "regardless of the price which the independent be willing to pay for the film."

"Special types of contract and contract modifications" are other independent handicaps cited, and "The independent is also subject to numerous oppressive discriminations such as block booking, full-line forcing, the imposition of preferred playing time and high rentals."

Besides driving independent exhibitors out of business, the majors are charged by the government with preventing any new competition from entering the business, preventing independent producers from finding a satisfactory market for their films, and "There is no opportunity for new forms of artistic expression which are not approved by those in control of the major companies, even though there exist communities which would support them."

The Department of Justice let it be known that it "believes the equity suit to be a more equitable step than the institution of a general criminal proceeding," but, it was pointed out, "specific violations with respect to which these equitable considerations do not apply are not thus protected."

Primary objective of the Government, it was announced, is the "Restoration of free enterprise and open competition amongst all branches of the motion picture industry.

"To this end, and as a first step, a separation of production and exhibition interest is sought in order that all motion picture theatres shall be free from the domination and control of any producer or any group of producers, and shall be immediately responsive and responsible to the tastes and demands of their respective patrons. Freed from producer control, it is hoped that the theatres of the country will become a free, open and untrammeled market to which all producers may have access for the distribution and licensing of films based upon merit. Exhibitors likewise will have access to all available motion picture products in accordance with their respective ability to pay for and utilize that product.

"Permanent injunctions to restrain all discriminatory practices against independent producers and exhibitors are also sought," it was said, on the belief "that the public interest will be served by restoring free enterprise to an industry which affects so vitally the welfare and morals of large sections of our citizenship."

Government Explains Film Trust Case

At 12 o'clock noon on Wednesday, an hour and a half after it filed its bill of complaint trust action against the eight major companies, the Department of Justice issued the following publicity release:

In accordance with its previously announced policy of making public the grounds for each important proceeding instituted, the Department of Justice today issued the following statement:

INTRODUCTORY STATEMENT

A petition in equity was filed today in the District Court of the United States for the Southern District of New York against the major motion picture companies, their associated and subsidiary companies and numerous individuals connected with the industry. The petition was filed under the Sherman Antitrust Act and it alleges that the defendants jointly and severally violated the Act.

The policy of issuing statements in connection with antitrust proceedings is relatively new. If this policy is to be effective, it must be clearly understood. At the outset, therefore, we will outline the general purpose which this policy seeks to serve and to which this particular statement seeks to conform.

These statements issued by the Department are not ordinary press releases. They are intended (1) to guide business men who seek information on the probable policy and action of this Department in other cases where the circumstances are similar; (2) to aid the Department in formulating a consistent antitrust policy; (3) to serve as a warning to those contemplating similar practices; and (4) to bring to the attention of Congress certain aspects of a total factual situation which may need considrration in connection with further legislation.

At the outset of this statement, it is well to clarify the two objectives which an antitrust proceeding involving a great industry and affecting millions of people can serve. First, it may act as a deterrent to practices leading to restraint of trade and monopoly control. This is a police function. Second, it may provide a means of maintaining competitive conditions in the future and make violations less likely. This is a constructive aim requiring cooperation on the part of the industry.

" . . . the problem of reckless driving is solved in two ways: first, by arrests and prosecutions instituted by traffic policemen, and, second, by rules of the road formulated by persons who are surveying the whole problem. . . . "

—says Department of Justice.

To use an analogy, the problem of reckless driving is solved in two ways: first, by arrests and prosecutions instituted by traffic policemen; and second, by rules of the road formulated by persons who are surveying the whole problem.

It is the belief of the Department of Justice that certain rearrangements must be made in the moving picture industry in order to maintain competitive conditions in the future. Those rearrangements require a more constructive effort than mere prosecution for past practices. The aim of the civil suit which is now instituted is to accomplish those arrangements under the guidance of the court.

In the opinion of the Department, this can only be done by proceedings before a judicial tribunal. In the past it was the custom of business men to seek from the Department some vague form of approval for their plans of operation which involved antitrust questions. That practice is now generally discredited. It put the Department in a position of acquiescence in practices the evil result of which could not be foreseen at the private conferences with representatives of the industry. The truth is that without a judicial proceeding the Department is not in a position to inform the industry of what arrangements it will accept. The law contemplates that the Department must work with the courts and that it must not bind itself in any way except by a public proceeding in court. The Department can only talk through the medium of complaints filed in court and applications for relief addressed to the court. No situation can ever become crystallized without this form of proceeding. Approval voiced by individual representatives of the Department in private conference cannot be binding on the Department or create immunity from prosecution. Such approval clarifies nothing and it lacks the sanction of public confidence. It does not provide Congress with a guide for amending the laws, where they are achieving an uneconomic result.

The constructive task of the Department of Justice, therefore, may only be accomplished through judicial proceedings which enable the Department to state its objectives in such a way that its policy may be examined by the court with reference to existing law and changed by the legislature if the existing law does not present an economic solution of the problem. This method of action through judicial proceedings furnishes the only path to constructive achievement. **Under this policy, a law suit should be considered as the beginning of cooperation between the courts, the legislature, the Department of Justice and the industry to achieve a common end.** The Department's position can be openly stated in court. Any negotiations for settlement that the parties may undertake are conducted with reference to particular charges. **If any settlement is reached by way of consent decree, or otherwise, it is subject to judicial approval and a full public explanation.**

In order to facilitate these ends, it is necessary to put each suit in its proper setting by statements such as the one which follows. Such a statement is intended to go beyond the issues of the suit and survey the general problem of which the suit is a part. **Its purpose is to open the door to constructive proposals at any stage of antitrust litigation, whether directed to the courts under present provisions of law or to the recommendation of additional legislation.**

With the above statement of general antitrust policy in mind, we may proceed to consider the particular problems of the motion picture industry which give rise to the necessity for this suit.

I. ECONOMIC CONDITIONS IN THE INDUSTRY WHICH CREATE MONOPOLISTIC CONTROL

Reasons that led Department to make investigation. The investigation by the Department of Justice was made in response to numerous complaints by independent producers, distributors, and exhibitors and by the theatre-going public. Independent companies complained that the defendants were threatening their complete exclusion from the business. The Department of Justice was interested on its own initiative because the motion picture business is not a private affair, but a matter of vital concern not only to those immediately engaged in the industry but to 85 to 90 million people who attend the picture theatres every week. The industry has previously had the attention of the Department and cases involving various features of the business have been adjudicated.*

Parties Defendant

The defendants named in the petition are the eight major motion picture companies, viz., Paramount Pictures, Inc., Loew's, Incorporated, Irving Trust Company, New York, New York, as Trustee in Bankruptcy for Radio-Keith-Orpheum Corporation, Warner Bros. Pictures, Inc., Twentieth Century-Fox Film Corpora-

(*Continued on following page, column* 1)

*Compare, among others, *Paramount Famous Lasky Corporation v. U. S.*, 282 U. S. 30; *United States v. First National Pictures*, 282 U. S. 44.

'DOMINATION' OF MAJORS ATTACKED

(*Continued from preceding page*)

tion, Columbia Pictures Corporation, Universal Corporation and United Artists Corporation, 25 subsidiary or associated corporations and 132 individuals, officers or directors of the corporate defendants.

Producer-Exhibitor Combinations

The public theatres constitute the only market for the commercial distribution of motion picture films. The finer theatres and theatre chains are now dominated by five of the major companies, Paramount Pictures, Inc., Loew's, Incorporated, Radio-Keith-Orpheum Corporation, Warner Bros. Pictures, Inc., and Twentieth Century-Fox Film Corporation. These companies, together with the three other major companies, United Artists, Columbia Pictures Corporation and Universal Corporation, control about 65% of all pictures produced from the selection of the story to the final showing at the theatre.

The actual control of product is even greater than would appear from this figure, because from 80 to 90% of the quality feature films upon which exhibitors are dependent for the successful operation of their theatres are produced or distributed by the eight major companies.

The evils of the producer-exhibitor control were summarized by Mr. Adolph Zukor, now chairman of the board of directors of the defendant Paramount Pictures, Inc., in a statement published in 1918 in which he predicted exactly what has happened since that day:

"The evil of producing and exhibiting coalitions is one of the gravest perils that has ever confronted the motion picture industry. For some time past this condition has been developing and now threatens to halt the industry's progress, if indeed it does not set it back beyond the point at which it first took its place among the organized industrials of the day. It has been permitted to develop this far because no one individual, either producer or exhibitor, has dared face the facts himself, and compel other producers and exhibitors to face them with him.

* * *

"We should all realize that the most effective way to develop the industry to its largest capacity is to maintain a broad open field of endeavor in its every branch. The exhibitors now enjoy the advantage of having the choice of several well-established feature programs from which they can select any range of subjects suitable to their individual requirements. Also because these producing firms are well established they are in a position to produce pictures far ahead of release date, giving the exhibitor an added advantage in being able to arrange his bookings far in advance, and therefore avail himself of a careful selection of subjects. The producers, in feeling that they have all the exhibitors in the country as prospective customers, are encouraged to make greater efforts and expend bigger sums for their productions and equipment. On the other hand, the exhibitors, in keeping all their lines open, have the choice of all the production on the market. In this manner the business opportunities of both factors are unrestricted and permissible of any possible expansion. The moment exhibitors limit the market of producers, or the producers limit the buying opportunities of the exhibitor, the business is retarded and its growth is stunted.

* * *

"If the business is to progress it must advance upon the basis of free and unhampered selection of product for exhibitors, large and small, and the exhibitors alone can cure this evil by

(*Continued on following page, column 3*)

Government Names Eight Corporations, 24 Subsidiaries and 133 Individuals

The petition in equity filed Wednesday in the District Court of the United States for the Southern District of New York by the United States Department of Justice, under the Sherman Antitrust Act, named the eight large corporations, 24 of their associated and subsidiary companies and 133 individuals who are officers, executives, directors, financiers, or are otherwise associated with them. The complete list of defendants, to all of whom subpoenas have been issued, follows:

Columbia Pictures Corporation

Subsidiaries and Associated Companies:

Columbia Pictures of California.
Screen Gems.
Columbia Pictures of Louisiana.
Columbia Pictures Distributing Company.

Officers and Directors:

Harry Cohn, President and Board Member.
Jack Cohn, Vice-President and Board Member.
Abraham Schneider, Treasurer and Board Member.
Charles Schwartz, Secretary and Board Member.
Abraham Montague, General Sales Manager.
Saul Bornstein, Board Member.
Jack Kerner, Board Member.
Leo M. Vlancke, Board Member.
Mendel B. Silberberg
William S. Holman
Charles B. Mintz
George Winkler
Theodore J. Elias

▽

Loew's, Inc.

Subsidiaries and Associated Companies:

Metro-Goldwyn-Mayer Corporation.
Metro-Goldwyn-Mayer Distributing Corporation of Texas.

Officers and Directors:

Nicholas M. Schenck, President and Board Member.
Arthur M. Loew, First Vice-President.
J. Robert Rubin, Vice-President and Board Member.
Edward A. Schiller, Vice-President.
Edgar J. Mannix, Vice-President.
Al Lichtman, Vice-President and Board Member.
Sam Katz, Vice-President.
David Bernstein, Vice-President, Treasurer and Board Member.
Leopold Friedman, Secretary and Board Member.
Louis B. Mayer, General Production Executive.
William F. Rodgers, General Manager of Sales and Distribution.
Isidore Frey, Assistant Secretary and Board Member.
Charles C. Moskowitz, Assistant Treasurer and Board Member.
Harry Rapf, Executive Producer.
John R. Hazel, Board Member.
William A. Phillips, Board Member.
George N. Armsby, Board Member.
William A. Parker, Board Member.

Paramount Pictures, Inc.

Subsidiaries and Associated Companies:

Paramount Pictures Distributing Company.
Paramount News.

Officers and Directors:

Barney Balaban, President and Member of the Board.
Adolph Zukor, Chairman of the Board.
Neil F. Agnew, Vice-President and General Sales Manager, and Board Member.
Y. Frank Freeman, Vice-President and Board Member.
Henry Herzbrun, Vice-President.
John W. Hicks, Jr., Vice-President and General Foreign Manager.
Austin C. Keough, Vice-President, Secretary and Board Member.
Walter B. Cokell, Treasurer.
Stanton Griffis, Chairman of the Executive Committee and Board Member.
Stephen Callaghan, Board Member.
Duncan C. Harris, Board Member.
John D. Hertz, Board Member.
Harry O. King
Charles A. McCulloch
Harvey D. Gibson, Board Member.
A. Conger Goodyear, Board Member.
Earl I. McClintock, Board Member.
Maurice Newton, Board Member.
Norman Collyer, Assistant Secretary.
Harold O. Fortington.
Ernest V. Richards, Jr., Board Member.

▽

Radio-Keith-Orpheum Corporation

Subsidiaries and Associated Companies:

RKO Radio Pictures, Inc.
Keith-Albee-Orpheum Corporation.
Pathe News
Van Beuren Corporation.
RKO Proctor Corporation.
RKO Midwest Corporation.

Officers and Directors:

Leo Spitz, President and Chairman of the Board.
Ned E. Depinet, Vice-President and General Distribution Executive.
William Mallard, Secretary, Vice-President and General Counsel.
William H. Clark, Treasurer.
Jules Levy, General Sales Manager.
George N. Armsby, Board Member.
Cornelius N. Bliss, Board Member.
Maurice Goodman, Board Member.
James G. Harbord, Board Member.
Edward W. Harden, Board Member.
De Witt Millhauser, Board Member.

[Names continued on opposite page]

'DIVISION OF TERRITORY' CHARGED

Companies and Individuals Cited in Federal Action . . . [Continued]

David Sarnoff, Board Member.
Frederick Strauss
Lunsford P. Yandell, Board Member.
Courtland Smith, former head of RKO Pathe News.
Merlin H. Aylesworth, former head of RKO.
Malcolm Kingsberg
Leon Goldberg

▽

Twentieth Century-Fox Film Corporation

Subsidiaries and Associated Companies:

Movietonews.
Twentieth Century-Fox Corporation of Texas.
Twentieth Century-Fox Distributing Corporation.
National Theatres Corporation.
Chase National Bank.

Officers and Directors:

Joseph M. Schenck, Chairman of the Board.
Sidney R. Kent, President, and Board Member.
William C. Michel, Executive Vice-President, and Board Member.
Darryl F. Zanuck, Vice-President.
Felix A. Jenkins, Secretary, and Board Member.
Sidney Towell, Treasurer, and Member of the Board.
William Goetz, Vice-President.
H. Donald Campbell, Board Member.
John R. Dillon, Board Member.
William P. Philips, Board Member.
Herman G. Place, Board Member.
Seton Porter, Board Member.
Daniel O. Hastings, Board Member.
Truman H. Talley, General Manager of Fox Movietonews.
Spyros P. Skouras, General Manager of Fox Theatres.
A. S. Gambee
H. C. Fox
John P. Edmondson
Herman Wobber, General Manager of Distribution.

▽

United Artists Corporation

Officers and Directors:

Attilio H. Giannini, former President, and Chairman of the Board.
George J. Schaefer, Vice-President, General Manager in Charge of Distribution, Executive Committee Member.
Harry D. Buckley, Executive Committee Member.
Arthur W. Kelly, Vice-President, and Executive Committee Member.
Lloyd Wright, Secretary.
Harry J. Muller, Executive Committee Member.
Mary Pickford, Board Member.
Douglas Fairbanks, Board Member, and Executive Producer.
Charles Chaplin, Board Member.
Dennis F. O'Brien, Vice-President, and Board Member.
Edward C. Raftery, Assistant Secretary, and Board Member.
Samuel Goldwyn, Board Member, and Executive Producer.

▽

Universal Pictures Company, Inc.

Subsidiaries and Associated Companies:

Universal Film Exchanges.
Big U Film Exchange.

Officers and Directors:

J. Cheever Cowdin, Chairman of the Board.
Charles R. Rogers, former Executive Vice-President, and Board Member.
Samuel Machnovitch, Treasurer.
James P. Normanly, Vice-President.
Nathan J. Blumberg, President, and Board Member.
Peyton Gibson, Secretary.
Paul G. Brown, Board Member.
William Freiday, Board Member.
Daniel C. Collins, Board Member.
Ottavio Prochet, Board Member.
Adolph Ramish
Budd Rogers, Board Member.
Daniel M. Shaeffer, Board Member.
Willis H. Taylor, Jr., Board Member.
Matthew Fox, Vice-President.
William A. Scully, Vice-President.
Joseph H. Seidelman, Vice-President.

▽

Warner Brothers Pictures, Inc.

Subsidiaries and Associated Companies:

Vitagraph.
Vitaphone Corporation.
Warner Brothers Circuit Management Corporation.

Officers and Directors:

Harry M. Warner, President, and Board Member.
Albert Warner, Vice-President, and Board Member.
Jack L. Warner, Vice-President, and Board Member.
Sam E. Morris, Vice-President, and Board Member.
Herman Starr, Vice-President.
Stanleigh P. Friedman, Vice-President, and Board Member.
Robert W. Perkins, Secretary, and Board Member.
Joseph Bernhard, Board Member.
Gradwell L. Sears, General Sales Manager.
Samuel Carlisle, Assistant Treasurer, Comptroller, and Board Member.
Waddill Catchings, Board Member.
Charles S. Guggenheimer, Member of the Board.
Morris Wolf, Board Member.
S. Charles Einfeld, Director of Publicity and Advertising.
W. Steward McDonald, Assistant Treasurer.

(*Continued from preceding page, column* 1)

a resolute refusal to be drawn into any allied scheme, even if the results promised are of temporary benefit to themselves."

* * *

Absence of Competition Between Major Companies

In acquiring theatres and chains of theatres, the major companies have not occupied, to any great extent, the same territory. Indeed, there appears to be a virtual division of territory. Operating in their separate divisions of territory, the theatres of each major company afford a market for the pictures produced by the others. As the aggregate annual production of the major companies is sufficient to fill comfortably the theatre programs of their respective theatre, outside pictures are put under an impossible handicap. So effective is the combination that these companies in the production of pictures have pooled their most valuable assets and made them available to each other. These assets consist of stars and feature players of known drawing power, as well as directors, technicians and physical properties such as sets and scenes. Seldom are these facilities made available to independent producers.

Suppression of Independent Theatres

So far as ownersip is concerned, there are enough independent theatres to furnish the basis for substantial competition with the theatres controlled by the major companies. This competition, however, is prevented by the major companies by denying to independents equal access to the films distributed by them. A theatre affiliated with a major company is given first access to the product of all the major companies before the independent is permitted to exhibit it on any terms. Thus, in a territory where an independent exhibitor is in competition with a theatre affiliated with a major producer, he may not be able to obtain first-run pictures. He must wait until the affiliated theatre has exhibited the choice films. This is true regardless of the price which the independent might be willing to pay for the film. This is not the only handicap. There are special types of contracts and contract modifications, including various possible reductions in film rentals where pictures turn out to be unpopular, which are given to the affiliated theatre. The independent theatre is denied such contracts.

The independent theatre is also subject to numerous oppressive discriminations such as block booking, full line forcing, the imposition of preferred playing time, and high rentals.

The control of the finer theatres by the five major producer-exhibitors has given them the actual power to exclude other producers from these markets. This in the judgment of the Department constitutes monopolistic power forbidden by the Sherman Act.

This monopolistic power has a tendency to drive independent theatres out of the business or to compel them to sell to the producer-owned theatre chains on the latters' terms.

Growth of Combination During Last Twenty Years

In the early days of the industry, the three branches of production, distribution and exhibition were to a large extent operated separately. A struggle for industry control developed between producers and exhibitors, as a result of which some producers entered the exhibition field—as in the case of the defendants Paramount Pictures, Inc., and Warner Bros. Pic-

(*Continued on following page, column* 1)

SAYS 'CONTROL' IS UP TO COURTS

(*Continued from preceding page, column 3*)
tures, Inc.—and some exhibitors entered the production field, as in the case of Loew's, Incorporated. In 1919, the very next year after issuing his prophetic statement of the evils expected from such a combination, Adolph Zukor, then a leading producer, determined to enter the exhibition field. He moved swiftly.

Other companies moved to keep up with him. The period of the 1920's became one of constant and aggressive acquisition of independent theatres by major companies. That struggle has resulted in domination and control of the best motion picture theatres on a nationwide scale by the major companies.

Economic Effects of Combination

The correctness of any view of the economic effects of the control described above must of course be subject to proof. The legality of the methods of control must be determined by the courts. In order, however, to make its policy in bringing this suit intelligible, it is necessary that the Department state what it believes to be the broad economic effects of the present methods and practices of the industry. These may be summarized as follows:

1. Independently-owned theatres are being driven out of business because of the onerous and discriminatory conditions not only on the rental of film but with respect to other trade practices. At the present rate at which independently-owned theatres are being driven to financial failure, it will only be a question of a short time before there are no independents left in the field.

2. New competitors who attempt to enter the field of motion picture exhibition find it almost impossible to secure film for exhibition on any reasonable and non-discriminatory basis. The result is that there is practically no effective new competition.

3. Those independently-owned theatres that have managed to date to survive are compelled, in order to get pictures, to operate under terms which leave them very little freedom in the selection of film and in the management of their own business.

4. Independent producers find it practically impossible to secure a satisfactory market for their film because of the domination by the major companies over the exhibition houses. These independent producers are up against an almost hopeless bargaining disadvantage in securing markets for their film in exhibition houses that are controlled by the major producers with whom the independent producers are trying to compete.

5. New capital investment in the motion picture business is discouraged because of the great difficulty of competing on a fair basis with the major companies, either in production or exhibition, so long as the major companies control the principal markets for film.

6. Theatre patrons in any given community are not given an opportunity to exercise choice as to the type of pictures they desire to see. Under present conditions it is impossible for community taste to find expression through a locally-owned theatre free to bargain for the type of films its patrons wish. As matters now stand, each community is regimented into accepting the kind of picture which will make the most profits on a nation-wide scale.

7. There is no opportunity for new forms of artistic expression which are not approved by those in control of the major companies, even

(*Continued on opposite page, column 1*)

"Industry Welcomes Opportunity For Clarification," Says Hays

The Motion Picture Producers and Distributors of America, from headquarters in New York, issued the following statement Wednesday afternoon on the trust suit filed by the government against the eight major companies, and others:

"Commenting on the civil suit brought by the Department of Justice to explore certain procedures and customs in the motion picture industry, Will H. Hays, President of the Motion Picture Producers and Distributors of America, said today:

"'Motion picture producers, wholesale distributors and leading exhibitors of the nation will generally welcome the prospect of a comprehensive, fair and conclusive endeavor to clarify the application of existing laws to the trade customs inherent in the development of the motion picture industry. The entire matter is being approached in that spirit through which beneficial results can come to all concerned. Courts clarify and explain the meaning of law. Such a suit as this can do just that.

"'The trade customs of the industry were born and have developed under unique and peculiar necessities never before encountered in commerce or law. Yet the existing structure of production, distribution and exhibition of motion pictures has brought to the theatre the greatest classics of literature, history, drama and music at a price that has commanded a universal audience even during the darkest days of depression.

Calls Relationship Best Ever

"'The relationship between producers and consumers of motion picture entertainment is better today than ever before. The millions who comprise the motion picture audience feel a definite sense of partnership with the industry and an appreciation of the progress and the quality of entertainment shown on the screen. Such values should not be impaired.

"'American motion pictures with world-wide audiences are ambassadors of good will. They occupy about 75 per cent of the screen time of the world in spite of quotas, embargoes and other foreign trade restrictions through a system by which an art industry has been created and is operating in a manner that transcends all barriers of language and geography. This world significance of the American motion picture depends upon the stability and efficiency of that industry. In all of its world-wide relations the American motion picture industry has found its government to be helpful and understanding in every respect.

"'On the economic side, an industry starting a few years ago with nothing, now normally employs more than 280,000 people, keeps 17,500 theatres in more than 9,000 cities and towns in the United States alone in regular operation, produces $1,000,000,000 worth of business in the local communities and pays to the Federal Government about $100,000,000 a year in taxes. It has pioneered in a labor policy which has kept wages high, working conditions much above the average, and the industry relatively free from unfortunate labor disturbances.

"'It is hoped that judicial clarification will dispel the fog of uncertainty with regard to some customs which have grown up in the industry. Pictures, like other dramatic entertainment, must be created, not manufactured. Pictures go on tour, as does a road company, each in a definite theatre first, for a specified period and within a given territory to draw upon. This explains the well-known trade expressions of first-runs, clearance and zoning. Yet so finely adjusted is the system that the most expensive production of the year is available in time to the smallest theatres in the land for the lowest possible admission price.

Supply of Product Vital

"'Not merely the methods but much of the structure of the industry is the result of necessity. The assurance of a continuous supply of product and the regular service of entertainment is vital to the very existence of the theatre. Thus it was that the processes of integration began that have brought the well-established units which today are such important and useful factors.

"'In this industry the advantages of big business and little business supplement each other through the joint efforts of the great units making and distributing the greater pictures and the smallest theatres exhibiting them in every hamlet in the country.

"'In this great field the keenest competition always is the order of the day. With every studio competing to produce the best entertainment, every distributor competing for sales, and every theatre competing for the best film product involving 12,000,000 individual transactions every year, the problems of trade relations have grown with the growth of the industry. This industry has not shirked its responsibility for the solution of these problems. A committee of leading producers and distributors is now engaged in considering readjustments in the intricate machinery of this business to the end that it may even better serve the public interest.

Calls Self-Regulation Solution

"'The real customers of the industry—a potential motion picture public in the United States of approximately 110,000,000 people—are interested primarily in the entertainment and social values of the screen brought to them at prices to meet everyone's pocketbook. The middlemen of the industry, the wholesale distributors and the retail exhibitors have seen in self-regulation, rather than in legislation, the final solution of the trade problems peculiar to the business. If the present action instituted by the Department of Justice, in civil proceedings, clarifies the law applicable to the complex business operations of the motion picture industry it should promote the further progress of the screen.'"

'DIVORCE' IS CALLED PRIMARY END

(*Continued from preceding page, column* 1)

though there exist communities which would support them.

II. REASONS FOR PROCEEDING IN EQUITY

The petition in equity which has now been filed comes as a result of an investigation conducted by the Department and its observation of the operation of the motion picture industry over a period of years. The Department has concluded after long and careful study that free competition in the industry (both in production and exhibition) ought to be restored and that the most direct course to that end is to divorce the business of production and distribution from that of exhibition. Such a result can be accomplished only through an equity decree which will require the major companies to divest themselves either of their ownership of theatres or of production and distribution facilities. One reason for determining to proceed first in equity rather than criminally is, therefore, the fact that only an equity decree can accomplish the result which the Department believes to be essential.

A further reason for instituting equity rather than criminal proceedings at this time should be noted. In the course of its study of the motion picture industry the Department attempted, through the voluntary cooperation of the major producers, to adjust the difficulties of independent exhibitors who brought their problems to the Department and who consented to such a course. The Department believes that in the light of its dealings with the industry in the past, it would be inequitable to institute a general criminal proceeding relating to the general subject matter of this suit. Specific violations with respect to which these equitable considerations do not apply are of course not covered by this statement.

III. ECONOMIC RESULTS TO BE ANTICIPATED FROM THE PRESENT ACTION

Restoration of Competition Is Primary Aim

Restoration of free enterprise and open competition amongst all branches of the motion picture industry is the primary objective of this proceeding. To this end, and as a first step, a separation of production and exhibition interest is sought in order that all motion picture theatres shall be free from the domination and control of any producer or any group of producers, and shall be immediately responsive and responsible to the tastes and demands of their respective patrons. Freed from producer control, it is hoped that the theatres of the country will become a free, open and untrammeled market to which all producers may have access for the distribution and licensing of films based upon merit. Exhibitors likewise will have access to all available motion picture products in accordance with their respective abilities to pay for and utilize that product.

Permanent injunctions to restrain all discriminatory practices against independent producers and exhibitors are also sought. It is firmly believed that the public interest will be served by restoring free enterprise to an industry which affects so vitally the welfare and morals of large sections of our citizenship.

Suit May Throw Light on Application of Antitrust Laws to Other Industries

In addition to the benefit to this particular industry and its patrons, the present suit may settle questions that are vital in the application of the antitrust laws to other industries in which manufacturers or producers, knit together through a common trade association, seek directly or indirectly to dominate and control markets.

" . . . The Department of Justice can only talk through the medium of complaints filed in court and applications for relief addressed to the court. No situation can ever become crystallized without this form of proceeding. Approval voiced by individual representatives of the Department in private conference cannot be binding on the Department or create immunity from prosecution. Such approval clarifies nothing and it lacks the sanction of public confidence. . . . "

* * *

" . . . It is the belief of the Department of Justice that certain rearrangements must be made in the moving picture industry in order to maintain competitive conditions in the future. Those rearrangements require a more constructive effort than mere prosecution for past practices. The aim of the civil suit which is now instituted is to accomplish those arrangements under the guidance of the court. . . . "

Suit May Develop Need For Congressional Action

Until the evidence is produced, it is too early to state whether the antitrust laws by themselves are sufficiently effective to restore competitive conditions. If it appears from such evidence that further aid is needed, the results of the investigation and trial will be brought to the attention of Congress.

The Department desires that this suit result in the clarification of the antitrust laws with respect to the motion picture industry.

The application of the general principles of the antitrust laws to particular industries demands distinctions which cannot be drawn in advance of the production of actual proof. They can only be staked out with respect to particular industries through the clarifying process of judicial action. This is the purpose of this suit.

The Department desires to encourage and not to retard the development and orderly operation of the motion picture industry. It must act through litigation because it has no power to speak authoritatively or finally on any issue except through institution of judicial proceedings. However, though the form of its action be adversary, its substance permits and the policy of the Department encourages the fullest cooperation with the industry.

Hays Officials Return

Joseph I. Breen, Production Code Administrator, and Charles C. Pettijohn, general counsel Motion Picture Producers and Distributors of America, arrived Thursday on the Rex after a European visit.

Fight Imminent in Kentucky Over Games Decision

The Kentucky act declaring lotteries legal, which went into effect July 9th, this week was termed unconstitutional by the State's Attorney General Guy H. Herdman in an opinion. He was asked if it were legal for a merchant to give purchasers tickets and give prizes to winners of ticket drawings.

Mr. Herdman said the act was intended to make such transactions and "also newspaper drawings" and Bank Night legal, but he said he believed the court of appeals would declare the act a nullity.

Other chance game developments of a week included the statement of Deputy Police Chief Guthrie of Toronto who said he intends to enforce the ban on Bingo and other games of chance; the decision of suburban Portland, Ore., theatres, which is expected soon, on whether they will abandon the "illegal" practice of Bank Night or carry it to court for a test case; and Allied of New Jersey's appointment of a committee to investigate the Bingo situation in the state.

In Toronto a place when Bingo is played is now defined under the Criminal Code as "that in which payment is made to the operator either from the stakes played for or in the way of a direct or indirect fee from the players for the use of appliances, tables, chairs or any paraphernalia used in playing games of chance" and is officially designated as "a common gambling house."

In Portland the 20 suburban houses that were notified last week to stop Bank Night appear to be split on how to solve the question. Almost all have started giving away free tickets to drawings "in order to make them legal."

The appointment of the Allied committee occurred at a meeting of the New Jersey organization at Asbury Park. The consensus was that the "non-theatrical" Bingo games are cutting heavily into theatre attendance. Cooperation in eliminating the competition, where practiced illegally, may be requested of local authorities.

Tampa, Fla., theatres, which discontinued Bank Night drawings following a notification by County Solicitor Williams that he would bring criminal charges against them if they continued the drawings, have applied to the state supreme court for a restraining order against the solicitor until the court shall have decided the legality of the drawings in Florida.

Following similar moves in New Haven and West Haven, Hamden, Conn., officials have placed a final ban on all money game giveaways in or out of theatres. East Haven, another neighboring town, still reserves such action.

The Clay County Grand Jury, Indiana, has branded Bank Night a lottery scheme in returning indictments against Stanley Cooper and Harold Reese, theatre operators of Brazil, Ind.

"DIVORCEMENT" LAW RULED LEGAL; U.S. SALVES "FEARS" OF WITNESSES

Federal Court in North Dakota Holds Allied-Sponsored Measure Constitutional; Wisconsin Independents Start Large Suit

Developments having potential far-reaching effects, legal and otherwise, on the manner and method of conducting the motion picture business took place this week, as follows:

The United States Government, through the Department of Justice, on Wednesday forenoon filed a sweeping anti-trust suit in the southern district court of New York, against the large companies. **(See page 12.)**

First test case of the Allied-sponsored theatre "divorcement" state law, through which Allied would force distributors out of exhibition, was lost by the distributors when a federal statutory court in North Dakota declared the law constitutional. The majors will appeal, but presumably the decision paves the way for Allied to proceed with its campaign, attacking so-called distributor - circuit "aggressions" through legislation.

Independents in Wisconsin entered a $1,050,000 Clayton anti-trust action in the United States courts at Milwaukee against distributors and large circuits, claiming an unlawful conspiracy attempted to force them out of business.

The United States Attorney General's office declared there was no intention of abandoning its investigation into Fox West Coast Theatres in California.

Allied States Association demanded film rental adjustments to compensate exhibitors for failing to deliver pictures, distributors' promise of which reputedly influenced the exhibitors to purchase block contracts.

Ominous soundings that the motion picture would be a subject of study by the Administration's monopoly investigation of all "big business" were found beneath the Attorney General's declaration that witnesses from the film industry need have no fears that any testimony will be used as the basis for future criminal prosecutions by the Department of Justice.

Despite the week's court and other challenges of existing trade practices and conduct, and the hints in Washington of threatening Government probings, the organized industry this week proceeded with the task taken on four weeks ago of formulating a program of self-regulation.

First joint discussions are near between distributors and exhibitors, on what should be contained in the program and how it should be adapted to distribution-exhibition practice.

The distributors' committee, headed by Sidney Kent, Nicholas Schenck and Leo Spitz is about ready to present its findings, its working board, called the "negotiating committee," having concluded the preliminaries to a program. This sub-group, composed of Ned Depinet, William Rodgers and A. Montague, has been meeting almost daily since its inception. Its progress reputedly was one of the reasons for the hurried trip east, from Hollywood, last week, of Will H. Hays, MPPDA president. Mr. Hays returned to Hollywood Tuesday.

A report of the progress by the committee was made to the board of the Motion Picture Producers and Distributors Association, by Nicholas Schenck and Ned Depinet, in New York last Friday.

The substance of the report was said to have indicated that the distributors' working committee is nearing a phase of its work at which it will be possible to call in exhibitor representatives for preliminary discussions of the plan.

North Dakota Divorcement Decision Unanimous

Paramount was the complainant in the test case on the constitutionality of Allied's "divorcement" law in North Dakota, losing last Friday in a decision handed down in the United States district court by Judges Sanborn, Thomas and Sullivan. The law had been enacted at the last legislative session, but enforcement had been halted pending the test.

Paramount's appeal is expected to be filed with the U. S. supreme court in October and a hearing on the appeal may be held before the end of the year.

Paramount officials and attorneys decided against applying for a rehearing of the case in the statutory court before going to the Supreme Court after conferring on the opinion.

The procedure to be followed will require the North Dakota state officials to prepare and enter a decree dismissing Paramount's action attacking the constitutionality of the statute. With the signing of this decree by the statutory court, Paramount will apply for a writ of supersedeas to continue in effect the temporary injunction which it obtained some time ago restraining North Dakota officials from enforcing the law. The company then will have 90 days in which to file its appeal to the United States supreme court.

Temporary Injunction Continues

The three-judge federal statutory court which early in June heard the arguments on the constitutionality of the statute which requires producers and distributors to divest themselves of theatre operating interests within the state was unanimous in its decision upholding the right of the state to enact and enforce the legislation. The court ruled, however, that pending final determination of the case the temporary injunction restraining the state from enforcing the statute should remain in effect.

"In the event of an appeal," the court said, in this respect, "we think the present status should be preserved until the ultimate decision of the case by the supreme court."

In its findings of facts and conclusions of law, the court held the theatre "divorcement" statute was enacted to prevent monopoly, restraints of trade and unfair competitive practices for films; that the act is "not arbitrary, capricious or palpably in excess of legislative power" as contended by counsel for Paramount. The court added that it could see little, if any, relation of the act to interstate commerce acts or copyright laws and that it has no purport of licensing of films.

Called Up to the State

On the other hand, the court saw no merit in one of the defense's major contentions, which was that the act could be justified as a valid exercise of the police power of the state because it was a measure to safeguard "the public health, safety or morals."

The key to the court's findings, therefore, would appear to be its declaration that "if a Legislature deems it necessary to mitigate the evils of competition between small chains and large chains, or to discourage the activities within the state by chains grown so large as to menace the public welfare, it may adopt measures to accomplish those ends."

The June hearing on the constitutionality of the act occupied nine days. The plaintiffs, in addition to Paramount, are its theatre operating subsidiary, Minnesota Amusement Company and American Amusement Company, a subsidiary of Minnesota, which operates about 20 theatres in North Dakota, the only affiliated theatres in the state and, hence, the only ones affected by the statute. The defendants are the State of North Dakota, its Governor, attorney general and other state officers.

Myers Sees Vindication

Abram F. Myers, chairman of Allied States Exhibitors Association, who was instrumental in the drafting of the "divorcement" legislation, its introduction in the North Dakota Legislature and its defense before the statutory court in Fargo last month, issued the following statement on the decision: "The decision is a complete vindication of Allied's position that operation by distributors in competition with independent theatres dependent on them for product is inherently wrong."

Mr. Myers, in a special bulletin from Allied

(*Continued on page 25*)

"DIVORCE" LAW FOR AUSTRALIA SEEN

Legislation similar to the "divorcement" statute in North Dakota may be introduced in Australia, it was reported by Leon S. Snider, joint managing director of the Snider-Dean circuit, on his arrival this week from London.

Mr. Snider was interested in the North Dakota action and said that the New South Wales Government has been contemplating similar legislation "as a move to compel major distributors to come to terms with exhibitors."

As an authorized spokesman for the New South Wales Exhibitors' Association, Mr. Snider effected a cooperative working arrangement with the Cinematograph Exhibitors Association in England for an exchange of views on overbuilding, performing rights licenses, admission prices and similar trade problems. He said he planned to confer in Washington with Abram F. Myers, general counsel of Allied States, and with Ed Kuykendall, president of the Motion Picture Theatre Owners of America.

Mr. Snider approved the idea of Ambassador Joseph P. Kennedy for greater cooperation between the American and British industries, pointing out that this coincides with his own views that the industry is international.

JULY 30th TO SEPT. 3rd

SIX WEEKS OF

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FROM WARNER BROS!





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July 30th ☛ 6 Weeks of Action

'ROBIN HOOD'S' STARS!-'ROBIN HOO

ERROL FLYNN ★ OLIVIA De
ROSALIND RUSSELL ★ PATR

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WALTER CONNOLLY • HUGH HERBERT • ME

Directed by MICHAEL CURTIZ • Screen Play by Casey Robinson and Sig Herzig • P

ble winner! (*Variety*) . Sure to score! (*Film Daily*) . New top for Robinson! (*M. P. Daily*)
most fascinating crime stories ever filmed! (*Daily Variety*) . It is perfect box-office!
ter) . A money-maker! Bogart is sensational! (*Jay Emanuel Pubs.*) . Carries spectator
thless speed! (*L. A. Times*) . The answer to the Exhibitor's prayer! (*L. A. Examiner*)

ROBINSON

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TREVOR **HUMPHREY BOGART** ALLEN JENKINS

ISP·GALE PAGE — AN ANATOLE LITVAK PROD'N

reen Play by John Wexley and John Huston • From the Play by Barre Lyndon • A First National Picture

From Warner Bros. ☚ Sept. 3rd

' BUSINESS!

AVILLAND

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LLE COOPER

by Wallace Sullivan



WAR TO THE DEATH FOR AMERICA'S LIFE!



July 30th ☛ 6 Weeks of Actio

Greatest box-office story ever written by Fannie Hurst!

Daughters



ACKET BUSTERS"

with **HUMPHREY BOGART**

GEORGE BRENT

GLORIA DICKSON

ALLEN JENKINS

WALTER ABEL

Directed by
LLOYD BACON

Original Screen Play by Robert Rossen and Leonardo Bercovici

A COSMOPOLITAN PRODUCTION

From Warner Bros. ☛ Sept. 3rd

Courageous

with

PRISCILLA LANE · CLAUDE RAINS

JEFFREY LYNN · JOHN GARFIELD · ROSEMARY LANE

DICK FORAN • LOLA LANE • GALE PAGE • MAY ROBSON

FRANK McHUGH • Directed by MICHAEL CURTIZ

Screen Play by Julius J. Epstein and Lenore Coffee • From the Cosmopolitan Magazine Story

Music by Max Steiner · A First National Picture



July 30th From Warner Bros. 6 Weeks of Action

ALLIED DEMANDS ADJUSTED RENTALS

(*Continued from page* 18)

headquarters in Washington, called the industry's attention to the following "excerpts" from the decision:

". . . Defendants introduced evidence showing the extent and nature of the controversy which has existed between independent exhibitors and the producer-distributors owning theatres, which tends to prove that the independent owner is at a disadvantage in competition with affiliated theatres . . .

". . . No evidence that producers who have affiliated theatres have an agreement or understanding that none of their number shall enter the competitive territory in which another of them has theatres. They apparently have refrained from competing with each other in the exhibition field . . .

". . . A producer which owns theatres has the power to make it impossible for the independent exhibitor to procure films from it, and difficult to procure them from other major producers in case the producer-exhibitor desires those films for itself . . .

". . . There is evidence tending to show that producers with affiliated theatres have exercised the power possessed by them for their own advantage and to the detriment of their independent competitiors . . .

". . . The existence of unusual power to deal with competitors unfairly, where coupled with the opportunity and temptation to use that power is probably a sufficient basis for legislative action to prevent the possibility of its exercise. This must certainly be so where there is, in addition, evidence of past aggressions . . ."

Cites Three Cases

Mr. Myers declared, "The industry now is confronted with the task of defending itself in the supreme court at the next term in three cases involving records and findings that are devastating; the Perelman case from Philadelphia; the Interstate Circuit case from Dallas; and the divorcement law case from Fargo. The records in all three cases bear out the claims which Allied has made over a period of nine years, namely, that the Big Eight have been engaged in contracts, combinations and conspiracies in violation of the anti-trust laws..

"All are aware that these repeated warnings have been either ignored or ridiculed. Refusal to heed these warnings, which certainly were based on broad experience, is costing the industry a great deal more than would have been involved in a good-faith effort to work out exhibitor problems with the *bona-fide* representatives of independent exhibitors. As a result of its headstrong policy the industry now has an unprecedented accumulation of woe and the end is not in sight."

"Divorcement" bills in all the other 47 states will be pressed at the next sessions of state legislatures as a consequence of the North Dakota law having been declared constitutional, W. A. Steffes, president of Allied Theatre Owners of the Northwest, said in Minneapolis. Mr. Steffes is chairman of a committee of Allied States appointed to advocate "divorcement" bills.

Wisconsin Owners Ask $1,050,000 Damages

La Crosse (Wis.) Theatres Company, Inc., filed suit in Federal District Court at Madison last Thursday, asking $1,050,000 as treble damages under the Clayton anti-trust act from six defendants, including three major film distributors..

The plaintiff, operator of five "independent" motion picture houses, charged that an unlawful combination had been formed in an attempt to force the company out of business.

Named defendants in the action were: Paramount Pictures Distributing Corporation; Twentieth Century-Fox Film Corporation; United Artists Distributing Corporation; Minnesota Amusement Company of Minneapolis, and its subsidiary, Wellworth Theatres of Wisconsin, Inc., and Ed Ruben, of Minneapolis, president of the Wellworth Company.

In its complaint the La Crosse company asserted it had been unable to obtain adequate film service and had been compelled to pay exorbitant and unjust prices for any film it could get since it refused to sell out in 1934 to Mr. Ruben.

Representing the independent owners is Robert A. Hess, attorney, Milwaukee.

BUSINESS JUDGMENT AND PRICES

"Monopoly," as defined by the Sherman and Clayton acts, is but "an insignificant part" of the problem of keeping prices right for the consumer, according to H. S. Dennison, president of the Dennison Manufacturing Company, and J. K. Galbraith of Harvard University, whose book, "Modern Competition and Business Policy," has just been published by the Oxford University Press.

The anti-trust policy of the government, . they write, "deals with monopolies, and the monopolies which come within the definition of the Supreme Court are of very narrow importance; their restraint on the country's whole production of wealth is fractional in comparison with the perfectly legal restraints which business judgment imposes on the producer who has reached the size where he must plan his production with regard for its effect upon price."

"Even when the courts succeeded in dissolving a 'trust,' at best they only replace monopoly restraint with that dictated by business judgment without being able to give any assurance that the prices under the later will be lower than the monopoly price," the authors add.

Justice Department Continues With Fox West Coast Inquiry

J. Law, of the Attorney General's office, denied in Hollywood reports that he has been ordered to discontinue his probe of the books of major studios as part of a Department of Justice investigation of charges against Fox West Coast. Mr. Law stated the probe is continuing in status quo and a report is expected shortly.

Allied Demands Rental Cuts For Non-deliveries

Film rental adjustments to compensate exhibitors for undelivered pictures, the promise of which influenced product deals, are demanded by Abram Myers. It is alleged that "86 pictures were not made or are being withheld" by the major companies on 1937-38 pacts.

The bulletin states: "Recently executives of the Big Eight, hearing disturbing rumors, rushed to Washington to assure Government officials, including the President, that the motion picture business is capable of regulating itself.

"We suggest the performance would be more impressive if these executives stopped yelling at each other and accounted to the exhibitors for the pictures they promised but did not and apparently will not deliver this season.

"It would be easier to believe that a new day is at hand if the major distributors, instead of relying on a technical provision of the standard exhibition contract, explained frankly to their customers why these 86 pictures were not made or are being withheld and made an adjustment of film rentals commensurate with the savings effected by the distributors by this juggling of product."

Mr. Myers further suggests that the matter be taken up by the distributors' trade practice committee which is formulating an industry program, as one of the causes of friction between exhibitors and distributors.

U. S. Allays "Fears" of Witnesses in Probe

Representatives of the motion picture industry need entertain no fears that any testimony they may give before the Administration's monopoly investigating committee will be used as the basis for future criminal prosecutions by the Department of Justice, according to Assistant Attorney General Thurman Arnold, head of the anti-trust division in Washington.

Dismissing as groundless rumors that the Department would use the committee hearings this fall to bolster up cases and to develop new leads, Mr. Arnold disclosed that there is little or nothing that goes on in big-industry of which the anti-trust division is not aware, while at the same time the Department is surfeited with "leads".

There is no thought in the department of making the probe a "fishing expedition," he said. Little or nothing can be developed with which the Department is not already familiar, and so far as building up cases goes, it is easier for the Government to secure information by the grand jury and other methods it habitually follows.

"The monopoly investigation is intended to gain information looking toward remedial legislation," he explained. "There is absolutely no thought in the anti-trust division of ferreting out information at hearings conducted by the monopoly committee and using such information for possible criminal prosecutions under the anti-trust statutes at a later date.

Of course, Mr. Arnold said, if by any chance information is developed during the hearings which it is felt should be investigated, the Department will accept the issue, as it is required to do under the law. But the situation so disclosed will be investigated in other ways, and the testimony which showed its existence will not be used. In brief, witnesses before the committee will be permitted to claim immunity and that claim will be honored by the Department of Justice.

To give official standing to Mr. Arnold's statement, the Department issued a formal announcement outlining the situation in which it disclosed that since witnesses could claim immunity, it would exercise care to see that no one against whom it intended to bring a case would be permitted to testify before the committee.

INDUSTRY ADOPTS HAYS' IDEA OF UNITED AD DRIVE

Howard Dietz Heads Working Committee of Campaign to Make Public Conscious of New Season Attractions

In one of the speediest moves made by the organized industry for the general welfare of the film business at the box office, Will H. Hays, president of the Motion Picture Producers and Distributors of America, suggested, and in 24 hours the industry had in work the machinery for, a concerted, nationwide advertising drive to acquaint and make the public conscious of the film attractions which will be offered in the approaching new season.

An agreement to launch the campaign was reached last Friday at a meeting at the MPPDA headquarters, New York, which was attended by presidents of the major companies, sales managers, directors of advertising and publicity and heads of the major theatre circuits.

Mr. Hays urged the campaign as a business stimulant when he spoke in New York last Thursday at the third annual awards luncheon of the Associated Motion Picture Advertisers. (The winners of the AMPA awards were listed on Page 56 of MOTION PICTURE HERALD, July 16th.) The attempts by business and government to lift the country out of the recession are necessary, Mr. Hays declared, but they are futile unless, through advertising, the public becomes aware of what is being done.

On the same day that Mr. Hays proposed the "stepping up" of all advertising, particularly in newspapers, an informal meeting of advertising and directors and national circuit operators was held in the offices of Spyros Skouras, National Theatres executive. The specific idea of an advertising campaign was discussed in detail at the gathering.

Following the voting of approval by the executives at Friday's meeting, Howard Dietz, advertising and publicity director of Loew's, Inc., was chosen to head a working committee which will conduct the drive.

Campaign To Be Industry-Wide

The campaign will be industry-wide, with production, distribution and exhibition participating. The drive will have no official connection with the MPPDA but it has not yet been determined how independent exhibitors will participate.

Under the general plan, a budget will be supplied by all participants in the campaign. The total appropriation has been tentatively set at more than $500,000 but less than $1,000,000. Contributions will be apportioned among individual companies in accordance with the number of pictures and display whch figure in the campaign. Circuits will contribute according to placement of copy and number and run of theatres in individual territories.

Included in the campaign will be elaborate plans for supplementary activities, such as the use of lobby displays, trailers, publicity, radio, billboards and posters.

With Mr. Dietz on the "working committee," are Charles E. McCarthy, of Twentieth Century-Fox, and Robert Gillham of Paramount. The advertising and publicity directors of other companies comprise a committee of the whole which will supplement the work of the Dietz-McCarthy-Gillham unit.

Heading a distributors' committee which will function in conjunction with the working committee is George J. Schaefer of United Artists. A producers' committee to cooperate with the eastern committees on all phases of the campaign was formed this week under the chairmanship of Fred Beetson of the Motion Picture Producers Association.

Members of the Hollywood committee are Frank Whitbeck, MGM; Herbert Moulton, Paramount; Howard Benedict, RKO; Frank Seltzer, Roach; Fred Marshall, Columbia; Harry Brand or Troy Orr, Twentieth Century-Fox; David Lipton, Universal; Robert S. Taplinger, Warner Brothers; George Dickson, Disney; Al Vaughan, Goldwyn; Paul Snell, Principal; Russell Birdwell, Selznick International; John LeRoy Johnston, Wanger; Ted Richmond, Grand National; Joe Reddy, Lloyd; William Pierce, Jr., Monogram; Walter Compton, Republic; Charles Leonard, United Artists; Ben Wallerstein, Warner Theatres; Jack Gross, RKO Theatres; Thornton Sargent, Fox West Coast; and Harry Wallen, Paramount Theatres.

Members of the distributors committee are Neil F. Agnew, Paramount; Herman Wobber, Twentieth Century-Fox, William A. Scully, MGM, and Gradwell L. Sears, Warners.

On the circuits' committee are Joseph Bernhard, Warner Theatres; J. J. O'Connor, RKO Theatres; C. C. Moskowitz, Loew's; and Mr. Skouras.

Starts Early in September

The committees now are working on a detailed budget and the campaign, under present plans, is scheduled to get underway early in September. The committees also will decide on the extent and type of advertising to be used as well as its placement and distribution.

In his talk, which prompted the movement, Mr. Hays declared:

"You who direct motion picture advertising richly deserve the appreciation and congratulations not only of the industry, but of all who are interested in the improvement of the screen.

"It has been said that business, like a wheelbarrow, does not get anywhere unless it is pushed. Advertising is the pusher.

"Much is being done by business and by government to bring us out of this recession. It is necessary. But it is all futile unless the public is told about it. That is the job of advertising. The advertising of every business must be stepped up. I believe it is the essential of today. Advertising not only sells what is already produced but creates the demand which results in increased production.

"I recommend that the motion picture industry do its part by advancing and stepping up its advertising campaigns. We need more, not less, advertising. Newspaper advertising is essential to this end.

"Through a sense of public responsibility, through self-discipline and self-regulation, you have made motion picture advertising clean, interesting and efficient."

A formal announcement of the meeting at the MPPDA which resulted from Mr. Hays recommendations was issued by the association. It stated:

"Discussed and formulated were preliminary plans for a concerted effort by the motion picture industry to bring to the public's attention the impressive array of important pictures being prepared for early showing."

Those who attended this session included Neil F. Agnew and Y. Frank Freeman, vice-presidents of Paramount; Mr. Gillham; Mr. Schaefer; Lynn Farnol, advertising and publicity director of United Artists; Nicholas M. Schenck, president of Loew's; Mr. Dietz; Oscar Doob, advertising and publicity director of Loew's Theatres; Ned E. Depinet, J. J. O'Connor and S. Barret McCormick of RKO; Gradwell Sears and Mort Blumenstock of Warner Brothers; Jack Cohn and Maurice Bergman of Columbia; Nate Blumberg and Louis Pollock of Universal; Mr. McCarthy and Mr. Wobber of Twentieth Century-Fox; Mr. Skouras of National Theatres, and Gordon White of Educational Pictures.

Mr. Schenck started for Hollywood shortly after the meeting to make preliminary arrangements for producer participation. Mr. Hays left on Wednesday for the Coast.

On Wednesday Mr. Schaefer, chairman of the Distributors Committee of the MPPDA, invited producers, distributors, affiliated and unaffiliated theatre circuit operators and theatre owners to a meeting at the Hotel Astor, New York, on July 27th, to discuss "A plan to stimulate greater box office attendance."

CANADA TO CONDUCT ADVERTISING DRIVE

An initial appropriation of $1,000 from Famous Players Canadian Corporation this week established a co-operative fund for advertising a "Go to the Movies Week," which will be held throughout Canada from September 19th to the 24th, according to N. A. Taylor, chairman of the Motion Picture Branch, Toronto Board of Trade.

All film distributing companies in the Dominion are being asked to contribute to the fund, and an invitation has been made to independent theatre interests to support the campaign.

MPPDA Authorizes Feature for Fair

The Motion Picture Producers and Distributors of America formally announced this week, as was generally expected, that it will produce "Cavalcade of America," a film panorama of the highlights of American history, for presentation at the New York World's Fair of 1939.

The picture will be exhibited in the Federal Building at the Fair, under the auspices of the United States New York World's Fair Commission, of which Edward J. Flynn is the United States commissioner general.

"This story of America," according to the MPPDA announcement, "will be made up of episodes and scenes taken from great feature pictures of the major events, forces and personalities in the country's history, as portrayed by the best writers, actors, directors and technicians."

STUDIOS POURING MILLIONS INTO NEW RECORD ACTIVITY

It's a High Mark in Production Pace with 40 Films in Work Expected to Write Good News at the Theatres

by GUS McCARTHY
in Hollywood

Millions of dollars have been poured into production the last few weeks for the screens of America's exhibitors. More millions will continue to be poured into it for months to come. "Happy Days Are Here Again" is being sung here in Hollywood in louder keys than ever before.

While the workaday world, which expects great things to come barging out of Hollywood without interruption, was looking askance at a town which seemed to be suffering all the woes and travails to which mankind and his industry are subject, anemic looking production abruptly came to life. The business of making statements and concocting replies to them (matters which made questionable headlines), suddenly gave way to a burst of picture making activity.

In sum, approximately 75 pictures have started since June 15. At no time since that date has the number of productions in work averaged less than 50. Items representative of every note in the screen entertainment scale are included. Their costs range from ultra-expensive budgets to those in which every nickel and dime is being efficiently and economically spent.

Columbia has been occupying itself with four productions which, it anticipates, will keep the studio prominent in the public's eyes. Prominent is "You Can't Take It With You," a comedy romance drama which engaged the combined talents of that noted writer-director team of Robert Riskin and Frank Capra and will present such screen notables as Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Mischa Auer, Ann Miller, Spring Byington and Donald Meek.

Much is expected of "I Am the Law," a topically visaged romance melodrama, with Edward G. Robinson, Wendy Barrie, Barbara O'Neill, John Beal and numerous others. The perennially popular Joe E. Brown will be seen in "The Gladiator," a David Loew production which satirizes college athletics and wrestling. Anne Shirley, Nan Grey, Margaret Tallichet, Joanne Tree, Peggy Moran, Cecil Cunningham, Noah Beery, Jr., Marjorie Main and Ralph Bellamy will be the principal participants in "Girls' School," a story of one day's exciting happenings.

Other product to come from Columbia will include "Crime Takes a Holiday," with Jack Holt and Marcia Ralston; "Juvenile Court," Paul Kelly, Rita Hayworth; "The Lady Objects," Lanny Ross, Gloria Stuart; "Paris on Broadway," Lanny Ross; "Phantom Gold," Jack Luden, Beth Marion.

EDUCATOR PRAISES VALUE OF FILMS

"The talking picture is one of the best mediums we have for instruction in the fine arts as well as in other branches of learning," the Rev. J. J. Gibbons, S.J., of Rockhurst College, Kansas City, said this week.

"We have been hoping here that the film industry will not be very hard hit by the preesnt slump in business," Father Gibons said. "The high grade of pictures that the industry has been turning out in the last few years is certainly deserving of approval from the public. We try to advise our students not to miss the good pictures."

MGM's Leaders

MGM expects Leo the lion to do no little roaring about the topical and adventurous "Too Hot to Handle"; the musical spectacle "The Great Waltz"; realistic "Boystown" and the lyric "Sweethearts." Considerable boasting is being done about these and "Marie Antoinette."

Two of the forthcoming features will be in color. Robert Taylor will star in both. Much preliminary work has been done on "Northwest Passage," from Kenneth Robert's best selling novel. Spencer Tracy and Wallace Beery will be in the film, which W. S. Van Dyke will direct, with Hunt Stromberg the producer. So far Taylor alone has been announced for "Hands Across the Border," an action romance of hockey rivalry between West Point and Royal College of Canada.

Joan Crawford's next vehicle will be an adaptation of the stage play "The Shining Hour," and Luise Rainer will be seen in "Dramatic School," from an European stage play. Another foreign subject, "Balalaika," a London stage musical comedy success, will feature Nelson Eddy and Ilona Massey.

Dashiel Hammett's "The Return of the Thin Man" will reunite William Powell and Myrna Loy. Gold having been found in the "Judge Hardy" series, Mickey Rooney et al will soon be on the screens again in "The Hardies Out West." Rooney also is scheduled for "Roosty." "The Citadel," in production in England with Robert Donat and Rosalind Russell, will be followed by "Goodbye Mr. Chips," from a James Hilton novel, with Donat again featured. An original musical by George O'Neill, "In Old New Orleans," will feature Jeanette MacDonald and possibly Nelson Eddy. Mervyn LeRoy's first production for MGM will be "The Wizard of Oz," in color. Judy Garland and Buddy Ebsen have been set for roles. Another LeRoy production will be "A Day at the Circus," featuring the Marx Brothers. "Honolulu," a dancing musical, has been selected for Eleanor Powell and Allan Jones. Robert Young and Florence Rice have been booked for "Vacation from Love," original by Harlan Ware and Patterson McNutt.

Paramount in Action

Paramount has been spending money gloriously on production, but there are no doubts on the lot but that the dollars will return to the company's coffers in the company of plenty more, picked up in a great many heres and theres where the slogan, "If It's a Paramount Picture, It's the Best Show in Town," has its significance.

Something more valuable than buttons is required to produce such films as "Men with Wings," "If I Were King," "Artists and Models Abroad," "Paris Honeymoon," "Zaza" and "The Arkansas Traveller." That half dozen of potential "pack-'em-inners" comes pretty close to being the most imposing program with which Paramount ever concerned itself, at one time, in its history.

It is the ambitious forerunner of a schedule of a dozen soon to be given the starting gun. Among them will be "St. Louis Blues," "Thanks for the Memory," which will feature Bob Hope and Shirley Ross, "Say It in French," with Olympe Bradna and Ray Milland, and "Disbarred" in which Randolph Scott and Gail Patrick will be starred.

On the list also are "Illegal Traffic," "Cafe Society," "Tom Sawyer, Detective," which will feature the group of youngsters including Donald O'Connor, Billie Lee, Billy Cook and Keith MacKenzie who are now making "Sons of the Legion," and an untitled feature for Gladys Swarthout. Bob Hope and Martha Raye will be seen in "Never Say Die," "The Lady's from Kentucky" will feature George Raft and Frances Dee; and "I Robbed a Bank," a title about which the Producers' Association probably will have something to say, is based on G-Man J. Edgar Hoover's book, "Criminals in Hiding."

RKO Radio's Appraisal

RKO Radio's present and prospective activity, in the words of Mr. Pandro S. Berman who has charge of things over there, is "an honest appraisal of a group of pictures that can't do anything but click heavily at the box office." The facts particularly pertained to four films.

"Gunga Din" is the biggest picture RKO Radio ever essayed. It has a whale of a budget. The sets are reputedly more expensive, massive and spectacular than any since "Intolerance." Producer - director George Stevens has the show in charge. It will feautre Cary Grant, Victor Mc-Laglen, Douglas Fairbanks, Jr., and Sam Jaffee.

The Marx Brothers are the big numbers in the comedy "Room Service," a stage play for which the company spent a small fortune. The combination of director Mark Sandrich, song writer Irving Berlin and actors Fred

(Continued on following page)

75 PICTURES STARTED SINCE JUNE 15

(*Continued from preceding page*)

Astaire and Ginger Rogers will function in "Carefree." Barbara Stanwyck and Henry Fonda are to be starred in "The Mad Miss Manton," an action romance, considered the biggest "clothes" picture that studio has made since "Roberta." In the immediate offing is the first of the Leo McCarey Production's series, "Love Affair," which will star Irene Dunne. Charles Boyer is tentatively being considered to appear with Ginger Rogers in "Stolen Honeymoon," and Ginger will go it alone again in a film version of the famous Broadway musical "Irene."

In addition to these top flight potentialities Jack Oakie and Lucille Ball will follow up "The Affairs of Annabel" with "Annabel Takes a Tour," and Louis Hayward will be seen in another "Saint" story, this time "The Saint Strikes Twice."

Warners' Talent Parade

Practically the entire array of Warner Brothers' talent is being paraded in such pictures as "Head over Heels," "The Sisters," "Angels with Dirty Faces," "Wings of the Navy," "Brother Rat" and "Heart of the North," which is being done in color, and "Valley of the Giants," and "Racket Busters" and "Boy Meets Girl" are ready to learn what previewers think of them.

The stages are set for 13 more big ones. "Juarez," a story of Maxmillian and Carlotta, the ill-starred royal rulers of Mexico, will have Paul Muni and Bette Davis as headliners under the guidance of producer Henry Blanke and director William Dieterle. Errol Flynn, George Brent, Claude Raines, Patric Knowles, Ian Hunter and Melville Cooper will be featured in "Dawn Patrol." Bette Davis will go back to the Old South for "Memphis Belle." Claude Rains will portray the patriot who financed the American Revolution in "The Story of Haym Solomon." Casts are still to be chosen for "We are not Alone," a romance based on James Hilton's novel, and the *Cosmopolitan* Magazine story, "You Can't Escape Forever."

James Cagney will be seen in "Baby Face Kid," Edward G. Robinson and Wayne Morris in "Brother Orchid," a recent *Collier's* short story, Donald Dickson in Sigmund Romberg's operetta "Desert Song," and Dick Powell, Pat O'Brien, Olivia de Havilland, Kay Francis, George Brent, Humphrey Bogart, Ann Sheridan and Janet Chapman in "Gay Nineties," a story by Broadway columnist Louis Sobol.

Universal Making Eight

Universal has eight pictures in various stages of production. "Road to Reno," which returns Hope Hampton to the screen, is a story of divorce complications treated from the comedy viewpoint. "Youth Takes a Fling," down to earth romance, will present Joel McCrea and Andrea Leeds. Deanna Durbin and Jackie Cooper are teamed with Melvyn Douglas, John Halliday and Irene Rich in a story revolving around the problems of an adolescent girl. Adolphe Menjou, Andrea Leeds, Edgar Bergen, Charlie McCarthy, George Murphy and Rita Johnson are the principals in John M. Stahl's "Letter of Introduction."

To follow up these films and the balance which are of lesser importance, the company will embark upon "Swing That Cheer," second in the Collegiate series; "The Last Express," a Crime Club number; "The Comet," "Adam's Evening," "Three Smart Girls Grow Up" and "Rio," which will feature Danielle Darrieux.

The cost of Universal's current and immediate program is estimated at $6,000,000.

Zanuck's Pace

Though Darryl F. Zanuck traipsed off to Europe for a polo playing vacation, 20th Century-Fox didn't shut up shop. His lieutenants have been carrying on apace, and the pace Mr. Zanuck usually sets doesn't permit anyone slow to think or act to have a finger in the pie.

In work is the collegiate football comedy romance, "Hold That Co-Ed," in which Marjorie Weaver, George Murphy, John Barrymore, Jack Haley, Joan Davis and Ruth Terry are active. So is "Five of a Kind," which, after one notes that the Dionne Quintuplets are in it, calls for little further elucidation. John Ford is directing an action naval spectacle in which Nancy Kelly, a seventeen year older who won plaudits for her work in the stage play "Susan and God," makes her film debut, with Richard Green, Slim Summerville, Douglas Fowley, Joan Valeria, Preston Foster, John Carradine, Warren Hymer and Maxie Rosenbloom also present. Warner Baxter, Alice Faye, Arthur Treacher, Keye Luke and Charles Winninger are the leads in "By the Dawn's Early Light," a comedy melodrama. "Suez" and Jane Withers' "Down to Earth" have moved into the cutting room.

Mr. Zanuck will return in a few weeks and with him Warner Oland will return to the screen in "Charlie Chan in Honolulu." Something will be done about starting the studio's first color feature, "Kentucky," about August 15th and then, in due course, will come "The Average Man," a musical with Eddie Cantor in the title role, "Dance Hall," which will feature Alice Faye, "The Little Princess," a Shirley Temple number, "Three Musketeers" for the Ritz Brothers, and "Jesse James" for Tyrone Power.

Monogram's Next

Monogram, which just completed "The Barefoot Boy" and "The Circus Comes to Town," will proceed to "Starlight over Texas," an Ed Finney production starring Tex Ritter, "Wanted by the Police," with Frankie Darro, E. B. Derr's "Gang Bullets," "Gangster's Boy," which will star Jackie Cooper, "Murder in the Big House" and "Land of the Sky Blue Water," a special for Movita and John Carroll.

United Artists Active

The United Artists group has been active. Selznick recently wound up "The Young in Heart" in which Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young and Billie Burke are featured. Hal Roach and Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll and Eugene Pallette in "There Goes My Heart." Goldwyn's "The Lady and the Cowboy" is rolling along with Gary Cooper, Merle Oberon, David Niven, Thomas Mitchell, Patsy Kelly and Fuzzy Knight. Nickel-nursing has not been practiced on any of them. Eddie Small's production plans, particularly for "The Duke of West Point," suffered a tragic setback with the death of Jack Dunn.

Selznick's Three

In the way he goes about things, David O. Selznick is planning three pictures for quick production. "Made for Each Other," a straight romance drama, will feature Carole Lombard and James Stewart. It goes to work July 26th. Dates are still to be set for "Titanic," based on the fate of the liner which struck an iceberg in 1912, and "The Earl of Chicago," a comedy for Edward Arnold.

"Gone with the Wind" will go into production for sure some time before Christmas, but in the meantime, "Heartbreak Town," the realistic story of a Hollywood child star, will be in production.

Wanger's Starting Date

August 15th has been set as the starting date for Wanger's "Trade Winds." Fredric March and Joan Bennett will be starred in the story which Tay Garnett wrote and will direct. A John Ford production, "State Coach," will follow, as will "A Man and His Woman," based on "The Illusionist," and "Winter Carnival," a picture of the famous Dartmouth College midwinter sports-social fiesta which Mr. Wanger himself originated while a student there.

Goldwyn's Aims

Goldwyn's prospectives are "The Daring Age," which will mark the screen debut of violinist Jascha Heifetz and feature Adolphe Menjou. It concerns the problems facing modern youth. The second, "The Last Frontier," in which Henry Hathaway will direct Gary Cooper, is a story of the heroes who brought peace to natives and whites in the Philippine Islands after the Spanish-American war. The screen play is being written by Gene Fowler and Howard Estabrook.

"Wuthering Heights," an Emily Bronte love story, will star Merle Oberon and William Wyler will direct.

Hal Roach Budget Pictures

Roach will follow "There Goes My Heart" for United Artists with three other million dollar budget productions and four Laurel and Hardy comedies. "Topper Takes a Trip," a sequel to "Topper," will feature virtually the entire original cast. The conservative banker's "ghostly" companions will follow him on a trip to Europe. "Water Gypsies," which will present Jean Arthur, Brian Aherne and Roland Young, is a melodrama romance of life on the Thames River barges in London. "Captain Midnight," a story of Australia in the 1850's, will co-star Margaret Sullavan and Brian Aherne. Mr. Roach is looking for a story in which Roland Colman will be starred.


SKY
GIANT

He-man Hero Richard Dix as the reckless Viking who rode the clouds in glory . . . Handsome Chester Morris as the cocky flying cadet . . . Lovely Joan Fontaine as the girl whose love built a wall of hate between two comrades of the airways . . . IN A DRAMA AFLAME WITH THE THRILL OF FLIGHT . . . ALIVE WITH THE BEAT OF HUMAN HEARTS! . . . ANOTHER BIG SUMMER SHOW FROM RKO!

SKY GIANT

starring

RICHARD DIX
CHESTER MORRIS
JOAN FONTAINE
with
HARRY CAREY
PAUL GUILFOYLE

RKO RADIO PICTURES

Directed by LEW LANDERS
Produced by ROBERT SISK

NEWSREELS PLAN COUP TO MATCH "CALIFORNIA VIA DUBLIN" FLIGHT

Pictures of Douglas Corrigan at Baldonnel Field Placed on Plane Making First Test Trip for Transoceanic Airline

Another chapter in the history of newsreel competition will probably be written before the week ends, inspired by the $69.50 daredevil airplane crossing from New York to Ireland by Douglas (I-made-a-mistake) Corrigan.

If arrangements are successful, as conducted and concluded Tuesday afternoon with the utmost secrecy, exhibitors in this country will receive this week pictures of Mr. Corrigan and his "Corrigan Clipper" standing on Baldonnel Airfield at Dublin Monday evening. They are scheduled to be flown across the Atlantic for some of the American newsreels in an experimental trip conducted for trans-oceanic airways study by Imperial Airways of Britain and Pan-American Airways of the Americas. The hop was to start Wednesday and end Thursday night.

Admittedly the pictures do not show Mr. Corrigan arriving at his destination, for the world knows that Mr. Corrigan neglected to send word ahead, or behind for that matter, that he was making the trip.

Things being what they are in Ireland today, on the comparatively quiet side, the newsreels evidently feel that the country does not require a regular newsreel camera station, for there wasn't a camera within brick-throwing distance when Irishman Corrigan alighted, without passport or permission and less than 30 gallons of gasoline to spare, and announced that he was from New York. Flabbergasted after hearing of the feat from radio broadcasters and reporters, the newsreels over there quickly got their bearings and dispatched an army of cameramen from London across the Irish Sea and Dublin to film what could be had.

Test Flight Express Tried

The pictures, of course, would have comparatively little value on arriving in this country through the regular steamship channels, which means ten days after the event. But at this point Paramount heard of the closely guarded plans of Imperial-Pan American air systems to make a trial hop across the ocean to Newfoundland and straight down the Atlantic Seaboard to North Beach Airport on Long Island. Within a few hours at least Universal News and Pathe heard of the hop and arranged for their films to travel along. MGM's News of the Day in New York had not heard how they fared, and repeated attempts to reach Fox Movietone News officials to determine how they stood, were unsuccessful.

By four p. m. on Tuesday the newsreels had tied up enough space on the plane for their films of Mr. Corrigan's post-flight activities, and also a full record of King George and Queen Elizabeth of England arriving on their visit of state in France amid the booming of a 101-cannon salute of welcome.

At the time this account was written, Tuesday evening, the newspapers, news wire services and radio news broadcasters apparently were unaware of the contemplated flight, for not a word had been uttered publicly or a headline published. The story broke in the press Wednesday.

Up to press time the newsreels were still hoping that the experiment would not be postponed and that their films would arrive safely on these shores, days ahead of steamers. They recognized, however, the fickleness of the elements.

The newsreels didn't get any pictures of Mr. Corrigan's takeoff, either, as he stole away in the early morning when the summer sun was just rising over the Atlantic's horizon off Long Island's shore. The reels had paid little, if any attention to his arrival in New York from California, flying non-stop in his $900 "crate" with two nickel chocolate bars and a bottle of water. Not a camera was on hand, nor hardly a witness, save for a few night-shift field mechanics and a Department of Commerce air inspector, all of them shouting warnings. The cameras could have filmed the police emergency car, the fire wagon, ambulance and crash wagon that raced down the field with the "Corrigan Clipper," all expecting the worst as the little home-repaired plane rose unsteadily from the runway.

Newsreel coverage of the earlier flight of the week, however, was entirely different. The job of filming the takeoff of multi-millionaire movie and oil-producer Howard Hughes was as easy as shooting Atlantic City's annual baby parade, lollypops and all.

In this instance all of the reels enjoyed equal and elaborate representation and coverage, with no "scoops" scored as a result of the many preparations made by Mr. Hughes' aircasters and forecasters, by his managers and press agents, and, of course, by Grover Whalen, for whose New York World's Fair the flight was conducted, with all of the well-stocked larder, 700 pounds of radio equipment, gauges and gadgets and four assistants that went aloft in Mr. Hughes' $70,000 "flying laboratory."

Mr. Hughes even staged a rehearsal for the newsreels, two days before the start of his actual flight, making a special run down the ways at Floyd Bennett field on Long Island and cruising over New York's skyline so that newsreels could picture him well in advance of his actual take-off and develop the films in time for Mr. Hughes himself to carry to Paris where they were deposited for foreign theatres who could pass them off, if they pleased, as pictures of the official takeoff. Presumably some of these shots got to U. S. theatres, but how they were labeled was not determined.

The five American newsreels—Metro-Goldwyn-Mayer's News of the Day, Paramount News, RKO Pathe News, Twentieth Century-Fox Movietone News and Universal Newsreel—pooled their interests in the Hughes rehearsal, getting an equal 200 feet from the camera of each competitor, to make a 1,000-foot special. On his arrival in Paris, Mr. Hughes handed the pictures to Major E. E. Aldrin, his agent there, who in turn distributed a film can, properly labeled, to a representative of each of the five companies—pictures of Hughes' takeoff delivered by Hughes himself.

Complete Coverage

Someone was heard to say that it rained newsreel cameramen on Floyd Bennett Field when Mr. Hughes returned from his jaunt. Anyway, camera crews were in airplanes, on the ground, in the airport control tower, in the upper part of the hangar and all over the place. They even went out west to meet the big ship winging its way home.

The net results could be seen in the report of the air-express division of Railway Express, which handled 533 shipments of newsreel film and photos weighing 2,240 lbs. on Thursday night and Friday morning after the Hughes' reception in New York.

Three special clerks worked eight hour shifts in each of the five air-express distributing agencies, and two trucks were added to handle the surplus film shipments.

Expenses of the coverage, however, were not exorbitant, due to the well organized manner in which the event was arranged, to get the fullest possible publicity for the World's Fair.

There had not been a spectacular flight and New York reception in some years, so the newsreels were able to revive all the old time coverage machinery that they had learned to set up four or five years ago for handling this type of story, and the "story" went off without a hitch. The reel editors had planned the story thoroughly weeks before it actually happened. They had made considerable advance material on Hughes and the members of his crew. On the actual take off they had a dozen outfits, secured a good picture and got prints out the next day.

As the flight progressed at unanticipated speed all of the reels were in something of a quandary Wednesday night when it came to closing the midweek issue, because Hughes at that time still had to fly from Alaska to New York. They finally took a chance on Hughes' ability to come through by the following day and sent the midweek reel out short, leaving space for the picture of Hughes' actual arrival.

Hughes came through practically on time and the cameramen were thoroughly set for the arrival. They had four camera outfits on the ground and others in the air. Paramount also had a man in Chicago and a man

(*Continued on following page, column 2*)

100 *CAMERAMEN COVER KING'S VISIT*

by PIERRE AUTRE
in Paris

The state visit of King George and Queen Elizabeth this week to France brought out one of the greatest array of newsreel cameras ever assembled in Europe, second to the King's Coronation. The six French, four British and five American newsreels had 100 *cameramen shooting the voyage and arrival of the British rulers. Three reels were made in color, by British Pathe Gazette, using Dufaycolor; French Reportages Films, using Ondiacolor, a French process, and a special reel, done in the French Kalichrome.*

Black-and-white pictures were sent almost immediately by plane to England for quick shipment to Canada and the United States.

Virtually the entire French motion picture business in Paris, including all of the American representatives, viewed the Royal cortege from office balconies on Champs Elysees. Darryl Zanuck was present on the balcony of the Fox office.

MERGER OF EDUCATIONAL AND GN IS ALMOST SET

Educational's Plans Reported to Contemplate Production of 12 Features and 12 "Featurettes"

A plan calling for the merging of Educational Pictures with Grand National has been worked out, and now hinges upon the approval of Educational's board of directors, presumably a formality, Edward L. Alperson, co-trustee of Grand National, revealed this week in Hollywood.

Within ten days after approval of the proposal by the Educational group in New York, Mr. Alperson said, the plan will be presented to the federal court in Hollywood for approval under the section 77B reorganization of Grand National.

Coincident with the talk of a merger, it was reported in New York that Earle W. Hammons, president of Educational, was considering withdrawing from the short subject production field, or at least partially, in favor of features.

The plans of Educational's executives, while still not definitely set, are understood to contemplate the production of approximately 12 features annually and possibly in addition, a number of "featurettes," presumably of the type of four-reel features planned by Hal Roach for United Artists release.

Mr. Hammons steadfastly has refused to discuss his plans, saying that he has had several deals under consideration and that he would not be in a position to discuss any of them until one was concluded. It is definitely known, however, that he has had his eye on the Grand National setup.

The pending merger with Grand National, it was understood, could have been consummated several months ago had not Mr. Hammons been reluctant to withdraw from the short subject field.

20th-Fox Deal Expires

The necessity that Mr. Hammons find a new distribution channel at this time is occasioned by the expiration of a five-year selling and releasing arrangement with Twentieth Century-Fox.

In 1933, at a time when virtually all the industry was under the effects of the depression, the Chase banking interests and Western Electric, which had financial interests in Educational, effected the releasing arrangement with Fox, in which Chase also had, and still has, its largest film holdings. By thus eliminating Educational's own exchange system, considerable savings were effected.

Fox now is relinquishing the distribution tiein with Educational, in favor of producing its own short subjects.

Mr. Hammons returned to New York Monday after a brief visit to the coast, and delayed any further action for at least a week by going on a vacation.

GN Distribution Plan

The final plan for Grand National distribution is to provide 36 features and two or three series of western pictures for the new season, Mr. Alperson said. With 18 features and a series of eight westerns already set under the Fine Arts Pictures deal, two more "Renfrew of the Royal Mounted" films from Phil Goldstone's Criterion Pictures and one Anna Sten feature to be produced by Eugene Frenke, Mr. Alperson said the amalgamation of Educational and GN would bring approximately $1,500,000 into the new organization for production of the 15 pictures needed to fill out the contemplated feature program and the added westerns series.

Mr. Alperson and Loyd Wright, co-trustee, in a statement regarding the financial condition of Grand National from May 28th to July 1st, declared that receipts were $211,326 and disbursements $144,298, leaving a balance of $67,027.

The federal court on Tuesday approved a compromise settlement of the $168,750 claim of Anna Sten and United Players Productions, Inc., against Grand National for a payment of $30,000, with the proviso that the company produce two Anna Sten features, the first of which will start in 90 days. United and Miss Sten entered the claim charging breach of contract.

Newsreels Cover Record Flights

(*Continued from preceding page*)

in New York standing by fast planes in the event that Hughes might have landed before he reached New York and they would have had to go after him.

To take care of the traffic jams on the roads and to rush the films back from the field they had planes at Floyd Bennett just to fly the film to the laboratories. They also had motorcycle runners. They used both of these methods as they shipped the film as fast as it was shot. Because of the careful planning they gave the story in advance they had little trouble with the crowds on the field and managed to secure Hughes' sound-track statement when he got out of the plane.

When the announcement came that New York was going to give Hughes a ticker-tape reception the following day, the reels made plans to follow up their first special with a second one on the reception. On Friday, they used the same set up that was developed with the Lindbergh reception and was used ever since on similar affairs, placing cameramen from the Battery to the end of the parade at strategic picture positions. Each cameraman had a messenger and as fast as the film was shot, he rushed it back to the reel's office while the cameraman went on to a second location. Besides the usual units, they had extra sound outfits and lighting setups in reserve at City Hall. In this case plans worked successfully, because Hughes said practically nothing on the steps of City Hall and the Mayor took him inside to the Aldermanic Chamber for his principal address. Because of this reserve outfit, with lights, they were able to get in on Hughes' speech. This was chiefly due to a last minute concession by the Mayor.

One of the more amusing aspects of the newsreels' coverage was the fact that the reels had in one issue the start of a world-circling flight and in the immediately following issue the coverage of the completion of the flight—with nothing in between. He landed so unexpectedly in Paris that only one newsreel secured the actual pictures of his landing. Moreover, the pictures of his reception in Paris could not be brought back to New York on the quickest possible boat before Hughes had completely circled the globe and outdated them. While the newsreels had arranged for coverage of Hughes' arrival in Moscow and had also arranged for Hughes to bring the film on to New York with him, Hughes rushed his take-off so fast that the Russians did not have a chance to get the film aboard the plane.

All the newsreels covered Hughes landing in Minneapolis. Again this film trailed the flyer into New York.

Plans had been made for Hughes to carry a camera and make pictures during his flight for all the newsreels but they fell through at the last minute.

Mr. Corrigan's flight was the first of the five "solo" air crossings of the Atlantic which was not pictured by the newsreels in preparation, take-off and landing.

The latest oceanic air project has some potential importance in air traveling. Imperial Airways and Pan-American Airways are together in an arrangement pointing toward their acquiring a large part of the mail and passenger business when regular service is established across the Atlantic, which air-minded optimists predict will be an eventuality.

For months they have been experimenting along the British coasts with the so-called "pick-a-back" plane, about which little is known on this side. The idea is to fasten a smaller plane, the "Mercury," atop a large seaplane, the "Maia," "pick-a-back" fashion, ride a few hundred miles out to sea, release the smaller plane to continue on across the ocean and return the larger plane to the home port. Air students and mechanics are more familiar with the benefits of the arrangement.

The Texan Howard Hughes spent $300,000 to prove how much the latest in scientific gadgets mean to air travel; the Texan Doug Corrigan spent $69.50 to prove how little they mean. Mr. Hughes, when apprised of Corrigan's flight, shook his head noticeably and whispered, "It's remarkable, really remarkable."

1,000 Attend New York Preview Of "Alexander's Ragtime Band"

Members of the New York press and some 1,000 celebrities were guests of Twentieth Century-Fox Tuesday night when a special press review of "Alexander's Ragtime Band" was presented at the Hollywood Theatre, on Broadway, New York city.

The picture, reviewed in MOTION PICTURE HERALD, May 28th will open August 5th, at the Roxy Theatre.

Among those who attended the opening were Irving Berlin and his wife, the former Ellin Mackay; Mr. and Mrs. Joseph Bernhard; Mr. and Mrs. Leo Spitz; Mr. and Mrs. Jack Cohn; Mr. and Mrs. Nate Spingold; Ed Fay; Mr. and Mrs. Colvin Brown; Mr. and Mrs. Herman Wobber, and Mr. and Mrs. C. C. Moskowitz.

Grierson Sails for England

Films and radio will play a major part in bringing about a much needed understanding between the different sections in Canada, said John Grierson, producer member of England's Motion Picture Advisory Council, before sailing from Quebec this week for England.

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175 Showings Set for Selznick Film

David O. Selznick's "The Young in Heart" will be shown in 175 first-run theatres throughout the country during the week of Friday, September 2nd, the company announced this week.

THE HOLLYWOOD SCENE

Speed

A while back Hollywood was demonstrating the physical phenonema of inertia in ways that astounded scientists. There were some suggestions made that the town might just as well be given back to Will Rogers' famous Escrow Indians and the lots be turned over to realtors for sub-division purposes. Nobody was doing anything. Then, either prodded into it, for reasons of personal pride or economic necessity, those who have the say about production started to disprove the theory that there's no such thing possible as perpetual motion. New pictures went into work with such a speed that it was difficult to keep track of all. Projects that had been dawdling along for weeks and months suddenly crossed the finish line. "Marie Antoinette" was a good example of that state of affairs. Two nights before its International Premiere scenes were being reshot, added and eliminated. Gazing out our window nowadays we can't see very far in the blur; in-the-work production, the eleven new items added to it during mid-July, have stirred up quite a dust cloud.

Upon a horizon we cannot see, because of intervening foothills, the busy Warner studio added three activities to its work sheet. Into production went "Brother Rat" adornments to the cast of which are Wayne Morris, Priscilla Lane, Jane Wyman and Jane Bryan, Eddie Albert, Ronald Regan, Johnny Davis, Henry O'Neill, Olin Rowland, Gordon Oliver, Louise Beavers and squads of personalities of lesser film repute. "Curtain Call" likewise is before the cameras. It will feature Kay Francis, John Litel, Ian Hunter, Melville Cooper, Ann Keith, Donald Crisp and Cecil Cunningham. In far away Florida, George Brent, Olivia de Havilland, John Payne, Frank McHugh, John Ridgely, Regis Toomey and Donald Briggs are doing what they can to bring "Wings of the Navy" to screen realism.

Paramount Starts Three

Things are stirring, too, at Paramount, where another three productions were given the starting signal. On the way to eventual moving picture theatre merchandise is "King of Alcatraz," in which Lloyd Nolan, Gail Patrick, J. Carroll Naish, Robert Preston, Anthony Hart, Colin Tapley, Harry Carey and Dorothy Howe will be seen. Keeping this prison melodrama company is "Sunset Trail," a Harry Sherman "Hopalong Cassidy" for the familiar William Boyd, George Hayes, Russell Hayden and sundry others. "Escape from Yesterday," which the studio anticipates will be a matter of interest for many tomorrows, is going along and engaging the talents of Akim Tamiroff, Frances Farmer and Leif Erickson as its principal players.

MGM, recovering from the revelry of its "Marie Antoinette" opening celebration, gathered strength enough to add two pictures to its active list. "Stablemates" started, but nobody seems to know very much about it other than Wallace Beery and Mickey Rooney are the leads. Many exhibitors will probably consider that sufficient as far as names are concerned. There's a little more detail about "Listen Darling," however, and it is known that Freddie Bartholomew, Judy Garland, Mary Astor and Walter Pidgeon will work in it.

"Mr. Doodle Kicks Off" kicked up the new dust at RKO-Radio. Joe Penner, June Travis, Billy Gilbert, Richard Lane, William Davidson and Pierre Watkins will be among those present when the show is available to the public.

Columbia's contribution to the new work is "Juvenile Court!" Paul Kelly, Rita Hayworth, Frankie Darro, David Gorcey, Hally Chester, Dick Seltzer, Allan Ramsaye and Lee Shumway are the leading players.

The three Gleasons, James, Lucille and Russell are the ones to whom things are expected to happen in Republic's "Everything Happens To Us." Harry Davenport, William Bakewell, Wallis Clark and Paul Harvey will also have their moments.

Eight Completed

While all this was going on, eight features were turned over to the scissors manipulators in the various cutting rooms. The boys and girls in those departments at 20th Century-Fox were given three to keep them busy and their minds off the heat and sunshine that suddenly descended on the heretofore fog enshrouded Westwood Hills. Receiving attention is "Straight, Place And Show," a Damon Runyon yarn which will provide spectators and exhibitors with the Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman, Sidney Blackmer and George Barbier among others. "Safety In Numbers" with the familiar "Jones Family" contingent as well as some new recruits is nearing final picture form and the editors are doing all they can to keep all the production effects and as much as possible of Tyrone Power, Loretta Young, Annabella, Henry Stephenson, J. Edward Bromberg, Joseph Schildkraut, Sidney Blackmer, Sig Rumann, Maurice Moscovich, Nigel Bruce, Miles Mander, Rafaela Ottiano, Leon Ames and George Zucco in "Suez."

Columbia's snipping and splicing experts have "I Am The Law" and "Wings Of Doom" in their charge. The first will present Edward G. Robinson, Wendy Barry, Barbara O'Neill, Otto Kruger, John Beal, Arthur Loft, Gene Morgan, Robert Middlemass, Douglas Woods and Charles Halton. In the latter Charles Farrell, Jacqueline Wells, Frederick Burton, Alexander D'Arcy, Eddie Earle, Addison Richards, Hugh Sothern, Ed Stanley and Charles D. Brown will be seen.

A Harry Sherman picture, "The Mysterious Rider," first of a new series was completed for Paramount. Douglas Dumbrille, Sidney Toler, Russell Hayden, Charlotte Fields, Monte Blue, Weldon Heyburn, Bob Kortman are those principally concerned in the portrayal of the Zane Grey story.

Out at Universal they finished "Freshman Year." The collegiate comedy romance will feature Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore, Stanley Hughes and Frank Melton.

SAD ENDING —OR ELSE

The hero will lose the girl in the last reel of "The Sisters" as the story was originally written and first filmed or the contemplated new and happier ending will have to be shot without the services of Errol Flynn as the hero. The actor laid down this ultimatum to Warner studio executives this week when he was informed that, dissatisfied with the present conclusion, the executives were planning retakes. Flynn is starred in the picture with Bette Davis.

Circus Stuff

It's 24 miles and as many degrees Fahrenheit from Hollywood & Vine to the Monogram ranch, a right turn from Saugus—where Bill Hart's mountain ranch looks down on the truck-clogged Ridge Route—and a couple of gear shifts into the Mojave desert. It's 90 in Hollywood this afternoon, therefore 114 at the Monogram ranch, but they're making "The Circus Comes to Town." contradictorily, and any showman knows how much hotter it is inside a circus tent than outside.

For that reason the young men who attend to things for Scott Dunlap, who attends to the making of Monogram pictures, have removed the thermometers from the premises, so it isn't possible to read the torrid temperature. But neither is it necessary. Anne Nagel, propped against a plank in her pink tights between shots, pores over a damp script. Jack LaRue, wearing felt hat and tightly buttoned coat, steams slightly. Technicians stripped to the waist yell to the stout fella with the hose to turn it on them. Herbert Rawlinson, Betty Compson, Marjorie Main and others in the cast—but not just now—cook quietly in camp chairs, speak not at all, await their turn.

But the heat is no hardship for two of the cast. One of these is Snowflake, the colored veteran of 300 films, clad now in brown checked suit, stiff collar, grey derby, malacca stick. The other actor undisturbed by the temperature is a chimpanzee.

WARNER NET 3 MILLIONS FOR THIRTY-NINE WEEKS

Columbia Pictures Votes Quarterly Dividend; A.T.&T. Net $37,032,603 in Three Months

Warner Brothers Pictures, Inc., and subsidiary companies on Monday reported for the 39 weeks ending May 28, 1938, a net operating profit of $3,282,765, after deducting all charges including amortization and depreciation and normal federal income taxes but without provision for Federal surtaxes on undistributed profits. The earnings compare with a net operating profit of $5,561,032, after similar charges for the corresponding period of 1937.

The net profit from operations for the 39 weeks, before amortization and depreciation of properties, normal federal income taxes and federal surtaxes on undistributed profits, was $8,432,787.

Earnings per share, without providing for Federal surtaxes on undistributed profits, were equivalent:

On preferred stock to $31.83 per share on 103,107 shares outstanding at May 28, 1938. Dividends in arrears as of June 1, 1938, amounted to $24.06 per share.

On common stock, after allowance for current dividend requirements on the preferred stock, to 80 cents per share on 3,701,090 shares outstanding (after deducting shares held in the treasury) at May 28, 1938.

The balance sheet as of May 28th showed current and working assets of $27,927,788, including $3,850,844 cash and inventories of $22,023,901, while current liabilities aggregated $18,540,966.

The total amount of optional 6 per cent convertible debentures, series due in 1939, outstanding on May 28, 1938, was $29,987,000. Included under current liabilities was a net amount of $574,015 of these debenture obligations representing the balance of purchase-fund requirement due on August 1, 1938.

At the close of the fiscal year on August 28, 1937, the balance sheet showed current assets of $28,213,964 with $4,058,253 cash, while current liabilities were $23,099,815.

Coincident with the release of the Warner financial statement, reports were circulated in Wall Street that the company, within the near future, will announce a plan for refunding $29,412,985 of six per cent convertible debentures due September 1, 1939.

Officers of the company have been working on some plan since the early part of the year when the directors ordered consideration of a plan. Besides the debentures, the company has outstanding $39,000,000 bonds and mortgages for its own account and subsidiaries, plus 103,000 shares of preferred and 3,700,000 shares of common stock. The total consolidated funded debt amounts to $73,000,000.

Other financial news of the week included the prediction by Joseph M. Schenck, chairman of the board of directors of Twentieth Century-Fox, that his company's earnings for the first six months of this year were close to the 1937 level. For the first half of 1937, the company's net profit was $3,755,483. Mr. Schenck made the statement just before sailing for England aboard the *Normandie*. He said the company's budget for the 1938-'39 season was $25,000,000.

Columbia Pictures Corporation this week announced that the board has voted a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock, payable August 15th, to stockholders of record August 1st.

American Telephone and Telegraph Company this week reported that its net profit, including dividends from subsidiaries, was $37,032,603 for the three months ended June 30th. The earnings are equivalent to $1.98 a share. In the March quarter the profits were $38,634,000 or $2.07 per share and in the June quarter last year they were $43,737,928 or $2.34 a share.

John S. Tapernoux, president of French Motion Picture Corporation which is now in the process of reorganization, filed a monthly report of the company for the period June 13th to July 12th, in the United States district court, New York, this week. He listed receipts at $1,326 and expenditures of $1,157.

Trading of film company officials in the securities of their corporations was at a standstill in May, it was disclosed this week by the semi-monthly summary of the SEC.

The commission, however, listed reports of officials of several companies regarding their holdings when they took office. E. H. Seifert, Fort Lee, N. J., reported the holdings of 60 shares of Consolidated Film Industries preferred stock on March 24th, when he was elected a director, and Leon Kaplan, Los Angeles, held 300 shares of Grand National Films common when he became a director, June 6th; Ira Seidel, Los Angeles, who joined the directorate of Grand National, Feb. 16th, reported that he held none of the company's equity securities.

A 1937 report by S. Machnovitch, Universal Pictures officer, showed that he held no securities of the company directly but, through Universal Corp., held 228,927 shares of common, 220 shares of first preferred and 20,000 shares of second preferred. Reports for Peyton Gibson, also an officer, likewise showed no direct holdings but, through Universal, 228,927 shares of common, 220 shares of first preferred and 20,000 shares of second preferred. A report from Willis H. Taylor, Jr., New York, Universal director, showed no stocks held.

Consolidated Income Accounts Of Warner Brothers Compared

The consolidated income account for Warner Brothers for the 39 weeks ended May 28, 1938, compares with the accounts for the corresponding periods in 1937, and 1936, as follows:

	1938	1937	1936
*Operating profit	$10,610,765	$13,609,238	$10,354,018
†Amortization and depreciation of property	3,578,547	3,579,868	3,872,494
Interest, etc.	3,281,716	3,445,167	3,635,035
Provision for investment in affiliated companies, etc.	11,161	306,988	132,215
Provision for contingencies	47,000	85,000	.....
Profit	$3,692,340	$6,192,215	$2,714,274
Other incomes	294,459	417,364	401,958
Total income	$3,986,799	$6,609,579	$3,116,232
Minority interest (net)	‡2,965	‡1,453	a12,460
Profit	$3,989,765	$6,611,032	$3,103,772
Federal income taxes	707,000	1,050,000	549,000
Net profit	$3,282,765	$5,561,032	$2,554,772

**After amortization of film costs, including depreciation of studio properties. †Other than studio properties charged to film costs. ‡Credit. aDebit.*

Dispute Continues Over Wanger Film

The controversy which has been carried on since the release of Walter Wanger's "Blockade," continued this week with Los Angeles, Boston, Omaha, Kansas City and New Orleans the centers of attention.

In Boston, Catholic laymen protested against the showing of the film at Loew's State and Orpheum Theatres and this was followed by the unanimous passage of an order by the Boston city council, asking the mayor to ban the picture.

A meeting in Los Angeles Tuesday called by the Motion Picture Artists' Committee was attended by 350 for the purpose of protesting the pressure of organized minority groups of the screen. John Abbott, film librarian of the Museum of Modern Art, New York, presided. Mr. Wanger was the principal speaker.

He said the time has come for Hollywood to strike back at its critics.

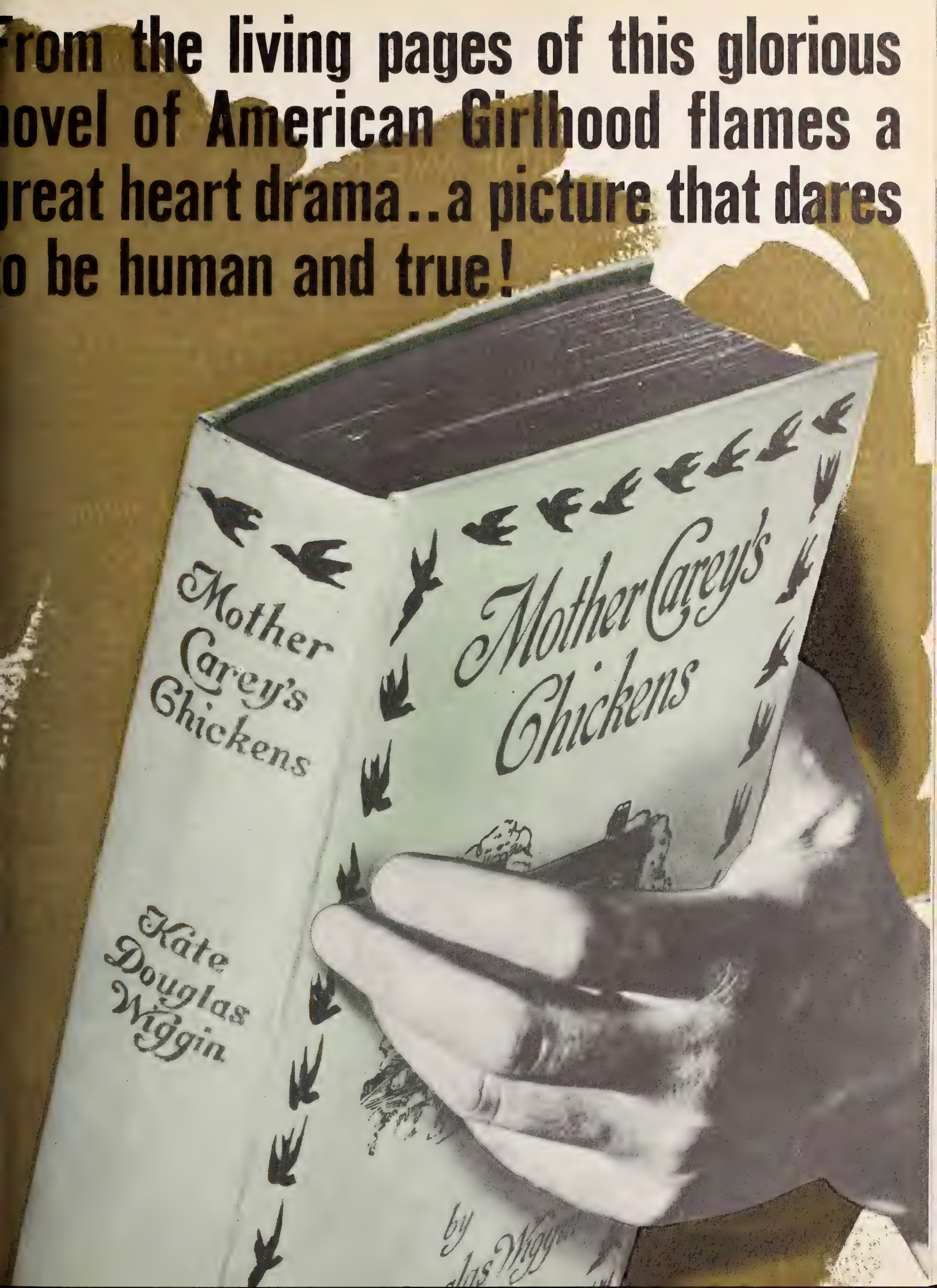
After seeing the film Mayor Maurice Tobin said he saw no reason for barring it.

In Omaha, scheduled openings for the film were cancelled twice but this week Eddie Forester, manager of the Omaha Theatre, announced in open letters in newspapers that the picture would be played starting Thursday despite protests. Protests against the showing of the picture were registered by the Omaha council of the Knights of Columbus and by The Voice, a Catholic newspaper.

Declaring the picture is Communistic propaganda, the Holy Name Society of Kansas City adopted a resolution protesting the exhibition of "Blockade."

Alice Ames Winter, chairman of the Community Service of the Motion Picture Producers and Distributors of America, in Hollywood, this week issued a review of "Blockade" on MPPDA stationery. The picture was praised in the review and Mrs. Winters concluded with: "Not for children —but gripping drama for those of us who face the world as it is."

From the living pages of this glorious novel of American Girlhood flames a great heart drama...a picture that dares to be human and true!



THE BEST-LOVED FAMILY IN FICTION HAS MOVED TO THE SCREEN . . . in another big RKO summer show! . . . Away from the screwball comedy . . . away from the hard sophistication . . . away from the false and foolish — back to a world of simple joys and tears, of love and beauty and high adventure in the throbbing human hearts of regular folks like the neighbors next door!

KATE DOUGLAS WIGGIN'S GLORIOUS NOVEL OF AMERICAN GIRLHOOD



MOTHER CAREY'S CHICKEN

with

ANNE SHIRLEY
RUBY KEELER
JAMES ELLISON
FAY BAINTER
WALTER BRENNAN
FRANK ALBERTSON
ALMA KRUGER
VIRGINIA WEIDLER



PANDRO S. BERMAN IN CHARGE OF PRODUCTION

Screen play by S. K. Lauren and Gerlarde Purcell

RKO RADIO PICTURES

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Even the birds are singing for Jay Means and his Oak Park theatre giveaways in Kansas City.

A woman went to the theatre the other afternoon and wanted an oval-shaped bowl of the sort the theatre gave away as a premium two years ago. She had used hers for two years as a bath for her canary. After breaking it last week, she bought another bowl of a different sort, but the bird refused to use it. She tried still another, but the canary was adamant. In desperation, the woman went to Means and asked him to find her one of the original kind. Jay didn't have any, but he appealed to some of his regular patrons, and they brought in two.

▽

On the day when the Licht Bild Buhne, Berlin trade paper, published news of Motion Picture Herald being "verboten" in Germany under Nazi rules, the editors lifted news items on other subjects from the pages of the Herald and spread them generously over page one.

In other words, "Germans can't read the Herald, but here it is."

▽

In spite of everything, the American Medical Association officially resolves that it "is in complete harmony as to purposes and objectives." The writer of that should be signed up quick by the motion picture business.

▽

Columbia Pictures, without batting an eyelash, sends to our city desk the following notice, with the suggestion that it be set as a "box": "Vernon Dent, character actor, who worked with Harry Langdon 14 years ago, yesterday was cast as a furniture mover in 'You Can't Take It With You'."

▽

Because they feel false beliefs can land people in bedlam, some psychiatrists would abolish fantasy in the grown up's—even in the child's world. Dr. Stuart Rice, of the United States Central Statistical Board, for example, shares this fear, telling the American Association for the Advancement of Science that *all* should beware of Walt Disney's "Snow White." "That way lies madness," he said.

Nay, Doc, that's where the road out of 77-B lies. Ask RKO.

▽

Alan Hale, who was in the original "Robin Hood," told Al Jolson that he feels that his 15 years in pictures have passed all too quickly. "Why, when I got a call a few weeks ago to appear in 'Robin Hood'," he explained, "I thought they were calling me for retakes on the old one."

▽

The purpose of a new corporation jointly established by General Mills and Eastman Kodak is to work in the field of molecular distillation. Kentucky's hillbillies used to call it moonshining.

▽

Jimmie Burge, exploitation manager for Standard Theatres, Inc., of Oklahoma City, is very grateful to the many "friends" who have called his home during the past week to offer condolences to his wife on her recent marital troubles and to invite her to dinner, etc., etc. But, he adds, it was James O. Burge who lately obtained a divorce, not James C.

MICKEY MOUSE, M.A. (Harvard)

One made a Blue Eagle by wave of the wand,
The bird was too bossy and no one grew fond;
Another from chaos created a Mouse
To cheer up the heart and enliven the house.

The NRA Eagle was killed by a chicken defunct,
Its glory in history now is debunked,
But Mickey Mouse goes on his lovable way
Assured of a permanent fame and M.A.

The moral of this for creators we read:
If you are desirous of laurels and meed,
Don't harry a people too troubled by half
But gain immortality making them laugh.

—McLandburgh Wilson in the Wall Street Journal.

With the temperature in the high nineties, John McManus, manager of Loew's Midland in Kansas City, suggests that President Roosevelt describe his cheery little "chats" with some epithet other than "fireside."

▽

Noting a resemblance in appearance of Joe Shea and Ed Finney, both creditors of Grand National, a mutual friend asked Shea if they were relatives.

"Oh, yes," advised Shea, "we're first cousins under 77B."

▽

W. M. Cohn, physicist of Berkeley, Cal., has invented a movie camera device that can tell of an approaching typhoon. It could be used by many a Hollywood producer as the bankers arrive to inspect cost sheets.

▽

Such-Goings-On Department, from an item in the Los Angeles Times:

> On the "Paris Honeymoon" set, at Paramount studio, Bing Crosby, the star, was placed in a teacart, with only his head showing. When he was finally installed, he was locked in securely. On Crosby's head was a red beret with a feather. Harry Ray, makeup man, took the beret and tickled Crosby's nose with the feathers until tears streamed down Bing's eyes and he hollered quits.

▽

The very rugged *Brewery Gulch Gazette,* newspaper in Bisbee, Arizona, calls its film-reviewing department The Silver Scream.

Irwin W. Unrub, manager of the El Dorado theatre in El Dorado, Kansas, comes to our attention as the promotin-est promoter in exhibition. After hearing his best girl say "yes" to a proposal, he went out and promoted an eight-page merchants' advertising section in the local newspaper to announce his marriage, promoted an engagement ring and a wedding ring, promoted gifts for the bride from 20 mrechants, and a trousseau, silverware and whatnot, promoted a stage wedding for the big event and a very good evening's business for the theatre. The bride he "promoted" is Miss Silvia Wray, of Wichita.

▽

Misplacing an "f" for a "c", the front of the Oceanic theatre in Brooklyn has a sign reading: "Air Fooled for Your Comfort."

▽

United Artists' press department flooded New York newspaper and trade paper editorial offices with a nicely wrapped package containing what they were pleased to call an "Orchid of Algiers." They said it was an "exotic suggestion" for their new "Algiers" motion picture.

They made the serious mistake, however, of so gifting that dean of horticulturists, Terry Ramsaye, who immediately recognized the weed as speciosum rubrum. A continuance of this nature faking should be brought to the attention of Mr. Wallace's Department af Agriculture, the Federal Trade Commission, and the Better Business Bureau, and maybe Cordell Hull, the Secretary of State, should even be brought in for that which United Artists calls an "Orchid of Algiers" really is a plant of Japanese origin.

▽

The Federal Trade Commission is telling soap and cosmetic advertisers what's wrong with their copy, indicating that if it doesn't come up to standards Uncle Sam will spank.

Those optimistic souls who resisted self-regulation of advertising all these years must now know how it feels to have the hair-brush wielded by a hard and unsympathetic hand at Washington, and to the critics of the film industry one may point with pride to its advertising, one of the very first to be regulated.

▽

A Chicago newspaper published an item about the brilliant wedding of a well-known movie star and placed it on the financial page, which caused *Advertising Age* to observe that it was altogether too cynical a view even of the romantic aspects of Hollywood.

▽

Cable to RKO's home office, from its agent, Nat Liebesking, in Argentine:

> "Snow White" opened last night at Cine Ideal Theatre. Sold out five days in advance. Due to STRICT fire regulations, could only seat 1,050 persons in this 900-seat theatre.

▽

Indicating the condition of the fighting game, *Advertising Age* nominates Wayne Morris, "Kid Galahad of the Movies," as the lone promising young white hope.

Fair's Visitors Will Cool Feet In Film Theatres, Say Farnol

And Points to Chicago's Million Added Attendance in Month

Lynn Farnol, who has just left a post with the advertising agency of Donahue & Coe to take charge of publicity and advertising for United Artists Corporation, has for some months been engaged in a study of special aspects of the impact of tourist and other visitors to New York upon metropolitan merchandising. Mr. Farnol has here set down some extracts and comments for a forthcoming report of the findings of the research, as they more especially apply to the motion picture and its theatres.

by LYNN FARNOL

How will the World's Fair affect the motion picture and the legitimate theatres of New York City?

Will those 75,000,000 visitors expected in Manhattan next summer descend like a cloud of locusts, buying tickets as well as goods, and bring a boom to Broadway unknown since the days of '28-'29?

Any estimate has to be based on two known factors,—first, the Century of Progress in Chicago, the type of visitor, the money he had and how he spent it and the time in which he was able to spend it, and second, the tourist in New York.

Spends Under $8 a Day

The tourist in New York is a puzzle. It's a good guess that 22,000,000 visitors come to New York each year from points more than 50 miles distant. We know that his average stay is a little less than 3 days, and that he spends less than $8 a day for everything, including what shopping he does. That's a tidy sum, $475,000,000. His season is from July to September.

Macy's is his dish in the way of stores. It's the biggest in the world. And Radio City is the thing for him to see. About 425,000,000 people are escorted through and around the granite slabs during the course of a year. It's anyone's guess as to how many wander around on their own. It's a simple physical advantage that delivers this trade to the door of the Radio City Music Hall. And it won't be much of a miracle for that trade to keep right on coming to the Music Hall, World's Fair or no World's Fair.

The Music Hall's "Cut"

There will be few people who come to New York for the Fair who haven't an interest in seeing the Center. Perhaps they've seen it before, but that won't keep them from the Music Hall. That great showplace, having started the tide running and having the physical advantages, is certain to have about all the tourist business that can be crowded into its acres of seats.

A small point should be made here, which is that most of this business will be pretty much its regular tourist trade, stepped up by some undetermined figure, which may be 15 per cent or it may be 50 per cent. It won't be a foot-weary army of tourists, looking for a place to sit down, for, beyond much question, the American Legion Convention demonstrated that people may be in New York for a good time and still refuse to pay 99 cents for a movie even if the greatest stage spectacle in the world is thrown in with it. For hundreds looked at the scale of prices and walked away.

Million More in Chicago Fair

How will the other motion picture theatres fare? Pretty well, you can tell yourself, if the experience of Chicago is any criterion. Chicago's cinema palaces during August, 1933, had one million more customers than in the August of the preceding year.

Why? Simply because movies are inexpensive and Fair visitors haven't much money to spend. Motion pictures are the familiar thing to them, the entertainment that they know and love, and what could be finer than to sit down in a fine motion picture theatre after a day of pounding the pavements, take off your shoes, relax and be entertained without being made to think too much about it.

It is questionable whether any New York motion picture theatre beside the Music Hall and possibly the Astor has anything of a national reputation, and, as such, means anything to the World's Fair tourist. The chances are that the theatres will get more patronage or less depending entirely on the pictures that are offered.

Certainly the legitimate theatre will get an increase in its business, just as the department stores will. But it isn't going to be any overwhelming landslide. A good guess is that with each thousand World's Fair tourists there will be a couple with enough money to see "I Married an Angel" or buy some beads at Saks Fifth Avenue. Even then, one or two out of each of the thousands in 75,000,000 is a lot.

Newsreel Cameramen Among Award Winners

Leaders in the newsreel, radio, magazine and newsreel fields honored their fellow workers at the dinner of the fifth annual Headliners' frolic in the Hotel Ambassador, Atlantic City, this week.

Among the award winners were Albert Mingalone, Paramount News; H. S. Wong, News of the Day, and Norman Alley of Universal News. The awards were made for outstanding achievements in the various fields from June 1, 1937, to June 1, 1938. Some 200 persons from all sections of the country attended the affair.

Quits Akron Post

J. G. Dietjen, secretary of the Akron Independent Exhibitors' Association for the past four years has resigned. His successor is R. C. Wahl.

Time, Inc., Signs Guild Agreement

A contract covering 350 editorial employees of Time, Inc., including those associated with "March of Time," was signed this week with the New York Newspaper Guild, a chapter of the American Newspaper Guild which is an affiliate of the Committee for Industrial Organization.

Minimum wages established in the contract range from $25 a week for office boys to $75 a week, after two years' experience, for writers and photographers. Researchers are subject to a $60-a-week minimum after three years' experience.

Other provisions include a five-day 40-hour week, equal time off for overtime, vacations up to one month, sick leave, and severance pay.

18 Studios Protest SWG Vote

All 18 studios affected by the recent election that named the Screen Writers' Guild as sole bargaining agent for film writers have filed protests with Dr. Towne Nylander, chairman of the National Labor Relations Board in Hollywood.

The studios contend that they were not given an opportunity to verify the employment of the voters as of June 4th, the date required for eligibility.

Dr. Nylander said he would forward a report to Washington and that the studio appeal would be made necessarily at some later date in the federal court, ninth district, San Francisco, following certification of the guild as bargaining agent.

Dr. Nylander this week postponed hearing on a petition of the Studio Utility Employees, Local 724, asking to be declared the collective bargaining representative for laborers at Republic. The petition was filed when Local 724 charged that the International Alliance of Theatrical Stage Employes was absorbing its members at the Republic studio. The postponement was ordered pending attempts at settlement of the dispute by conferences.

AFRA Contract Ratified

The New York local of the American Federation of Radio Artists this week voted ratification of the agreement reached last week with the National Broadcasting Company and the Columbia Broadcasting System, providing for wage scales on sustaining programs.

An agreement between the Mutual network and other companies and the AFRA is expected to be completed within the near future.

National Decency Legion Classifies 15 Pictures

Of 15 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage, five were listed as unobjectionable for adults and two were cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Endstation" (German), "Highway Patrol," "Little Miss Broadway," "Little Tough Guy," "Love Finds Andy Hardy," "Professor Beware," "Rollin' Plains," "The Unholy Beebes." Class A-2, Unobjectionable for Adults: "Algiers," "Gordian der Tyrann," "Mercedes" (Spanish), "Passport Husband," "Que Tiempos Aquellos" (Spanish). Class B, Objectionable in Part: "El Derecho y el Deber" (Spanish), "Sky Giant."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Boy Meets Girl

(Warner Brothers)

Comedy

Someone has said that the movie came of age when it learned to laugh at itself. That would make "Boy Meets Girl" a prime specimen of a grownup art, for it laughs, guffaws and shouts in merry amusements at the things of which the movies are made, the people who make them and the processes of their making. Without touching so many as one serious note the picture manages quite incidentally to present a pretty accurate although satirical impression of Hollywood.

Few pictures have had a more thorough audience preparation. The play by Sam and Bella Spewack ran up a nice score on Broadway and the title has become a permanent fixture of the American language. It would be hard to find a village where the name and general nature of the work are not well known. Sam Bischoff's production, directed by Lloyd Bacon from a screen play by the original playwrights, is exactly the film the public has been led to expect.

The return of James Cagney to the Warner trademark is another item of wide public interest. He and Pat O'Brien play the two irresponsible and irrepressible film writers whose antics are at bottom of the mad proceedings which make up the story. Ralph Bellamy plays an opportunist producer with just enough caricature to preserve a semblance of realism and Frank McHugh portrays an agent not too uncomplimentarily. Dick Foran kids his cowboy star part effectively and Marie Wilson makes much of her first stellar chore as the dumb young thing whose incipient and ultimately accomplished motherhood is a major factor in the fictional inventions of the scenarists on the screen. Although treated, necessarily, in humorous manner and frankly, the young lady's maternity is duly established as formally achieved.

The story is essentially simple, having to do with the devices by which two young writers without a story in their collective head manage to keep their names on a studio payroll. But it is wondrously complicated for purposes of comedy. The narrative is a succession of closely strung gags, each worked out in fast action, fast dialogue or both. The picture moves along at breakneck speed, line after line being lost in the upsurge of auditorium laughter.

Previewed July 18th at the Warner Hollywood where it gave every evidence of containing just what the boxoffice doctors have been ordering.—WILLIAM R. WEAVER

Produced and distributed by Warner Bros. Associate producer, Sam Bischoff. Director, Lloyd Bacon. Stage play and screen play by Sam and Bella Spewack. Stage play produced by George Abbott. Assistant director, Dick Mayberry. Cameraman, Arthur Edeson. Film editor, William Holmes. Art director, Esdras Hartley. Sound by Dolph Thomas. Music and lyrics by M. K. Jerome and Jack Scholl. Gowns by Milo Anderson. Unit manager, Carroll Sax. P. C. A. Certificate No. 4156. Running time, when seen in Hollywood, 85 minutes. Release date, September 3, 1938. Adult audience classification.

CAST

Robert Law	James Cagney
J. C. Benson	Pat O'Brien
Susie	Marie Wilson
C. Elliott Friday	Ralph Bellamy
Rosetti	Frank McHugh
Larry Toms	Dick Foran
Rodney Beban	Bruce Lester
Announcer	Ronald Reagan
Happy	Paul Clark
Peggy	Penny Singleton
Miss Crews	Dennie Moore
Song Writer	Harry Seymour
Song Writer	Bert Hanlon
Major Thompson	James Stephenson

The Texans

(Paramount)

Elaborate Westernization

Consequential name value in this fictional romance melodrama which is told against a background of post-Civil War historical episodes, production detail of which features a considerable quantity of spectacular action and thrill stimulation, is represented by Joan Bennett, Randolph Scott, May Robson, Walter Brennan, Robert Cummings, Robert Barrat and Harvey Stephens.

Unhappy days fall upon the Texas of a shattered Confederacy when a horde of unscrupulous northern carpetbaggers descend upon the populace. Die-hards, particularly a pretty girl, who no matter how bedraggled everyone else becomes always looks as though she stepped out of a modiste's shop, and a firebrand rebel, still unconquered, look to Mexico's Emperor Maximilian as an ally in continuing the struggle. Another southern soldier, predating the orators, realizes there is no north, no south, rather a united country and all must pull together. But the head carpetbagger decides he will tax the girl and her grandmother out of possession of a vast ranch and 10,000 head of cattle. Thereupon ensues the parade of spectacle. Though the herd crosses the Rio Grande, the patriot convinces the rebel girl that it should be driven to the railhead at Abilene where it can be sold for a fortune to a north which is starving for meat. Through storm and flood, blizzards, Indian fights and all the hardship that those who followed the Chisholm Trail experienced it goes. Captured by carpet bagger dominated Federals, started back to Texas, it runs into prairie fire. The carpetbagger meeting the fate which fiction and drama reserve for unsavory characters, a sympathetically inclined U. S. officer reroutes it to its destination. Even the promise of the die-hard rebel that a new organization known as the Ku Klux Klan will take care of the Yankee interlopers does not deter the girl from selling the steers when the iron horse comes chugging up. Although she gets a thorough going over from the repatriated hero, she knows now who she loves and whose life she would share. Dressed as if for the Easter Parade she goes off arm in arm with him and his coon-skin capped scout for a trapping expedition into the wild North Platte country.

The pattern for this kind of story was laid down long ago. In fact the author of the present version, Emerson Hough, set the pace with "The Covered Wagon." Scores of other productions, expensively or economically manufactured, have not let the public forget the original theme or the welter of effects with which it is embellished. None of them, even cowboy songs have been omitted from "The Texans." Thus, with this picture, exhibitors have the type of an attraction for which the public has evidenced a continuing desire. Nothing but elemental showmanship is necessary, therefore, to whet their interest for this feature which Lucien Hubbard produced and James Hogan directed from a screen play prepared by Bertram Millhauser, Paul Sloane and William Wister Haines.

Previewed July 13th in the Paramount theatre, Los Angeles. There were those in the audience who kept their eyes and ears glued to the screen. Others seemed to be concerning themselves more with speculations as to the whereabouts of Howard Hughes and his flying laboratory.—GUS MCCARTHY.

Distributed by Paramount. Produced by Lucien Hubbard. Directed by James Hogan. Screenplay by Bertram Millhauser, Paul Sloane and William W. Haines. Based on a story by Emerson Hough. Songs by Ralph Rainger and Leo Robin and Frank Loesser. Boris Morros, musical director. Harry Scott, assistant director. Charles Hisserich and Richard Olson, film editors. Special photography by Farciot Edouart and Dewey Wrigley. Photographed by Theodor Sparkuhl. P. C. A. Certificate No. 4258. Running time when seen in Los Angeles, 90 minutes. Release date, July 15, 1938. General audience classification.

THE CAST

Ivy Preston	Joan Bennett
Kirk Jordan	Randolph Scott
Granna	May Robson
Chuckawalla	Walter Brennan
Alan Sanford	Robert Cummings
Cal Tuttle	Raymond Hatton
Isaiah Middlebrack	Robert Barrat
Lt. David Nichols	Harvey Stephens
Uncle Dud	Francis Ford
Singing Cy	Bill Roberts

Sky Giant

(RKO Radio)

Aviators and Aviation

Had not Howard Hughes just completed his world fiight, "Sky Giant," bereft of timely topical significance, would simply be a more or less creditable incident in the present cycle of flying films. Regardless of its merits as popularly visualized entertainment, and they, for the most part are favorable, it automatically becomes an exploitation feature about which on-their-toes showmen need little instruction.

The elements common to all aviation pictures, and for that matter all romance-melodramas which have an action background, are included in the piece. Love, romantic conflict, comedy, excitement and adventure have been called upon to fulfill their expected functions. In the hands of Richard Dix, Chester Morris, Joan Fontaine, Harry Carey, Paul Guilfoyle and the less important cast members, they become realistic and convincing in an agreeable manner. But all this, as well as the detail devoted to illustrating how student fliers are trained to become ace transport pilots under military discipline (thrill action of which business is a sensational 20,000 foot power dive), is but a prologue to the show's exploitation feature.

In that feature tested pilot "Stag," and candidates "Ken" and "Fergie," take off on a route marking flight over Canada, Alaska, Russia and Siberia which reverses the Hughes course. There's a crack up, following which injured "Fergie" makes a martyr of himself that his mates may get back to safety. Heroized upon their return, "Stag" who has secretly married

(*Continued on page* 42)

A LITTLE GIRL TAKES A VACATION AND TEACHES US ALL A LESSON!

Some weeks ago, Shirley Temple and her parents left home to see America, just as thousands of other American families do every Summer. They wanted no fanfare, no publicity. All they wanted to do was to visit the many places they had heard about.

But although they tried hard to avoid crowds, everywhere that Shirley Temple went people rushed to get a glimpse of her. Most of them were adults. Poor and wealthy, some obscure and many in the most exalted walks of life, all dropped everything to look at Shirley Temple.

There is a lesson in this for everybody in the motion picture industry.

What a wonderful business this is! What an amazing hold it has upon the people! Make no mistake, the American public loves the movies and its people.

The vacation trip of Shirley Temple shows better than anything else the enormous reservoir of public interest which we, as showmen, have not even begun to tap.

Of course, Shirley's vacation, with its attendant publicity, is a tremendous boon to exhibitors playing her next picture, "LITTLE MISS BROADWAY." But it is even more than that. It is a challenge to everybody in this business to do his utmost to get the last ounce of value from this great public enthusiasm.

SHIRLEY KEEPS SWIM DATE AT F.

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admitted.

Inside the estate Shirley
by the Presidential grande
Buzzie and Sistie Dall, and
Franklin D. Roosevelt.

"It's awfully ni
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SHIRLEY TEMPLE VISITS HYDE PAR

Declines to Go Swimming W
Mrs. Roosevelt 'Becaus
of My Hair'

MOTION PICTURE DAILY

Shirley Temple Tour Shows Adult Appeal

One of the unique features of Shirley Temple's trip across the country with her parents has been the adult appeal of her personality Everywhere she has gone she has been as much sought after by grownups as by children.

President Roosevelt quit work to entertain her at the White House, Secretary of the Treasury Morgenthau turned aside from fiscal problems to spend considerable time with her, Mrs. Roosevelt invited her up to Hyde Park and devoted practically an entire day to her entertainment. On Sunday Governor Lehman and Mrs. Lehman entertained her at their home at Purchase, N. Y.



A GOVERNOR AND A
Mr. Lehman with Shirley Tem
Purchase, N. Y., yesterday.

VERNOR VISITED
Y SHIRLEY TEMPLE
vs Leapfrog and Goes
ming at Purchase

THE NEW YORK TIMES
July 10.—

Shir
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A portrait of the
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Rich Girl," "Dimples,"
and "Rebecca of Sunnyb
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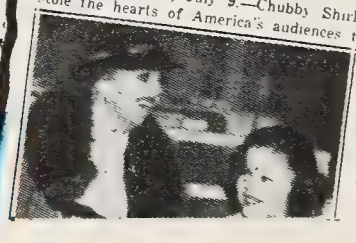
SHIRLEY TEM
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Shirley Carries Hyde Park That Roosevelt Lost

Poughkeepsie, July 9.—Chubby Shirley Temple, who stole the hearts of America's audiences to become Holly-



Last March, Mrs Franklin D. Roosevelt paid a visit to Shirley

2 'First Ladies' Enjoy 'Hot Dogs'

There were hot dogs at Val Kill cottage yesterday, just like those eaten by the Crown Princess of Sweden, when Shirley Temple, nine-year-old Queen of Hollywood,

Shirley Temple Steals the Horse Show

Westchester Entries F

...a brown felt, retained her genial poise. After Shirley was escorted by ...her, George F. Temple, of Hollywood, to the center of the ...give t...sports photographers a different subject, the horse ...ogram ...pletely disordered and at least a third of the ...s hea...ut tent to celebrate. A few per- ...hors... drowned out.

Temple 'I Caught One That Big,' Shirley Temple Tells Governor Lehmans orseShow



...w Crowd at Gate, ...ing Autographs; Governor How to for Photographers

...Herald Tribune ...July 10—Shir- ...film star ...Mrs

Shirley Chats About Teeth To Roosevel

...Washington, D. C., June 24 (U.P.)—Golden-hair... ...nd President Roosevelt had a heart-to... ...tooth," Shir... ...last night ...ich.

talk," she said, ... her autographp... Gets ... In it wa... ...om he...

Shirley to Umpire Game for Notables

By the United Press.

NEW CANAAN, Conn., July 11—Shirley Temple, diminutive screen star, "promised" today to umpire a soft ball game August 7 in which teams captained by Gene Tunney and Lowell Thomas will fight for a worthy charity. The place ... staged wo...



WHEE! WHEAT! Decked out in a costume to suit the scene and situation, Shirley Temple gets down to the business of learning about wheat in Junction City, Kan. Film star is on motor trip across country.

Roosevelt and Shirley Te... Swap Yarns on Fish and...

By The United Press

WASHINGTON, June 24.—President Roosevelt and Shirley Temple had a heart-to-heart talk, chiefly about teeth, in the White House today.

"I told him I lost a tooth," Shirley said. "It fell out last night while I was eating a sandwich."

"He told me about Sistie and Buzzie [his grandchildren] losing their teeth," she added, "and then I told him I had caught a salmon at Vancouver Island."

Shirley, who is nine years old, was accompanied by her parents, Mr. George Temple...

"What else did yo... dent?" correspond...

"I was so excit... talk," she said, ... her autograph b...

In it was insc... from her old ... Roosevelt."

"This is a ... now," Shirley ...

"Did you li...

"Oh, very ... told us to co...

Shirley wo... a red ribbon tied arou... curls. She called on Mr. ... on one of his busiest days, but ...

Shirley Temple n Person Up to Rave Notices

...Tea Party at the Waldorf, ...rs. Temple Comments on ...wer Prices in New York ...ps as Compared to Cali- ...nia

...ATURAL, so unspoiled ...mpletely charming, a... ...an her pictures, was ... Twentieth Centur... ...t a tea party to th... ...Suite of th... ...hard

Shirley's Got Date with 'Bill'

"Interviews are all right, but not when you're hun... gry," said golden-haired Shirley Temple in her suite ... the Waldorf-Astoria last night as she talked to report...

"Here is my autograph book. ... it's now a very important book, ... because —" and proudly she ... pointed to the last ent...

"To ...

...was greatly interested. You... he fishes, too. He wanted t... ...f hook I used ... ...my vacation ... ...think we'r... ...t you'll ... ...daddy h... ...atue o... ...ings ... ...vis... ...le ...

Shirley Temple Here, Eager to See Subway

...e Miss Shirley Temple held court last evening. Soon ...r arrival on her first visit to New York Shirley curled ...a big yellow chair at the Waldorf Astoria and presided ...a dozen completely captivated ladies and gentlemen of ...New York press.

A little tired, a little hot, and more than a little hungry after her eight-hour drive from Washington to New York, the 9-year-old actress wasn't the least bit irritable. She quickly and easily answered the flood of questions

"And what do you most want to see during this whole week you'll be in New York, Shirley?"

"Oh, the big buildings first of all," she said, "and then I want to see the Statute of Liberty, and I want very much to ride on a subway."

She grinned provocatively when some one asked if she were keeping a diary

"Yes, I am," she said "But ...tainly isn't open to news- ...locked, too. Not ...the



Shirley Temple and her dolls.

...or there" ... asked

Temple roto

...gest box office draw for ...be found on Page One

...s been the pet of movie ...n curls and hazel eyes, ...ley Jane Temple. ...nta Monica her mother, ...school. A scout for ...urlesks. Salary: $10

...all studios needing ...ey clicked in Fox's ...150 a week. The ...a Bow" followed. ...ger, said Shirley ...50 a week. Out

...Eyes," "Curly ...ain January," ...Wee Willie ...Miss Temp... ...and...



FILM PRINCESS WOWS THE PRESS (NEA Photo)

...rley Temple, the dimpled darling of filmdom, had the ...York press at her feet right from the start yester- ...en interviewed at the Waldorf Astoria (above) upon ...visit to New York. At right, Shirley points out ...location of the (late) famous tooth which was ...conference with President Roosevelt.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(Continued from page 39)

"Meg" plans an annulment when he realizes she loves "Ken" more than him. This situation is as unreal and hard to accept as the flying sequences are realistic.

Previewed in the Pantages theatre, Hollywood. The Hollywood audience, most of which has thought about nothing other than Hughes and his flight for the preceding several days, thought well of the picture. They seemed to be of the opinion that producer Robert Sisk, writer, Lionel Houser and director Lew Landers had been gifted with prophetic foresight even though the screen mechanics of it reversed the direction of the current world-belting flight. In fact during a production meeting in the afternoon, it was suggested that RKO-Radio's advertising department should make strenuous efforts to get the footage which Hughes shot en route to be used in the trailer exploitating "Sky Giant." —G. M.

Distributed by RKO Radio. Produced by Robert Sisk. Directed by Lew Landers. Story and screen play by Lionel Houser. Montage by Douglas Travers. Edited by Harry Marker. Photographed by Nicholas Musuraca. P. C. A. Certificate No. 4297. Running time, when seen in Hollywood, 80 minutes. Release date, July 29, 1938. General audience classification.

CAST

Stag	Richard Dix
Ken	Chester Morris
Meg	Joan Fontaine
Col. Stockton	Harry Carey
Fergie	Paul Guilfoyle
Welden	Robert Strange
Brown	Max Hoffman, Jr.
Edna	Vicki Lester
Thompson	James Bush

Alf's Button Afloat

(Gainsborough-General Film)

Comedy Extravaganza

This second effort from London's own Crazy Gang, makes it evident that when it comes to crazy comedy Britain can go one crazier than its American contemporaries. Better team work and more hilarious clowning have not been seen in a British comedy, and though much of the material is native in appeal, there can be little doubt that "Alf's Button Afloat" is infectious enough to be caught by audiences much farther afield.

Based vaguely on Darlington's yarn, the production is woven around a marine's adventures with a button made from a portion of Aladdin's lamp, a miraculous morsel whose Genii is able to grant any service, material or otherwise, its owner asks—even when the said Genii, influenced by a fleeting contact with a picture house, sports a Chicago outfit and announces that he "has got wise to himself"! These six clowns—Flanagan and Allen, Nervo and Knox and Naughton and Gold—multiple doses of the Marx Brothers and the Ritz gang rolled into one—make the most of their magical collaboration, secure crates of beer and armies of houris, stage a Grand Opera Act and a thought reading turn, and translate a court martial in which they are victims into a bonus presentation with full military honors! Much of the fun revolves around the Genii's confusions and at one moment provides for a hunt, circus horses which, on the call of the horn, go into their ring routines. It is all utterly inconsequential, irresistible fun, for the most part such as all the family will relish.

Naturally it is the Crazy team which register most of the laughs, with Bud Flanagan's confused comedy, Jimmy Nervo's grimaces and the leprecaun-like leapings of Charley Naughton to the fore. An effective character cameo is registered by Wally Patch as the irate sergeant, whilst Glennis Lorrimer is both charming and intelligent in the ingenue role.

Varnel's direction is bright, but his spacing has underestimated the laughs. Technical qualities are adequate though cutting of the ultimate hunt sequence—a somewhat tired essay in comedy action this—would improve the pace and the final appeal.

Premiered at the Folkestone CEA Conference to a mixed audience, the film was hailed as a most successful effort, its screening punctuated with repeated and prolonged laughter and exhibitor reaction being that it would sell itself.—AUBREY FLANAGAN.

A Gainsborough Picture. Distributed by General Film Distributors. Directed by Marcel Varnel. Adapted from a story by W. A. Darlington. Adaptation, Ralph Smart. Scenario, Marriott Edgar and Val Guest. Edited by R. E. Dearing. Photography, Arthur Crabtree. Settings, Vetchinsky. Running time, 89 minutes. General audience classification.

CAST

Alf Higgins	Bud Flanagan
Ches	Chesney Allen
Cecil	Jimmy Nervo
Teddy	Teddy Knox
Charlie	Charlie Naughton
Jimmy	Jimmy Gold
The Genii of the Button	Alastair Sim
Sergeant Hawkins	Wally Patch
Captain Driscol, R. N.	Peter Gawthorne
Lady Driscol	Agnes Laughlin
Frankie Driscol	Glennis Lorimer
Lieutenant Hardy, R. N.	James Carney
Surgeon-Commander Brown	Wilson Coleman
Aladdin	J. H. Roberts
Mustapha	Bruce Winston

The Terror of Tiny Town

(Principal)

Midget Western

Newspaper and magazine writers were lately diligent in notifying their readers that practically all the midgets in Hollywood (which is practically all the midgets anywhere) were working for Jed Buell in the manufacture of a film under the above title. Whatever expectation this publicity may have fostered is in the nature of a double asset, primarily as pertains to the physical stature of the players, secondarily as preparing the customers for a distinct surprise. Because Jed Buell didn't make the picture the way 99 per cent of the newspaper readers would have expected him to. He made it as a formal western melodrama, repute with all the orthodox fiixin's, and the midgets play it as seriously as any horse star from Broncho Billy Anderson to Gene Autry ever played a picture.

The story of the picture is by Fred Myton and direction is by Sam Newfield. Both men could have had Buck Jones or the Lone Ranger in mind, so far as the pattern of their procedure is concerned. And the midgets could have been as big, earnest and courageous as Ken Maynard, so far as the character of their performances and their attitude to their chores are pertained to. The action involves much riding, lots of shooting, a stage coach holdup, a man-to-man fight in a cabin about to be dynamited, cattle rustling, bar room brawling, plot and counter plot, just about everything the formal westerns of the past quarter century have contained. The humor is principally a by-product of the discrepancy between the size of the players and the settings in which they appear.

Showmen have a vast variety of ways in which to exploit the film. On top, of course, is the fact that it's the first midget melodrama. It could be billed as "The Biggest Little Picture Ever Produced." Or in variants of that phraseology. Sol Lesser calls it "A Rollickin', Rootin's, Tootin', Shootin' Drama of the Great Outdoors." It's exactly that.

Previewed July 15th at the Ritz theatre, Los Angeles, with no secret made of the name and nature of the film to be exhibited. The payees enjoyed it down to the ground.—W. R. W.

Produced by Jed Buell. Distributed by Principal. Directed by Sam Newfield. Production associates, Abe Meyer and Bert Sternbach. Original screen play by Fred Myton. Four songs by Lew Porter, one by Mr. Porter and Phil Stern. Assistant director. Gordon S. Griffith. Photographed by Mack Stengler. Film editors, Martin G. Cohn and Richard G. Wray. P. C. A. Certificate No. 4424. Release date undetermined. Running time, when seen in Los Angeles, 60 minutes. General audience classification.

CAST

The hero	Billy Curtis
The girl	Yvonne Moray
The villain	Little Billy
The rich uncle	Billy Platt
The ranch owner	Johnny Bambury
The sheriff	Joseph Herbst
The cook	Charles Becker
The vampire	Nita Krebs
A blacksmith	George Ministeri
A barber	Karl Casitzky
Diamond Dolly	Johnny Ferr
The old soak	W. H. O'Docharty

Booloo

(Paramount)

Jungle Adventure

There are two stories in "Booloo." One has meaning, sense and significance; is interesting and has commercial exploitation potentialties. The other is meaningless, serves no purpose and even detracts from the entertainment value of the first.

The authenticity of a dead adventurer's book is questioned by a scientific body. To preserve his father's good name, honor and reputation, his son goes into the Malayan jungles to prove that a white tiger to whom natives regularly sacrificed a beautiful girl did exist. In he goes and the footage devoted to wild life in the raw —fights between tigers, leopards and water buffaloes, the trapping of pythons and other serpents, the comedy provided by monkeys, birds and bear cubs and the perils of civilizations beleagured by superstitious savagery are that which made earlier similar pictures interesting entertainment and exploitation features. But a very inane melodramatic love story, the suspenseful character of which is rung in via remote control broadcast over short wave radio is Hollywood writing art and imagination at its lowest point. The dead man's story is proved even to showing the native girl about to be sacrificed to the white tiger only to be saved by the mighty white hunter who shoots him prior to being subjected to savage native torture. Hollywood's conception of nature in the rough comes off second best to that of Mother Nature's in the real in this case.

Previewed in the Stadium Theatre, Los Angeles. The audience which undoubtedly was sincere in its appreciation and applause of the actual jungle footage, had only hoots, hisses and similar aspersions for the contributions Hollywood artistry made to the film in seeking to improve on the melodrama, thrill and spectacle of nature.—G. M.

Distributed by Paramount. Produced and directed by Clyde E. Elliott. Based on a story by Clyde E. Elliott. Screen play by Robert E. Welch. Musical direction by Boris Morros. Photographed by Henry Sharp, Carl Berger and Ben Wetzler. P. C. A. Certificate No. 4436. Running time, when seen in Los Angeles, 60 minutes. Release date, July 29, 1938. General audience classification.

CAST

Captain Robert Rogers	Colin Tapley
Kate Jaye	Jayne Regan
Sakai Chief	Michio Ito
Rod De Souza	Herbert De Souza
Nah Laku	Fred Pullen
Native girl	Mamo Clark
Major Frenton	Claude King
Colonel Stanley Jaye	William Stack
First governor	Ivan Simpson
Second governor	Lionel Pape
Ferguson	John Sutton
First radio operator	Clive Morgan
Second radio operator	Colin Kenny
Third governor	Napier Raikes
Fourth governor	Phil Smalley
Sergeant	Jimmy Aubrey
Ah Hoe	Himself

Yellow Sands

(Associated British)

English Folk Romance

How much American audiences respond to glimpses of the English scene, and cameos of English custom and character, is for American exhibitors to decide, but true it is that they can scarcely fail to be charmed and indeed moved by this artless and sympathetic little story of romance and personality on the quiet and unsophisticated coasts of Britain's West Country—Devon.

There is not a great deal to the narrative of "Yellow Sands," adapted from Eden and Adelaide Philpotts' play, a simple and naive little business about an old lady and how she set right the romantic tangles of her family, by changing her will 'ere she died. But it is a natural and sincere effort, illuminated by convincing and charming characters, whose lives are so simple and so real as to be moving in a lyric way, a species of intimate spotlight on the existence of ordinary folk. Set, too, against

this entrancing Devonshire scenery, with the narrative unfolding against rolling moorlands and wave lapped coves, and with the sound of the sea and the cry of wheeling gulls for music, it has an added charm which is not only one of the picture's strongest assets, but incidentally an added argument for extra British appeal.

It is the story of an old Devonshire lady's legacy and the cronies and harpies who hang on its ultimate gifts and the sagacity which make her realize that the only way to save their lives being shattered is to change it 'ere she dies. There is an allegedly Bolshevistic nephew whose blindness is cured by his sudden riches, there is a philosophic old drunkard, and there is a sophisticated gold digging barmaid. There are other possible personalities whose destinies are woven into a pleasant and natural pattern, two pixilated country aunts, a species of "Mr. Dick" who wheels the bathchair—and others. There is hardly one of these people whose lives are not interesting or convincing, and there is not one who is not given conviction by the actor or actress concerned. If the patron looks for excitement or sensation, he will look in vain. If he be content with an intimate domestic cameo against real Old England background, splendidly photographed in the manner of the modern guide book, he will find "Yellow Sands" full measure.

Marie Tempest's "Jennifer Varwell" is a crisply chiselled piece of character, and her nephew "Joe," for all his very unconvincing Bolshevist ranting, is brought to life by Robert Newton in a way which suggests that here is a manly young man who is also a grand actor. Wilfred Lawson's cunning old dipsomaniac fox is one of the film's glories, whilst Bell Chrystal's very winning "Lydia" must too be recorded. Director Brenon made "The Housemaster" a truly English film. He has done the same with "Yellow Sands," an opus which should have like chances of success across the Atlantic.

Previewed to a trade audience the film evoked not only very heartfelt applause, but appreciative comments from reviewers and exhibitors.—AUBREY FLANAGAN

Produced and distributed by Associated British. Producer, Walter Mycroft. Director, Herbert Brenon. From the stage play by Eden and Adelaide Philpotts. Screen play, Rodney Ackland. Photographed by Walter Harvey. Film Editor, Flora Newton. Running time, 69 minutes. General audience classification.

CAST

Jennifer Varwell.....Dame Marie Tempest
Lydia Blake.....Belle Chrystal
Richard Varwell.....Wilfed Lawson
Joe Varwell.....Robert Newton
Arthur Varwell.....Patrick Barr
Mary Varwell.....Amy Veness
Emma Copplestone.....Coral Browne
Minnie Masters.....Drusilla Wills
Nellie Masters.....Muriel Johnston
Tom Major.....Edward Rigby

Refugiados en Madrid

(Fama)

Civil War Refugee Drama

This high grade production opens up a new era for Mexican producers in theme, treatment and technique. The production, the first of FAMA, newest Mexican producer, is altogether different from anything that has been produced in this country. In getting away from the traditions of previous domestic films the producers succeeded full well in this engrossing story of the experiences of a horde of refugees in an embassy in Madrid at the height of the civil war ravage. Scenarists Mauricio de la Serna and Abe Tuvin made good their ideal to make of this a subtle plea for the right of asylum. First rate direction is given by Alejandro Galindo.

"Refugiados en Madrid" has an international appeal. The smooth action, with a fine balance of tragedy and comedy, is advanced by some of the biggest names in the Mexican amusement world—Maria Conesa, Fernando and Domingo Soler and Arturo de Cordoba. The right amount of love interest is provided by Vilma Vidal. La Conesa, though a veteran of the stage of some 35 years, is still remarkably beautiful. She contributes well with songs and dances. The handling of a large cast, each with well defined ideas of his or her own, living under abnormal circumstances in a place that is not a hotel, their fears, jealousies, loves, hates and ambitions, are done with a master touch.

This theme lends itself to melodramatic bloodshed. But there are only four killings—each with dramatic effect, two that are depicted, two that are implied.

Shown at the select Cine Teatro Alameda, Mexico City. Audience response was excellent. The film played for two weeks and was enjoyed by many Americans. United Artists has acquired world rights to this production.—JAMES LOCKHART.

Produced and distributed by FAMA. Sound by B. J. Kroger. Cameraman, Joaquin Figueroa. Running time 95 minutes. General audience classification.

Prison Break

(Universal)

Melodrama

A sound story, well prepared, acted, directed anl staged, establishes "Prison Break" as a feature that should appeal to those liking realistic melodrama in which a lot of excitement and a sufficient amount of love interest are included. Although the cast lists no spectacular names, the principal and supporting players are actors who know what to do and how to do it. Not bothering with meaningless inconsequentials, the picture plunges into its story at once, and while there is considerable dialogue, successive situations are action-crowded.

Even though in love with "Jean Fenderson," fisherman "Joaquin Shannon's" lot is none to too happy because of a feud existing between him and the "Fenderson" clan. A hard fisted, soft hearted man, he is happy that his sister "Maria" is to marry shipmate "Chris." After avoiding trouble with "Joe Fenderson," at a pre-wedding party "Joaquin" blunders into a situation that alters his whole life. Both "Joe" and "Chris" are slugged by "Red Kincaid," and the police finding "Joaquin" on the scene arrest him as the assailant. The charge turns to murder when "Joe" dies. "Joaquin," thinking "Chris" the guilty man, says nothing, and gets a five-year sentence. In prison he again meets with "Kincaid," refuses to be bullied by him, and the following fight precipitates a riot. Later, frustrating a jail break, he is paroled. Outside, fate is against "Joaquin." He can't find a job, can't marry "Jean." Finally accepting a shady job, he finds and captures "Kincaid," who has broken jail. Though recommitted to prison himself, "Joaquin" finds comfort in the knowledge that the girl will be waiting when he is free once more.

Previewed in the studio projection room.—G. M.

Produced and distributed by Universal. A Trem Carr production. Associate producer, Paul Malvern. Director, Arthur Lubin. Original story, Norton S. Parker. Screen play, Norton S. Parker and Dorothy Reid. Cinematographer, Harry Neuman. P.C.A. Certificate No. 4630. Release date, July 15, 1938. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Joaquin Shannon.....Barton MacLane
Jean Fenderson.....Glenda Farrell
Soapy.....Paul Hurst
Maria.....Constance Moore
Red Kincaid.....Ward Bond
Joe Fenderson.....Edward Pawley
Chris.....Edmund MacDonald
Jackie.....John Russell
Cappy.....Frank Darian
Fenderson.....Victor Killian

Wild Bill Hickok

(Columbia)

Western Serial

"The Great Adventures of Wild Bill Hickok," to give the serial its complement of title, assuming that the chapters are all as exciting and interestingly presented as the first two, is destined for highly receptive audience reaction from juveniles and the adult clientele who are partial to the "continued next week" type of theatre fare. The juvenile consumer, too, will want to join the "Flaming Arrows," a secret club of boys whose manifest duty is to keep "Wild Bill" informed of the machinations of the "Phantom Raiders," a definitely no good bunch. The locale is Texas to begin with but principally Abilene, Kansas, and "Wild Bill" is the marshal of that town. Thematically the story concerns the efforts of "Hickok" to enforce law and order in Abilene, protect a cattle herd which is being driven from Texas to Abilene and to clear the way for the railroad, construction of which has been prevented by the "Phantom Raiders." Then there is the action ending of the chapters with "Wild Bill" on the brink of disaster but very much in the picture when Saturday rolls around once again. Gordon Elliott plays "Wild Bill." His is a personality that fits the plainsman and he plays the part to the hilt. Others in the cast are Monte Blue, Carole Wayne, Frankie Darro, Dickie Jones, Sammy McKim, Kermit Maynard, Roscoe Ates, Moty Collins and a host of others. Directed by Mack V. Wright and Sam Nelson from a story by John Peere Miles. 15 episodes. Running time, approximately 20 minutes each.

Cinderella Meets Fella

(Vitaphone)

Outstanding Cartoon

Hardly classically reverential in its treatment of the hallowed and ageless fable of the little slavey girl who meets a Prince Charming boy is this jazzed up version from the iconoclastic pen of Leon Schlesinger but even the youngster most ardently devoted to the fairy fable lore will lose his bewilderment in witnessing the desecration of one of his favorite tales in gales of childish glee. The free hand of the artist has drawn Cindy's magic fairy godmother in screwball shades and the soundman has given the curly haired heroine a set of "Betty Boopish" vocal cords. As for the glamorous and dashing Prince, the female contingency in the audience will be startled after admiring the "Snow White" edition of the royal gentleman to witness the "goofy" picturization of the princely chap in this cartoon. The famous ball scene is reduced to a jitterbug session. The finale finds the romantic couple at a neighborhood showplace. However, the drawings, taken in the insane spirit in which they are sketched, will produce an hilarious audience response and should flavor any programme with a welcome touch of amusing nonsense. The technical makeup of color and musical background provide excellent help in creating the atmosphere for the subject.—Running time, seven minutes.

Poor Little Butterfly

(Columbia)

Cartoon

In this cartoon produced in color, a sailor boy arriving in the harbor aboard a turtle battleship takes shore leave. He meets a girl and spends all his time courting her. When the leave is over and the turtle battleship steams out of the harbor the girl is heartbroken but the boy falls overboard and swims ashore to continue his courtship. Produced by Charles Mintz. Animation by Manny Gould. Direction by Ben Harrison. Running time, eight minutes.

Sons of the Plains

(Vitaphone)

Pioneer Drama

Using the by now well publicized and recognized fraternal likeness existing between the Mauch Twins, this miniature drama of pioneer western days provides two reels of absorbing and outstanding entertainment for the family trade. The subject can easily be utilized as an added attraction for any program. The boys are cast as twin sons whose mother and father were

(Continued on page 46)

ARMY

THE GRANDEST ENTERTAINMEN

Rep

starring

Preston FOSTER • Madge EVANS

with JAMES GLEASON

GIRL

OU WILL PLAY ALL SUMMER!

blic

1,000 in cast!

Musical score by VICTOR YOUNG
Directed by George Nicholls, Jr.
Associate producer Armand Schaefer
Executive producer Sol C. Siegel

350 horses!

H. B. WARNER • RUTH DONNELLY • NEIL HAMILTON • HEATHER ANGEL • BILLY GILBERT • RALPH MORGAN • BARBARA PEPPER
RALPH BYRD • GUINN ("Big Boy") WILLIAMS • ROBERT WARWICK

(Continued from page 43)
butchered by a band of marauding Indians. One of the twins is adopted by the chief of the tribe while the other boy becomes the ward of a picturesquely quaint scout. Years pass to brings the boys to adolescence and an encounter with each other. The redskin Mauch is arrested by the frontier police force on charges of attempting to arouse the braves against the white men. In the meantime an unscrupulous reservation agent is feeding the tribe "fire water" and gun powder so as to stir up the aborigines to rebellion in order to seize their rich reservation tract. The plainsman Mauch frere poses as his savage double and exposes the devilish tactics of the evil pale face. The revelation arranges an amicable settlement between the government and its primitive wards and solves the family relationship of the two boys. The call of their adopted kinfolk is stronger than their natural blood connection so the two lads remain with their respective foster parents. Filmed against beautiful outdoor scenery, which is made the more alluring due to the artistic application of color, the story has been given careful and generous technical treatment.—Running time, 19 minutes.

City Slicker
(Columbia)
Cartoon

Scrappy in this cartoon is a city slicker who pays a visit to his cousin in the country. Scrappy hasn't much respect for his cousin and he's hardly off the train before he's teasing the cousin with a variety of fun-making gadgets. When Scrappy uses the same tactics on his cousin's girl friend they put their heads together and poor Scrappy is repaid in kind. After a while the girl takes compassion on Scrappy and they become friends. The country cousin, however, doesn't like the idea of Scrappy taking the girl friend so he pretends he has the measles. Scrappy leaves in a hurry with the cousin having the last laugh. Running time, six minutes.

Rainbow's End
(Vitaphone)
Excellent

The high spot of this excellent miniature of a minstrel show arrives when, in the course of a performance by a group of hoboes, the one and only Eddie Leonard, the old minstrel man himself, appears to take part in the program. This unexpected appearance of the famed song and dance man will be relished mostly by those of the older set whose memory goes back to the good old days when a minstrel show meant big time stuff. Under the genial direction of Gus Van as master of ceremonies the audience is treated to some expert entertainment in the wizardy of Eddie Peabody's banjo playing, the colored clowning of Swor and Lubin and the smooth vocalization of Roy Cambell's Ambassadors. There is a well seasoned combination of song, dance and comedy to make the subject highly satisfactory material for family patronage.—Running time, 22 minutes.

Pathe Parade, No. 7
(RKO Radio)
Two Subjects

This release is divided into two subjects. The first one is an expose of spiritualism which is amusing and instructive. The public is hoodwinked into paying forty million dollars every year for phony seances. Joseph Dunnenger demonstrates a series of tricks illustrating the methods of spiritualists in mulcing the public. Fred Ullman and Frank Donovan, who produced this reel, describe cartoon craft as its second subject. The process of cartoon manufacture is shown from the first drawing to the finished production. Walt Disney's Studio is used as the background for the reel. Running time, 10 minutes.

Mechanix Illustrated
(Vitaphone)
Instructive

Sounding more like a classroom lecture on a science subject rather than the usual run of short subject material, this one reel demonstration illustrates briefly the manufacturing of paint from the mixing of its original component parts to its final blending as pigment product, the potency of ultra violet light as a bacteria killer and the benefits of liquid air as a preservative of perishable foodstuff. The simplest sequence for the spectator uninitiated in the practices of laboratory research is an inspection of a Pullman dining car kitchen whose space saving setup will be the envy of the movie going housewife. The material is directed for the greatest amount of audience appreciation to school science classes and the more technically inclined of the spectators. Color adds considerable interest and effectiveness to the proceedings.—Running time, 10 minutes.

The Awful Tooth
(MGM)
Our Gang

Although some humorless adults and particularly the more serious minded of the dental profession may consider the only comical point in this newest Our Gang comics to be its title, the less discriminating older folk and the easily pleased juveniles may find the material generally conducive to tickling their funny bones. The business of the subject concerns the attempts of the kids to raise money to purchase some needed baseball equipment. Working on the assumption that their molers carry some pecuniary value, they visit the dentist to offer their milk teeth for sale.—Running time, 10 minutes.

Hunky and Spunky
(Paramount)
Color Cartoon

In this "Color Classic" Max Fleischer introduces two new animated characters to his repertoire. Hunky and Spunky are mules, mother and son, who are shown cavorting in a desert. Spunky finds a friend in a rabbit and the two roam about while Hunky takes a nap. A prospector comes along and utilizes Spunky for a pack carrier. The heavy load weighs Spunky down and he calls to his mother for help. Hunky responds by booting the prospector to other lands. Running time, 7 minutes.

Queens of the Air
(Paramount)
Words and Music

An engaging musical subject, this features the orchestra of Vincent Lopez and five young women who have become known through their radio work. Nan Wynn offers "I'm Yours"; Betty Hutton vocalizes the "Dipsy Doodle"; Jean Ellington sings "I Wanna Be Loved"; Benay Venuta says "Thanks for the Memory," and Hollace Shaw is heard in "Only a Rose." Running time, 11 minutes.

Vitaphone Pictorial Revue, No. 11
(Vitaphone)
Interesting, as usual

Variety of material to interest the general audience is to be found in the latest issue from the Pictorial Revue group. For the scientifically inclined the opening sequence depicts the thousand and one uses of the miracle product known as bakelite. The middle portion of the pictorial concerns greyhound racing. The finale, aglow in dazzling color, is devoted to the manufacture of perfume.—Running time, 11 minutes.

Pictorial No. 11, Series 7
(Paramount)
Interesting

This "Pictorial" has the usual three subjects of interest. The first presents an Alpine scene with snow-covered mountains predominating, shows the snow melting and the subsequent trickle of water down the mountains increasing in volume as they go, eventually becoming a torrent. Narrated by David Ross. The second is the unusual excursion to remote Guadalupe Island in the Pacific, where seals, the largest known to man, are the sole inhabitants. The third subject deals with wine making in California from the time the grapes are gathered from the vineyard to the bottling process. Running time, 10 minutes.

The Lost Kitten
(Paramount)
Cartoon

In this cartoon, Pudgy, Betty Boop's little puppy, befriends a homeless and hungry kitten. The kitten takes advantage of the situation to eat not only the food set before it but also Pudgy's meal, and then disrupts Pudgy's nap by playful antics. Pudgy stands for everything but the affection of Betty Boop bestows on the kitten. The jealous Pudgy fetches the kitten's mother, who carries off the playful feline, while Pudgy once again contentedly rests in the arms of his mistress. Running time, 7 minutes.

Joaquin Murrieta
(MGM)
First-Rate Historical Mystery

The gentleman of the exotically flavored name was a notorious bandit of early Californian days. When finally the long arm of the Golden State vigilantes caught up with the desperado, they very ungraciously separated the thug's body from his wily head and auctioned off the grisly memento. However, complete victory was denied the law abiding folk when doubt was cast upon the identity of the decapitated skull. This "historical mystery" offers evidence as well as data on the murderer Murietta. Perhaps the matter is a little too strong for the children's hour.—Running time, 11 minutes.

Love and Curses
(Vitaphone)
Amusing

Done in a sophisticated "tongue in the cheek" style, this latest cartoon from the drawing boards of Leon Schlesinger caricatures the "Gay Nineties" playlet of the heroine, hero and villain. Inspection of some old pictures in a family album stir up the memories of an aged couple and they relive their younger days when little Emily was pursued by the arch fiend and general all around snake in the grass, Roger St. Clair, only to be saved from a fate worse than death by the devoted swain, handsome Harold. The gag ending shows the villainous Roger, still determined to ensnare the lady of his unholy desires, dropping in to recommence the chase. The comic byplay is more suited for worldly wise gatherings than for a congregation of children at matinee.—Running time, seven minutes.

Surf Heroes
(MGM)
Excellent

Particularly pointed fare for these times of hot weather and beach acrobatics is this excellent demonstration of life saving activities as practiced by personnel of Santa Monica. Together with some first rate camera work and an appropriately appreciative commentary by Pete Smith, the miniature document on aquatic first aid offers some exciting moments of watery rescues. Mr. Smith has seen introduced a couple of his stooges to offer the audience a good chuckle or two.—Running time, 10 minutes.

IN THE CUTTING ROOM

Too Hot to Handle

(MGM)

Romance and Adventure

For name value "Too Hot to Handle" will present Clark Gable and Myrna Loy ("Test Pilot"), Leo Carrillo ("Blockade"), Walter Pidgeon ("The Girl of the Golden West"), Walter Connolly, Marjorie Main, Betty Ross Clarke, Peter Lynn, Aileen Pringle, Patsy O'Connor, Virginia Weidler, Johnny Hines, Henry Kolker and Willie Fung.

In story it will be the exciting detailing of the exploits of a newsreel photographer, who doesn't hesitate to fake and frame the pictorial scoops that make him the envy of his competitors, particularly a rival camera man and a famous aviatrix who become part and parcel of a hardy crew who prowl the four corners of the world in search of sensational new events. Through wars, disasters and other great events is woven a three-cornered romance. The plot opens in the midst of the Chinese-Japanese incident, races across oceans to New York, over the waves to film a ship afire at sea, to the Amazonian jungles, where much of its romance, melodrama, excitement and sensational action takes place and back to New York for its thrilling climax. Mr. Don MacIlwaine of MGM's studio publicity department says "It's hot stuff."

Its direction is in the hands of Jack Conway, maker of such films as "Red Headed Woman," "Viva Villa," "A Tale Of Two Cities," "Saratoga," "Libelled Lady" and "A Yank At Oxford," which, it is a matter of record, were not only rich in showmanship devices, but were sufficiently appealing to draw the public up to box offices in large numbers. A Lawrence Winegarten production, "Too Hot To Handle" had its story birth in the minds of Laurence Stallings, remembered for "What Price Glory," John Lee Mahin and Leonard Hammond, who was Stallings' camera man during the Italian occupation of Ethiopia.

Slam bang action, natural comedy, sensationalism and highly competitive romance are being looked upon as the elements that will arouse unusual interest for the picture.

Release date: *Not set.*

Hold That Co-Ed

(20th Century-Fox)

Football Comedy Romance

About two years ago, 20th Century-Fox came out with "Pigskin Parade," the first football musical, setting a new vogue in the industry's annual crop of films aimed not only at those who liked soundly constructed comedy romance entertainment, embellished with music and quick action, but the football enthusiasts as well. There will be music and dancing in "Hold That Co-Ed," but wideawake Darryl Zanuck, aware of the fact that public preferences do not remain constant, will, in this case employ straight, romantic, comic and melodramatic essentials above all else.

In tongue-in-the-cheek fashion, the story utilized in the production will be built around a swashbuckling governor who uses a state university and its football team to advance his own shady career. It is said that the story is packed with new twists which, it is expected, will find favor with hosts of gridiron followers as well as numerous others who know nothing about football, but who do know high class entertainment.

Considering the subject of casting from the dual viewpoints of talent, suitability and name value, it might be pointed out that John Barrymore, George Murphy, Marjorie Weaver, Jack Haley and Joan Davis will be seen in the principal parts and that featured roles have been assigned to George Barbier, Johnny Downs, Paul Hurst, Glenn Morris, Donald Meek, Ruth Terry and a score of others. Naturally plenty of football players from local universities will be seen in action.

The picture will come to the screen under the associate producership of David Hempstead, who was responsible for Shirley Temple's "Little Miss Broadway." It is being directed by George Marshall, whose latest accomplishment is "Goldwyn Follies," but who also made "Battle of Broadway," as well as several Will Rogers and Jane Withers features. While no writing or adapting credits have been announced, music and lyrics were provided by Walter Bullock and Harold Spina and Lew Brown and Lew Pollack.

Release date: *September* 17, 1938 (*tentative*).

The Gladiator

(Columbia - David Loew)

Farce Comedy

Even though there's always some kind of a love story in all Joe E. Brown's pictures, nobody pays much attention to that phase of them or takes any commercial advantage of it. The reason is obvious. Love always plays second fiddle to a welter of nonsense and tomfoolery when Joe E. is the hero. There will be a little love and sentiment in this one, still "The Gladiator" is being built to that wild and woozy pattern that has continued Mr. Brown as the juveniles' top flight screen idol as well as one who can provide grown-ups with a full order of ridiculous entertainment.

In the present case, Joe unknowingly dosed with a chemical that gives mere mortals superhuman strength, devastates a football field and makes the track and field accomplishments of great athletes pale into insignificance. His accomplishments also make him the campus hero. But when he has to get money to provide for a little boy he wishes to adopt, he quits college, turns wrestler and challenges the champion. The match, in the picture in which Brown and Man Mountain Dean went at it hammer and tongs, promises to be the most sensational ever seen on the screen, compared to it the grappling in "Swing Your Lady" is as rough as tiddley-winks. Brown wins the go and with it enough dough to get married and adopt the youngster.

Origin of the screen story is Phillip Wylie's novel which was transcribed by Charlie Nelson and Arthur Sheekman and adapted by James Mulhauser and Earle Snell with added dialogue by George Marion, Jr. Direction is in the hands of Edward Sedgwick, maker of "Fit for a King" and "Riding on Air."

Brown is starred and the supporting cast includes Man Mountain Dean, June Travis, Dickie Moore, Lucien Littlefield, Robert Kent, Ethel Wales, Donald Douglas, Lee Phelps, Eddie Kane and Wright Kramer.

Release date: *August* 15, 1938.

The Mysterious Rider

(Paramount - Harry Sherman)

Melodrama

Other than "The Barrier," a Rex Beach story, Harry Sherman has confined his production activities solely to the Clarence Mulford "Hopalong Cassidy" stories. Now, starting a new series, he turns his hand to the fictions of another well known author, Zane Grey. In addition to his many novels, short stores and articles, one has but to recall "Thunder Mountain" and "Wanderers of the Wastelands," among others to appreciate the character of his screen stories.

The story to be told in this production, "The Mysterious Rider," is action melodrama which has a romantic love interest counterpart. Twenty years before the screen story begins, a rancher is framed for the murder of his partner and forced to leave the country. His daughter, heir to the property, is left behind in the charge of a disloyal foreman friend, who, cheating her, appropriates the ranch. The man believed dead comes back in the guise of a notorious outlaw, Pecos Bill, and is accompanied by a real honest to goodness bad man. Breaking up a gang of rustlers, Pecos avenges the death of his partner, sees to it that the ranch is restored to his daughter, promotes a romance for her with a goodlooking young cowboy and known only to them as the mysterious rider leaves the country without revealing his identity.

There will be the customary complement of cowboy riders and the picture will feature Douglass Dumbrille and Sidney Tolar as the avengers. Russell Hayden and Charlotte Fields as the boy and girl, and Stanley Andrews as the man who was untrue to his trust and paid the penalty for his treachery.

The screen play was prepared by Maurice Geraghty and the production is being directed by Leslie Selander.

Release date: *Oct.* 28, 1938 (*tentative*).

The Circus Comes to Town

(Monogram)

Big Top Complications

This title should leave no doubt in any exhibitor's mind as to what the production's background will be; what may be done about it in the way of exploitation and how. Press agents of circuses, upon which evil days now have come, numerous pictures and the showman's primer have charted the course. It is not to be expected that anyone will prove himself ignorant.

While "The Circus Comes To Town" will be a story of a circus and circus people, its movitating plot is melodramatic romance. A girl is a member of a sensational trapeze trio. Both men love her. The owner fears that should she permit the girl to prefer one, it would result in disastrous consequences to her business, inasmuch as the trapeze trio is the ace drawing card. But trouble happens anyway and the trio does quit to go on to greater success in Europe. Yet when the girl learns that the woman owner is ill, discouraged and that the circus is about to fold, she persuades her partners to rejoin it. Comes the tragedy, the aerialist who loved and lost, loses his grip on himself. He does not

(*Continued on page* 50)

IT ROCKS NEW WITH BIGGEST OPENING SINCE 'SNOW WHITE"!

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UNIVERSAL PICTURES

A NEW
UNIVERSAL PRODUCTION

Screen Play by Gilson Brown and
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Directed by Harold Young

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Keith's Theatre, Washington	Keith's Theatre, Baltimore	Penn Theatre, Wilkes-Barre

WATCH THESE GROSS GETTING RATES!

IN THE STUDIOS' CUTTING ROOMS

(*Continued from page* 47)

want to go through with the sensational act. That the girl may not be injured because of his inability to perform, he drops from the high big top himself. The show goes on and later the owner, realizing the sacrifice the disappointed lover made, permits the marriage and all know the injured man will live.

The cast will feature Marjorie Main, lately in "Dead End" and "Boy Of The Streets" as the circus owner. Anne Nagel, formerly with Warner Brothers, Jack LeRue who gets a sympathetic part for a change and Grant Richards will be seen as "The Flying Pennies." The supporting cast lists George Cleveland, Herbert Rawlinson, Rolfe Sedan, Betty Compson, Snowflake, Harry Harvey, Chrelene Wyat and Speed Hansen.

Basis of the production is an original screen play by Marion Orth, whose credits include "A Bride For Henry," "Saleslady" and "Nothing Down." The film, which is a William Lackey production, is being directed by Karl Brown, maker of "Private Nurse" and "Port of Missing Girls" recently.

Release date: *August* 17, 1938.

The Chaser

(MGM)

Racket Expose

The story to be told in "The Chaser" follows the experiences encountered by a young ambulance chasing lawyer who fakes serious accidents in order to make wealthy big corporations pay poor people. His career comes a cropper when a street car company's attorneys get the goods on his dishonest doctor who can make an ordinarily hale and hearty person look as though he had been run through a meat chopper. He is saved from serious consequences, however, when the girl who was sent to investigate him and who gets enough evidence on him to send him to jail for several life times, marries him just before his trial and thus is prevented by law from testifying against him.

The picture is being produced by Frank Davis, whose earlier credits include "Petticoat Fever" and "The Devil Is a Sissy." Direction is in the hands of Edward L. Marin, maker of "Hold That Kiss," "Married Before Breakfast" and "Everybody Sing."

Other than presenting Dennis O'Keefe, last seen in "Hold That Kiss" and "Bad Man of Brimstone,," "The Chaser" will serve to introduce youthful Ann Morriss, a Dallas, Texas, miss, whose previous training was in the home town little theatre. More familiar personalities are Lewis Stone, the judge in "Judge Hardy series"; Nat Pendleton, Lana Turner, who was Mickey Rooney's vamp menace in "Love Finds Andy Hardy"; Barbara Pepper now in "Army Girl," Henry O'Neill, John T. Quallen, Ruth T. Gillette and Irving Bacon.

Release date: *August* 5, 1938.

Touchdown, Army

(Paramount)

Football Feature

Last October Paramount turned out "Hold 'Em Navy," a seasonal football feature which had Lew Ayres, John Howard and Mary Carlisle as leads. The locale was Annapolis. Now, as Robert Cummings replaces Ayers, Howard and Miss Carlisle move up to West Point and Paramount is anticipating that "Touchdown, Army" will be similarly successful as an audience entertainment and showman's exploitation feature.

Football is the meat of the piece, but for more strictly entertainment purposes it has to do with the experiences and adventures of a cocky underclassman cadet, who broke every rule when it came to courting an upperclassman's girl, had his ears pinned back as only West Point military regulations and academic customs can do such a job, got himself thoroughly disliked, accumulated bushels of demerits, proved a regular guy, however, in an exam mix up and then got out on the gridiron in the Navy game to show one and all how football should be played if Army was to win.

Howard has been playing around in Paramount's secondary features for quite a spell, Miss Carlisle has had a film or two with Bing Crosby, and Robert Cummings just completed his part in "The Texans." As they are the centers of all activity, romantic, melodramatic and sportive, the supporting cast includes Owen Davis, Jr., Benny Baker who was in "Hold 'Em Navy," William Frawley, who is amusing in Harold Lloyd's "Professor, Beware," Raymond Hatton, the scout in "The Texans," and Minor Watson.

The picture is being directed by Kurt Neumann, who also directed "Hold 'Em Navy."

Release date: *October* 7, 1938.

SHORT PRODUCT PLAYING BROADWAY

Week of July 16

CAPITOL
- The Forgotten Step..... MGM
- Music Made Simple..... MGM
- Anaesthesia ..... MGM

CRITERION
- Fool Coverage .... RKO Radio
- The Horse on the Merry-Go-Round ..... Columbia

MUSIC HALL
- Skippy ..... United Artists
- March of Time, No. 12.... RKO Radio

PARAMOUNT
- Popular Science, No. 6.... Paramount
- Plumbing Is a Pipe..... Paramount

RIALTO
- La Savate ..... MGM
- A Fascinating Adventure... Paramount
- The Big Birdcast..... Columbia

ROXY
- Mrs. O'Leary's Cow..... Educational
- Marseilles ..... Major Peter P. Devlin

STRAND
- The Fighting Judge.... .. Vitaphone
- Cinderella Meets Fella. .. Vitaphone
- Mechanix Illustrated ... .. Vitaphone

Blockheads

(MGM - Hal Roach)

Farce Comedy

"Blockheads" will be a typical Laurel and Hardy feature length comedy. While the production has a story basis, its action will be nothing more or less than a series of gags in situation and dialogue. The target of all that happens and goes on is farce.

Just as the war is about to end, Laurel is assigned to a post and ordered to guard it until relieved. Twenty years later he learns that the war is over. The forgotten soldier, brought back to America, is a public curiosity about whom the press makes much ado. The publicity reunites Laurel and his buddy of the trenches, Hardy.

This introductory sets the stage for the ensuing nonsense in which one mishap after another befalls the two zanies. Nothing goes right, not even their attempt to protect the woman next door, who has befriended them. The death they escaped in the war catches up with them as the husband of the woman next door, a big game hunter in exhibiting his collection of trophies points to two birds he killed with one shot.

While Laurel and Hardy, naturally, will dominate the action, parts have been written into the story for Minna Gombell, Billy Gilbert and Patricia Ellis which should give the supporting trio ample opportunity to display their talents.

Direction of "Blockheads" is in the hands of John Blystone, who made "Swiss Miss." The motivating story was prepared by Charles Rogers and Arnold Belgard while Felix Adler, James Parrott and Harry Langdon did the screen play.

As this will be the last Laurel and Hardy feature which MGM will release, Laurel and Hardy have concocted their own catchline for it—"Leo's last laugh."

Release date: *August* 12, 1938 (*tentative*).

Safety in Numbers

(20th Century-Fox)

Family Series

The audience entertainment worth of the Jones Family series has been established and this, the tenth in line should find customary favor with patrons. As all exhibitors know, the selling angles are many. Suffice to say it will be a family picture to which all members of all families, from youngest who can understand to oldest may be bidden without any qualms of uncertainty at all.

This time, the Jones Family becomes embroiled in new plots, romances, melodramas and comedies. Mother Jones faces a new career when she goes on the air for a series of broadcasts advising listeners on domestic problems as a result of a contest won by the eldest daughter. The program becomes an instrument of great assistance when Mr. Jones becomes involved with a gang of swindlers. The oldest boy complicates matters by falling in love and planning to elope. The program becomes a medium which unwittingly precipitates the son's misadventure, but after many amusing and exciting complications, the story makes an all ends well finish.

The Jones Family cast will be that which has carried the roles through the nine previous pictures. They are Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts and Billy Mahan. Marvin Stephens, who has been seen in one or two earlier episodes, will also be among those present. He was last in "Speed to Burn." In addition to the permanent members of the cast, important roles will be played by Henry Kolker, Iva Steward, Edward Earle, Paul McVey, Carrol Nye, Wilfred Lucas, Hal K. Dawson and Bruce Warren.

John Stone, who has produced all the series, will be again in charge, and Mal St. Clair, who just completed "A Trip to Paris," will again direct.

Release date: *September* 9, 1938.

Bert Edwards, Kansas City, has joined Monogram Film Distributors as salesman in western Missouri.

INDEPENDENTS AND COOPERATIVES SQUIRM UNDER BRITISH FILMS ACT

Literal Interpretation of Labor Cost Clause Called Hardship to Producers Operating Under Plan Similar to Norton Group

by AUBREY FLANAGAN
in London

Already in its third month of operation, Britain's Films Act charter of the New Deal for native production is being peppered with bullets fired from the camp of the independent producer. Unlike most objectives of the marksman, it continues mercilessly to function—and the only exhaustion would seem to be on the right side of the bullets.

Motion Picture Herald already has exhaustively examined the effects of the virtually new £15,000 minimum on film finance, and outlined the unwillingness of the City—origin of the industry's financial life's blood, and sorriest victim of the last Act's paradoxical workings — to gamble furthur against the losing odds which the increased speculative element has set up. In that regard conditions remain unchanged, and the production boom, in spite of the exuberant optimism generated among the rosy spectacled, by the fact that just over a dozen — mostly minor — films are currently on the floor, has not yet appeared on even the farthest horizon.

Now the cooperative producers, pioneers and standard bearers of the New Spirit have found that the Act in its functionings, specifically in its literal interpretation of labor costs, essential factor in the registration of British films for Quota purposes, sets an immediate manacle upon their activities.

It should be recorded here that this new cooperative idea, of which the parent and spiritual adviser has been Captain the Honorable Richard Norton, chief of Pinewood Studios, is a slowly but visibly growing one. The foundation of Pinebrook, Limited, under Norton's aegis, launched cooperative production from the stage of ideas to that of practical politics. Under its principles equal shares of responsibility, and ultimately of profits, have been borne by the various parties concerned. Distributor, studio and production organization, each agreed to a share in responsibility, material and otherwise for the films they make, and to share on a like basis on any profits which might accrue. Similarly stars, leading players, directors, cameramen, etc., have, in most instances, instead of demanding large or even normal salaries, been willing to take ultimatedy an agreed cut on the films' takings, and immediately only a portion of the estimated income.

In the face of it the idea is a praiseworthy one—quite apart from its practicability. Since the formation of Pinebrook, other production groups have banded together and launched their film making activities on a similar basis. Inasmuch as to some extent it solved the primary and fundamental problem of securing the wherewithal with which the films could actually be made, and handed out for distribution, it seemed to give a needed if limited stimulus to the Quota film.

The Films Act, however, stipulates that every British film to qualify for Quota, must have had expended on its labor costs at least £7,500. The wording of the Act is specific in defining these as "The total amount of payments paid or payable by the maker of the film in respect of the labor or services of persons directly engaged in the making of the film. . . ." Asked for a definition of this in regard to the cooperative film where the labor costs would be judged only on the ultimate proceeds accruing after distribution, the Board of Trade made it clear that they could only accept as labor costs the definite sum to which the employee is entitled under his contract, the sum, in fact, for which he might sue did he not receive it! They have refused to accept as labor costs the producers' estimate of what that amount is likely to be.

Now the cooperative producers are in a temporary state of consternation. The decision of the Board of Trade, they contend, undermines the very principles upon which their enterprise is built, and will in fact limit the practicability of production on a cooperative basis, if it does not completely kill it.

How is it possible, they ask, for a cooperative production group to put down a definite sum in the case of an artist who is willing to work for £1,000 when he may ultimately draw £3,000 —and on the other hand may only be entitled to £500? On the one hand there is the danger that if his remuneration is set lower, it would be grossly underestimating the average financial risk.

Barred from Privileges

Into the bargain they claim the insistence of the Board of Trade on an immediate and rigid estimate debars any picture which should meet with exceptional success, from being classed in the double or treble quota category, since its estimated costs would not be calculable until distribution had been achieved.

There is obviously an arguable case for the producer, who should not be expected to lay himself open to the chance of litigation if the estimated salaries of his artists and technicians were not eventually payable and paid. No producer is likely to risk ultimate litigation by setting them at a high figure when the distribution—whether from accident or design—does not bring him back proceeds up to his expectations.

Nevertheless, the Board of Trade has a difficult tangle to unravel, and there is a larger body of opinion which believes they have had little option in coming to the decision they have done. They are notoriously determined this time to leave open no loophole through which financial manipulation might creep in, determined that the chiselling and side issue services which marked the operations of the last Act, shall this time have no chance. Nor can they be expected to suspend their judgment and decisions until the distribution of the film is concluded—on an average estimate two and a half years after production is complete! This would be necessary to secure exact balancing of accounts on the cooperative basis, necessary, too, in order to decide whether the film could count as a double or treble quota production.

There may be some practicable way out, in a system whereby single quota might be granted at the outset, with the additional registration if and when the proceeds justified it. Meanwhile, the Federation of British Industries Film Group and the independent groups are watching the matter and taking legal advice. More therefore will be heard of it.

Until the skies are a little clearer there is not likely to be a boom in cooperative production.

London Seat Plan Is Expected to Be Liberalized

The action of the powerful London County Council, which controls over 400 licensees in the Greater London area, in serving notice last week that film theatres under their licensing control will be compelled to display prominently a lighted plan of the seats available in the vestibule, together with the prices charged for them, probably will be toned down before it is enforced, Captain Paul Kimberley, O. B. E., managing director of National Screen Service, Ltd., said this week in New York.

Captain Kimberley is in America on a business visit and vacation along with his daughter Paula, who is on her first visit to this country. Captain Kimberley plans to be in New York until the 23rd of July, when he will sail for England on the *Georgic*.

Sees No Cause for Worry

In commenting on the London County Council action (reported in MOTION PICTURE HERALD, page 71, July 16th), Captain Kimberley said: "That situation will probably be taken care of by the London home county branch of the Cinematograph Exhibitor Association. Ultimately the London County Council will get together with the CEA and get down to something reasonable and fair." He said he didn't see any cause for worry as both groups in the past have always managed to straighten out the situation by an exchange of views.

Captain Kimberley said that conditions in England are a little on the quiet side because of the fight over "grading" but that studios are starting activity again.

Calls Convention Pleasant

He said that exhibitors' reaction to the recent Folkstone convention was that it was one of the most pleasant conventions yet held by the CEA. He said that the 1932 convention, which was held in London, was highlighted by the visit of the Duke and Duchess of York, now King and Queen of England, who spent two hours with the exhibitors.

For the last 11 years Captain Kimberley has conducted an accessory exhibition as part of the convention. He has been chairman of the exhibition for that length of time and is automatically reappointed each year. The exhibition is officially part of the convention and is sponsored by the exhibitors.

Captain Kimberley said that National Screen in England handles 3,500 accounts out of a total of approximately 4,000. He said the company's business has improved each year, including the current year.

In discussing chance games Captain Kimberley said that in England no inducement of any kind can be offered by exhibitors to get patrons into the theatres. He said that licensing authorities objected even to the practice of spotting a patron in the audiance and giving the patron a prize.

He said that the recent film bills will probably help to improve the home product and expressed the hope to see some good product from American studios in the coming year.



NOW IN ITS SECOND WEE

CHEERING CROWDS AND CRITICS HAIL THE NEW SEASON'S FIRST HOLDOVER HIT AT RADIO CITY!

"ALGIERS"

Once again United Artists inaugurates the new season with a burst of box-office glory. Last year "Stella Dallas" led the parade of hold-over sensations. This year Walter Wanger's "Algiers", starring Charles Boyer, Sigrid Gurie and introducing beautiful, glamorous Hedy Lamarr, is the forerunner of the greatest line-up of big pictures you've ever seen!

JULY, 1937—"STELLA DALLAS" JULY, 1938—"ALGIERS"

AT RADIO CITY MUSIC HALL

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

For the Empire

With the ultimate, if not express, objective of boosting the British Empire—certainly with the set purpose of using it as a subject of entertainment appeal—Alexander Korda has placed under contract, to collaborate on dialogue and scenarios, the distinguished British diplomat and Secretary of the British Government's publicity co-ordinating committee, Sir Robert Vansittart. Mr. Korda, whose "Sanders of the River," "Elephant Boy" and "The Drum" have already taken the Empire as inspiration and background, intends to continue this policy with certain of his forthcoming productions. On these Sir Robert Vansittart will work.

First in the group will be "Burmese Silver," upon which Sir Robert and Mr. Edward Thompson—author of the story—are at present engaged. Conrad Veidt and Sabu will appear in the film.

Also on the tapis is Zoltan Korda's production, "Four Feathers," for the screen version of which R. C. Sherriff will be responsible. On this Sir Robert will also work.

Sir Robert is likewise collaborating on the story of "Sixty Glorious Years," which Herbert Wilcox is making with Anna Neagle as the star.



Anna Neagle, for the second time in the role of Queen Victoria, in Herbert Wilcox' production "Sixty Glorious Years," now nearing completion at Denham.

Production Slow

Despite the generous use of rose coloured spectacles by the somewhat optimistic student of the British production scene, a factual examination of the situation reveals that the industry has not yet reached a state of boom, much less of normal production processes.

There are 74 stages in British studios, at the moment 15 of them are occupied with films in production!

Of these 7 are being made for American producer-renter organizations, most of them on the treble quota basis. The rest vary between £20,000 and £30,000 pictures and others made on the lower quota minimum.

Most active production organization is Associated British, who have three films in production at Elstree, "Premiere" starring John Lodge, "Marigold" with Sophie Stewart and "Yes Madam" with Bobby Howes and Diana Churchill in the leading roles.

At the Pinewood studios, Twentieth Century Productions are on the floor with Gracie Fields' "Keep Smiling," whilst Orion Productions are at work on the Elisabeth Bergner film "Stolen Life," which is due for release by Paramount and is the first of their new quota schedule. On another stage Geoffrey Toye is producing, with Victor Schertzinger's directorial aid, "The Mikado," to be released by General Film Distributors; a similar release awaits the Pascal production of Bernard Shaw's play "Pygmalion."

At Denham activity is divided between Herbert Wilcox, MGM British and London Films. Imperator are making on one stage "A Royal Divorce" which is being directed by Jack Raymond and is to be one of Paramount's releases. Denham is also the centre for RKO Radio's release "Sixty Glorious Years." The largest stage is occupied by Metro-Goldwyn-Mayer where King Vidor is directing "The Citadel." Elsewhere in the studio Maxwell Wray is making the London Film production "Prison Without Bars," set for distribution by United Artists.

Ealing studios are taken up exclusively with George Formby's new film "It's In the Air," which is being directed by Anthony Kimmins and will be released by Associated British Film Distributors.

At Teddington Warner Brothers First National are concluding work on the Max Miller comedy "Everything Happens to Me," directed by Roy William Neill.

At the Nettlefold studios, Walton-on-Thames, Oswald Mitchell is directing a modest Butcher comedy, "Old Mother Riley in Paris."

Debuts

Five newcomers will make their screen debut —more or less—in the new London Film production "Prison Without Bars," which Maxwell Wray is directing at Denham for release by United Artists.

Considerable thought has been given to the casting of this film, in which the lead is played by a young French discovery Corinne Luchaire. The story deals with reformatory life.

The girls are Mary Morris, twenty-one year old actress, who was sent to Hollywood by Metro-Goldwyn-Mayer as the result of a screen test; Lorraine Clewes, twenty year old Birmingham girl, who makes her first appearance in a film studio via the Alexander Theatre Repertory Company; Joan Ellum, sixteen year old Yorkshire schoolgirl, whose work created much interest in "South Riding"; Glynis Johns, fifteen year old who was also spotted in "South Riding" and Sally Wisher, eighteen year old who graduated through the London School of Dramatic Art.

Twenty to Come

A minimum of twenty pictures yet to be shown is promised by Gainsborough Pictures during the forthcoming season. Some of these have been made and are now awaiting trade shows—details of these have appeared in Motion Picture Herald.

Among the new announcements are one or two surprises. Among the last mentioned is a remake of "Sunshine Susie," record breaking English musical, which is to be a modern version of the film in which Jack Hulbert and Renate Muller originally starred.

Another production under schedule is "The Empty World," a prophetic story of the Wellsian type, written by Mrs. D. E. Stevenson. Barrie Lyndon's stage play, "They Came by Night," has been adapted as a starring vehicle for Will Fyffe. "London After Dark" is likewise to be adapted from stage to screen.

Numerous films are planned for Will Hay, whose "Hey, Hey, U. S. A." has just been concluded. Among these are "Mr. Smith Has His Day," the story of a nervous man's caravan holiday in Cornwall and in which the Graham Moffatt and Moore Marriott team will be revived, and another St. Michael episode probably to be written by Marriott Edgar and Val Guest. Hay will be further featured in an as yet untitled comedy written around the fictitious adventures of a London police constable.

Those films already announced include "The Blue Lagoon," Roland Pertwee's "Such An Enmity"; Roy Vicker's "The Girl in the News" with Margaret Lockwood and Michael Redgrave; another Will Fyffe character study, "Little Savage"; a Marjorie Allingham mystery story, "Death of a Ghost"; Margery Lawrence's "Madonna of the Seven Moons"; "Cavalcade of the English Music-Hall" and yet another Margaret Lockwood-Michael Redgrave subject, "Slade of the Yard."

Due for immediate production are "Rob Roy" and "A Girl Must Live," which will give a glimpse into the lives of the chorus, and Margaret Lockwood will star.

Publicity

Under the title of Five Star Press, Limited, three noted publicity men, Frank Shaw, Jack Griggs and Monja Danischewsky—each in his turn is associated with advertising and press work for leading English producers and renters —have banded together and launched an independent press and publicity organisation. They will specialize in publicity in Britain for visiting American stars, technicians and executives.

Napoleon Comique

According to publicity dispatches from Herbert Wilcox's headquarters, "there is nothing solemn in the approach to the romance of Napoleon and Josephine" in "A Royal Divorce." "Jack Raymond's film," it is stated, "is being treated in a realistic, humorous way with a tremendous emotional climax when Josephine is forced to accept the divorce."

MOST WIDELY USED

ONLY one raw-film factor matters much to the motion picture public. But that factor, photographic quality, is the most important of all. . . . Reason enough why Eastman Super X has become the cameraman's stand-by . . . the world's most widely used motion picture negative medium. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

CHICAGO THEATRES HIT BY FREE COMPETITION

Municipal Concerts and 7,000 "Softball" Games Nightly Get Into Exhibitors' Hair

by WILLIAM F. CROUCH
in Chicago

Free attractions of diversified kinds are fast becoming the bane of Chicago theatremen who are finding the increase in various forms of free entertainment a serious contender to theatre patronage.

The free attractions offered by the city itself are the greatest threat to theatre business. Not that free attractions have not been offered in years past much to the detriment of the motion picture theatres. It is the increasing trend to make these attractions more spectacular, with the result that they bring out larger crowds, that is causing the Chicago theatre owners so much alarm.

The Chicago Park District, under the supervision of Mayor Edward J. Kelly, and aided by James C. Petrillo, head of Chicago Musicians Union, offers the greatest attraction, the Grant Park concerts, held nightly from July 1 to Labor Day. These free concerts draw an average of from 25,000 to 35,000 persons nightly when no special attraction is listed. About twice weekly some noted musician, singer or musical group is featured, and on these nights the crowd is often near or above the 100,000 mark. On nights when such personages as Rubinoff, Rudy Vallee and other big names have appeared the attendance has reached 225,000.

In the coming weeks such artists as Gladys Swarthout, Jessica Dragonette, Albert Spaulding, Zimbalist, John Charles Thomas, Jascha Heifetz, John Carter, Tito Schipa and Helen Jepson are scheduled to appear. Following her engagement at the Chicago theatre, this week, Martha Raye is to appear at one of the concerts. Rudy Vallee, Deanna Durbin and Bobby Breen are other film persons who are being sought.

It is estimated that the total attendance at the Grant Park concerts for ten weeks is near the 5,000,000 mark. Unnumbered are the thousands who enjoy the broadcasts of the concerts on the radio.

The Chicago Park District pays for the musicians who play regularly at these concerts. For the salaries of the artists who appear the musician's union pays the regular concert fee. For example, an artist such as Heifetz gets $3,000 for such an engagement. Bobby Breen in his appearance last year received approximately $1,000. Such artists as Rubinoff and Vallee have appeared gratis out of deference to Petrillo.

Special Promotion Shows

The free concerts are but one of the many city attractions that cut into theatre grosses. On weekends special shows are staged through the committee in charge of promotion for the city. Last weekend, for example, the police and fire departments staged a public demonstration with top admission of 25c at the huge Soldiers Field stadium. More than 70,000 attended. Aside from this the beaches attract hundreds of thousands and reliable reports from various golf courses of the public-fee type show that, business is far ahead of last year which incidentally was better than average. Major league baseball this year has shown a slightly better attendance than last year.

The subject of baseball brings up the consideration of what is perhaps one of the greatest menaces to local theatre business, especially in the neighborhoods. This menace is softball. Each week some 2,000 organized softball teams are in action in Chicagoland. More than 30,000 players are active in this organized form of athletics and can be found almost nightly playing or practicing on some of the many hundreds of "ball parks" which dot the city. According to Edward Cochrane, sports editor of the Chicago Evening American, there are in addition to the organized teams on more than 500 unorganized playgrounds, with approximately 10,000 players. So far this season in Chicago alone there have been 7,000 softball games played on the regular schedules.

According to Mr. Cochrane, whose sports department keeps two editors busy handling news of softball events alone, the increase in softball games in the past five years has almost trebled. The attendance increase at such games is *six* times greater than it was five years ago.

Almost in the fad stage is the interest in softball games. Every vacant lot of sufficient size has been turned into a ball park of sorts. In fact, lots large enough to handle softball games are a scarcity here. Most of the softball teams are organized by merchants who furnish the uniforms and equipment and see that a playing field is provided. So fast has interest developed in this sport that many of the fields have bleachers erected along the side lines which will accommodate as many as 500 onlookers. Traffic around the parks when games are being played is almost at a standstill.

12 Games in 10 Blocks

On last Friday night in a ten block area around 79th Street and Cottage Grove on Chicago's far South Side, 12 games were in progress with an estimated attendance of 3,000. The two theatres which are nearby found business anything but good, although the attractions offered were better than average. This is but one example of many as to the prevalence of the games.

One thing that adds to the interest of the games is that many of the teams are composed of girls. It is this trend towards women's teams that has brought about the added increase in softball games as many who once went to the theatre to see Hollywood's glamour girls cavort in shorts can now see practically the same thing in their back yard—and for nothing.

Chicago theatremen know they cannot stop the various forms of free entertainment but they are hard pressed to find a way to attract people into their theatres when so many free attractions are offered in competition.

Karsch Acquires Theatre Building

George H. Karsch, operator of the Lead Belt Amusement Company, Farmington, Mo., has acquired the New Grand Theatre building, Desloge, Mo., from the Robertson estate. The house is the eighth in the circuit and will undergo extensive improvements.

Myers with Regal

Joseph Myers has been named manager of the Calgary branch of Regal Films, Ltd., succeeding Wolfe Blankenstein, resigned. Mr. Myers, formerly of Winnipeg, has been film salesman in the Canadian west for 17 years. George Cockels has joined the sales staff of the Montreal branch of Regal.

IN NEWSREELS

MOVIETONE NEWS—No. 88, Vol. 20.—Japan's North China advance on Hankow halted by flood....Silver transported to West Point vaults....Summer snow on Mt. Lassen....Shirley Temple vacations in East ....Fashions....Lew Lehr....Eastern trotting season opens....Kayak racing in Switzerland....Aquaplane addicts get into shape.

MOVIETONE NEWS—No. 89, Vol. 20.—New York hails Hughes and crew....President reviews fleet massed in Pacific....Olympic Peninsula has forest fire....500 gallon oil tank explodes at Wellsville refinery....Rheims cathedral restored....Runyan wins PGA golf crown....Dizzy Dean makes brilliant comeback....Seabiscuit wins Hollywood race....Lew Lehr.

NEWS OF THE DAY—No. 286, Vol. 9.—Hughes completes world girdling trip in four days....China floods halt Japan's advance....King winter reigns in far west....Grandmothers choose own beauty queen ....Women of Sokol salute Czech president....Grand circuit trotters open Goshen meet....Diving stars reveal midsummer form.

NEWS OF THE DAY—No. 287, Vol. 9.—Corrigan flies Atlantic in $900 "crate"....Roosevelt reviews fleet inside Golden Gate....Paul Runyan captures Professional Golfing title....Seabiscuit takes $50,000 Hollywood Gold cup.

PARAMOUNT NEWS—No. 99.—Society drivers open trotting meet....U. S. Nazi leaders are found guilty ....Canton drills "Amazon Battalion"....Wife of disabled war veteran discovers gold in back yard.... Heat wave hits Detroit zoo....President hears third term talk in west....President visits Royal Gorge, Colo.....Howard Hughes arrives in New York.

PARAMOUNT NEWS—No. 100.—Dean's $185,000 arm clicks in first try....Major fires hit east and west ....Clay modernists glorify "The Shag"....U. S. reports show huge wheat crop....Runyan wins golfing title....Mystery flyer hops ocean in $900 "crate" ....President reviews United States fleet on coast.

RKO PATHE NEWS—No. 103, Vol. 9.—Hughes overwhelmed in New York....Rice collegian wins tennis title....German-American league convicted....Grand circuit has trotting debut....TVA investigation under way....Lake Pymatuning dense with fish....President's tour heads westward....Tragedy occurs at Australian race track as runaway car kills three and injures 10.

RKO PATHE NEWS—No. 104, Vol. 9.—Hughes cheered by half million in New York....Runyan takes professional golf title....Priest ordained in Notre Dame cathedral....Galento trains for fight....Yeomen receive standard from king....$5,000,000 fire sweeps refinery....President pleads for world peace.

UNIVERSAL NEWSREEL—No. 684, Vol. 10.—Chinese women join Army....Giant plane passes tests.... President turns sight-seer....Eyston to try for auto speed record again....Woman wins trotting race.... Beauty contest held....Ocean aquaplaners tune up ....Builds one-man battleship....Fight mountain snow drifts....Astor kin takes $30 job....Grandmothers hold beauty contest....Pigeons in air marathon....Rowing champion welcomed.

UNIVERSAL NEWSREEL—No. 685, Vol. 10.—Corrigan hops ocean....Hughes greeting sets record.... President reviews U. S. fleet....Huge oil refinery burns....Forest fires sweet west....Swedish prince greeted on U. S. tour....Seabiscuit wins Gold Cup ....Rheims cathedral rebuilt....Galento and Lewis train.

Jewish Film Ready

Shooting on the Jewish film, "Jacob the Blacksmith," which was filmed at the Catholic monastery of the Little Flower, Newton, N. J., has been completed. Collective Film Producers, Inc., Roman Rebush and L. Landy produced the film. New Star Films, Inc., a subsidiary company, will distribute the picture for fall release and sell it abroad. The picture was directed by Edgar G. Ulmer with Moyshe Oysher and Miriam Riselle in the leading roles.

Moving Roach Eastern Office

Hal Roach's eastern office will be moved August 1st from its present quarters in the Loew Building at 1540 Broadway to the United Artists home office at 729 Seventh Ave. New headquarters will be established on the third floor.

Germany Bans "Gamblers"

Paramount's picture, "King of Gamblers," starring Claire Trevor and Lloyd Nolan, has been banned throughout Germany, according to a dispatch from the United Press. No reason was given.

Three New Orleans Exchanges Refuse Collection of Tax

Three New Orleans film exchanges have adopted the position that they are not responsible for collection of the new sales tax following conferences and correspondence with state tax officials and attorneys. Four other major exchanges are billing exhibitors for the tax which is levied on film "usage."

Attorneys for Twentieth Century-Fox, Paramount and Grand National have given their New Orleans exchange rulings that the exchanges are engaged in interstate commerce and are not concerned with collection of the tax. The rulings do not question the validity of the law, but hold that the bookers are not responsible for its collection.

The exchanges that are billing exhibitors with the tax along with the film booking charge are Metro-Goldwyn-Mayer, RKO Radio, Warner Brothers and Universal.

The tax is one per cent outside of New Orleans and two per cent in the city where a special one cent municipal sales tax is imposed.

The Ohio House of Representatives has approved the tax-extender bill anticipated to produce $7,200,000 in poor relief from excise taxes, including the three per cent admissions tax, which was extended through 1941.

Third Dimensional Effect is Claimed

Added to the numerous similar systems appearing down through the years is a third-dimensional effect in motion pictures which is now claimed to have been achieved through affixing a specially treated glass prism to the camera lens. The method is advanced by Joseph Valentine, Universal cameraman, who asserts it will be employed in filming the new Deanna Durbin picture, "That Certain Age."

The mechanism consists of a prism one-hundredth of an inch thick and slightly less than an inch in length and width, made of two pieces of glass fitted together at an angle of 45 degrees. One surface is covered with mercury. The prism is installed in the camera between the lens and the aperture where the film is exposed.

Associated Press quoted Mr. Valentine as saying: "Theatre owners won't have to buy any additional equipment for their projectors in order to retain the third-dimensional quality in the film. Patrons will be able to see clear, rounded, undistorted pictures on the screen, even when they sit far to one side.

"Since it costs only about $200 to equip a camera with the prism, I anticipate general use of the development in the industry," he added.

The New York *Times* reported from Los Angeles that, "while not claimed to be revolutionary, the result is a distinct improvement over the flat photography of the past and adds life and substance to the flickering images."

RKO PLAN READY FOR COURT ON AUGUST 1st

Four Amendments Made by Special Master in Granting Approval Are Accepted

RKO's plan of reorganization is near completion. Four amendments to the plan were inserted by George W. Alger, special master, this week when he granted approval of the plan and announced that his formal report will be ready for submission to William Bondy, federal judge in New York, about August 1st.

The amendments offered by Mr. Alger are as follows:

1. Both classes of stock, preferred and common, are to have cumulative voting privileges.

2. Present debenture holders are to be entitled to one share of preferred and five shares of common, or they may take one and four-tenths of preferred for each $100 debenture held. This is optional.

3. The Atlas Corporation, proponent of the amended plan, has agreed to underwrite the new stock. The referee demands a written agreement to this effect.

4. If an issue of new debentures is desired, the corporation must actively get the consent of 50 per cent of the preferred stockholders.

Immediately after Mr. Alger had closed the hearing with the announcement that "I find that the plan, in the main, is fair, feasible and equitable," Hamilton C. Rickaby, attorney for Atlas, announced the proponents of the plan will accept the amendments.

However, Nathan Rosenberg, attorney for H. Cassell & Company, promptly announced that he intends to oppose the report when it goes to Judge Bondy for confirmation. Mr. Rosenberg, representing independent debenture holders, contends that the plan is unconstitutional because it reduces the debenture holders from a secured to an equity position. He declared he already has prepared to appeal to the United States circuit court of appeals in the event that he is defeated in the lower court.

Permits Hardy to Intervene

The issue of unconstitutionality will require the intervention of the United States attorney general and it was to meet this situation that Judge Bondy signed an order permitting Lamar Hardy, United States attorney, to intervene and become a party to the presentation of evidence and argument on the question.

The government's petition stated that on June 3rd, H. Cassel & Company, Copia Realty Corporation and Fabian Operating Corportion of New York objected to the reorganization plan on the ground that Section 77B of the Bankruptcy Act was unconstitutional.

Judge Bondy also granted the petition of Ernest W. Stirn of Milwaukee, holder of 1,234 shares of unconverted Class A stock, to inspect the records of the Irving Trust Company, trustee of RKO, as to the holders of proxies on March 25th and November 10, 1931.

Mr. Stirn contends that two extraordinary stockholders' meetings held in 1931, which approved the conversion of Class A stock to common, were lacking the necessary votes of two-thirds of the stockholders, and that he is, therefore, entitled to preferential treatment under the RKO plan of reorganization.

The court order stated that the petitioner was to bear all the expenses of the examination ordered.

John Stover, attorney for Mr. Stirn, expressed dissatisfaction with Mr. Alger's report and indicated he would oppose confirmation of it.

Joseph M. Cohen, counsel for the Independent Stockholders Protective Committee, withheld comment, but indicated he also would oppose confirmation of the plan.

Mr. Alger set next Monday as the final date for the filing of objections to an agreement with Rockefeller Center for the Music Hall franchise, and to the certificate of incorporation for the new company.

Atlas Action Near Completion

Floyd Odlum, Atlas president, and David Sarnoff, RCA head, were scheduled to complete negotiations this week for the acquisition by Atlas of additional RKO securities under the investment company's option with RCA.

RCA's insistence on having a voice in the designation of the reorganized company's new management, in addition to representation on the new board of directors, in the event that Atlas does not acquire at this time the $5,500,000 balance of RKO securities held by RCA, was said to be an important factor in the negotiations.

Under its option, Atlas may acquire the entire RCA holdings or may obtain an extension of the option to December 31st, by purchasing one-twelfth of the holdings for $500,000 cash. Atlas, it was understood, favored the latter course until RCA made known its demand in regard to board and management representation.

Judge Bondy plans to leave on his annual European vacation next month. Should he conclude hearings on the proposed plan before his departure, it is considered likely that he would hand down his decision upon his return in September, thus presenting the possibility of RKO emerging from reorganization in October.

A board of directors for the reorganized company will have to be agreed upon and approved by Judge Bondy in advance of the court's final approval of the reorganization plan.

Mr. Alger has filed a petition requesting Judge Bondy to fix "reasonable compensation" for his services as special master in hearing and reporting on four issues of fact and law referred to him.

Ned E. Depinet, vice-president of RKO Radio; S. Barret McCormick, advertising and publicity director, and David Strumpf, art director, left New York by plane Wednesday for Hollywood to consult with studio officials on forthcoming product.

McCoy Named Atlanta Manager

Ralph McCoy, branch manager of Warner Brothers in Charlotte, has been promoted to branch manager of the company's Atlanta office. He succeeds Joe Vergesslich who, because of illness, will confine his activities to sales in the state of Florida. John Bachman, former Grand National branch manager in Philadelphia, succeeds Mr. McCoy in Charlotte.

World Adds "Illusion" Territory

World Pictures Corporation, which owns the American distribution of "Grand Illusion," a French picture, has acquired sales and distribution rights for the additional territories of Cuba, Venezuela, Colombia, Peru, Bolivia, Ecuador, Central America, Mexico, Philippine and Hawaiian Islands.

NATIONAL MAGAZINES RADIO FILM CRITICS Applaud MONOGRAM'S "ROSE OF THE RIO GRANDE"

TIME
The Weekly Newsmagazine

Frank melodrama based on the Mexican border legend of a rough-riding Robin Hood of the last century. Its tall, broad, swashbuckling hero is John Carroll . . . who resembles Ronald Colman, has a hint of Douglas Fairbanks' agility, and sings in a rich concert baritone.

If I could see movies as good as this one, once or twice a week—I'd be a picture fan year in and year out . . . The picture has some delightful songs —but it's not a musical comedy. For the entire family, I promise a pleasant hour in—"Rose of the Rio Grande."



JIMMY FIDLER

Liberty

★★½ (Good to Excellent)
They've got something here. His name is John Carroll. He is tall, dark, handsome, young and the happy possessor of one of those at-last-we-are-alone-darling voices. Considering the pulling power of Messrs. Eddy, Crosby, and Powell when they begin giving out their dulcet tones, we feel this newcomer can walk right into the boys' club.

COE

Lively, Robin Hoodish, romantic adventure tale—reminiscent of present-day Westerns, but with considerably more color, vigor, and historic interest. The lovely Movita and the swashbuckling John Carroll, who sings as well as he fights, make an excellent romantic team.

PHOTOPLAY

You'll catch this someplace and you'll like it. Movita is really lovely, and John Carroll is excellent as the hero in a story concerning the brigandage in Mexico one hundred years ago.

The Smart Screen Magazine
SCREENLAND

Brisk in its dramatic inventions, colorful with the swashbuckling heroics of romantic melodrama, here is enjoyable entertainment for the whole family. John Carroll is splendid as the singing hero, and Movita is a most pleasing Mexican belle.

Recommended Preview: Here is a picture in the current vogue for action films...Chief interest lies in the two co-stars, John Carroll and Movita. Carroll, tall, dark 'n' handsome, with a beautiful baritone voice, shows promise of being another reason why girls leave home.



RADIE HARRIS

New York Journal American
CHARACTER QUALITY ENTERPRISE ACCURACY
THE AMERICAN PEOPLE

Colorful settings, a likeable cast and pleasant tunes highlight "Rose of the Rio Grande" . . . plenty of swashbuckling action.

DAILY MIRROR
Member of The Associated Press

Has excitement and charm, beautifully set . . . more elaborately mounted than the usual melodrama of its kind.

WHAT THE PICTURE DID FOR ME

Columbia

CATTLE RAIDERS: Charles Starrett, Iris Meredith—The usual western which satisfied a fair crowd. Our business, like many other houses, has shown a falling off. Played July 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HOLIDAY: Katharine Hepburn, Cary Grant—A very good picture that should really stand up at any box-office. While it is no "Awful Truth," it is satisfactory and pleasing in every way, and all of your patrons will like it very much. We played this picture to stiff opposition, and still packed them in. Book it in early if you can for best results. Running time, 94 minutes. Played July 3-4.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town patronage.

PENITENTIARY: Walter Connolly, Jean Parker—This picture did considerably more business than the balance of the prison pictures this year. My customers liked it. Very good.—E. C. Arnold, Avon Theatre, Hillsboro, Kansas. Small town patronage.

START CHEERING: Jimmy Durante, Joan Perry—One of the better musicals of the year. Pleased and did extra business.—E. C. Arnold, Avon Theatre, Hillsboro, Kansas. Small town patronage.

START CHEERING: Jimmy Durante, Joan Perry—Pleased all who saw it. And those that did see it all seemed to think that Durante stole the show. Running time, 79 minutes. Played June 17-18.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Here is a fine entertaining picture that failed to do business. I believe it should be played on the weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—This picture did way above average business and pleased generally.—E. C. Arnold, Avon Theatre, Hillsboro, Kansas. Small town patronage.

First National

FOOLS FOR SCANDAL: Fernand Gravet, Carole Lombard—Just a waste of time and film. How Warners figured that this deserved the top price allocation is beyond me. A complete flop at the till. Played July 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan, Ruth Donnelly, Allen Jenkins—Good enough picture but I have yet to play an Edward G. Robinson picture that was any good at the box office. Running time, 85 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

WOMEN ARE LIKE THAT: Kay Francis, Pat O'Brien—A very poor picture with Pat O'Brien trying to make love in a pathetic sort of way. Terribly miscast, as Kay Francis is too mature for romantic interest and also too cocky to take such a role. O'Brien had better stay in the "he-man" role if he wants to be any sort of box office for us. Running time. 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

BIG CITY: Spencer Tracy, Luise Rainer—Very good picture which failed to draw. MGM has the product, if you can get them in to see it. Running time, 81 minutes. Played June 10-11-12.—O. W. Chapek, Annex Theatre, Anamoose, N. D.

DOUBLE WEDDING: William Powell, Myrna Loy—Good show but not as good as the "Thin Man" stories. Running time, 85 minutes. Played June 17-18-19.—O. W. Chapek, Annex Theatre, Anamoose, N. D.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—Disappointing business on this picture. Did not gross film rental.—E. C. Arnold, Avon Theatre, Hillsboro, Kansas. Small town patronage.

GIRL OF THE GOLDEN WEST: Jeanette MacDonald, Nelson Eddy—Very good. It would have to be with Nelson Eddy and Jeanette MacDonald. Walter Pidgeon gives a fine portrayal of Jack Rance and Buddy Ebsen as Alabama really goes to town. Dance ensembles are good, but to me the high light is the drill with the horses. Struck two rainy nights out of three, but the picture is very good. Running time, 121 minutes. Played July 1-2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas.

HOLD THAT KISS: Dennis O'Keefe, Maureen O'Sullivan, Mickey Rooney—I'll never cease to wonder where they get some of the titles. This one for instance, and the tragedy of it was that the picture is just as clever as it can be, chuck full of down-to-earth entertainment, but, that title without any doubt held out a lot of patrons that would not take a chance on a picture titled so. It just burns me up to have them miss a good picture and then attend the clucks that come through. The Irishers have it, in this one O'Keefe and O'Sullivan, and they make quite a team. Not forgetting Buck, the dog.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LAST GANGSTER, THE: Edward G. Robinson, Rose Stradner—Business near zero. No draw.—E. C. Armold, Avon Theatre, Hillsboro, Kansas. Small town patronage.

LAST GANGSTER, THE: Edward G. Robinson, Rose Stradner—Robinson not so popular here. This picture did average weekend business. Picture very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

SWISS MISS: Laurel and Hardy, Della Lind—There is just about enough story in this one for a good two-reel comedy. Metro will have to do better by "Our Nell" if they are going to keep this team in front. Sure, you have a certain number of patrons that will go for them. This new star, Della Lind, good voice, attractive, should go places. She is somewhat of a siren type, a little voluptuous in figure.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—Pictures of this type do big business. Would consider this one of the big pictures of the year.—E. C. Armold, Avon Theatre, Hillsboro, Kansas. Small town patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—Excellent production that pleased generally and took in the biggest gross in months. Played June 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—Metro comes through again. Although this picture is several months old, it still can mean money for any box office at any theatre, if exploited correctly. Run an airplane contest, tie in with your local post-office, have an advance teaser campaign. Give this one all you've got, and the picture won't fail you but should come through with flying colors. Running time, 119 minutes. Played July 8-9.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan—We did not do a very good business on this Robert Taylor special.—E. C. Armold, Avon Theatre, Hillsboro, Kansas. Small town patronage.

Paramount

DANGEROUS TO KNOW: Akim Tamiroff, Anna May Wong, Gail Patrick—Anna May Wong is no drawing card for us. It seems that our patrons don't care for these Chinese actresses. Running time, 65 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

DANGEROUS TO KNOW: Anna May Wong, Akim Tamiroff—Very weak and uninteresting. Might be all right as number three on a triple feature bill. Doesn't mean a thing at the box office. This picture was probably produced on an extremely low budget and sure shows it. Played June 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DOCTOR RHYTHM: Bing Crosby, Beatrice Lillie, Mary Carlisle—The worst piece of junk that Paramount has put out this season. We played it on percentage and the checker stayed for one day only. The customers sense such stuff and stay away. I do not think that it compared to "College Swing" for snap and zip although some of the boys liked it better. Better send Lillie back to England. She is no draw for us in her quaint sense of humor. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DOCTOR RHYTHM: Bing Crosby, Mary Carlisle—Bing sings acceptably and a fair story with the much touted Beatrice Lillie doing her stuff. It's okay for a weekend but it did only average business. I can't help but think that the radio stars are slipping. There is no furor about Burns and Allen any more. That shows in the grosses that they are not doing as they did when they were first new on the radio. I don't think their constant appearance night after night helps them one iota in the theatre game.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—One of the few Paramount pictures that was liked. Mae West good, but not too often. Running time, 80 minutes. Played June 24-25-26.—O. W. Chapek, Annex Theatre, Anamoose, N. D.

HEART OF ARIZONA: William Boyd, Natalie Moorhead—Very good western. Running time, 70 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman, Dorothy Howe—Very good picture that pleased the majority and did quite well at the box office considering the very hot weather. Running time, 78 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

PRISON FARM: Lloyd Nolan, Shirley Temple—Little too rough, but held interest. Would class as good program picture.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle—Another class Z-minus picture to no business. No wonder the show business is in the dumps. Played June 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Republic

CALL OF THE YUKON: Beverly Roberts, Richard Arlen—Good action picture that pleased. Business above average.—E. C. Armold, Avon Theatre, Hillsboro, Kan. Small town patronage.

OUTLAWS OF SONORA: Bob Livingston, Ray Corrigan, Max Terhune—A dandy western. These Three Mesquiteers are second only to Gene Autry in drawing power for the weekend and they always please the western fans. I still insist, however, that a mistake was made when Syd Saylor was not included in these pictures because they need comedy and he can produce it. Running time, 62 minutes. Played July 1-2.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

RKO Radio

BRINGING UP BABY: Katharine Hepburn, Cary Grant—One of the funniest comedies we have ever had in our house and it gave excellent satisfaction to better than average attendance. Played July 6-7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GO CHASE YOURSELF: Joe Penner, Lucille Ball—A cheap picture in every way. They spent no money on the cast, and I am sure that none was spent on the story, for there was none. It is a glorious two-reel comedy, and boy, if you had one in two reels,

(*Continued on following page*)

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

you would be patting yourself on the back, but for a feature, it is nix. I know that the reaction of the adults was that if they never saw Joe Penner again, that would be too soon. With the kids it was another story. What with cutting your seats, and the general wear and tear, we are for them anyway, but we don't want infantile entertainment in large doses for the adults. Just to get the kids in.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Got a good date for a small town from RKO, June 4, 5, 6, and 7 and did a very nice business considering business is poor, generally speaking. It's a picture that will go out and do business for anyone any place. Outstanding production. It will make you some money. Played June 4-5-6-7.—J. K. Burgess, Iris Theatre, Velva, N. D.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—The greatest single attraction ever to play this town. Broke all existing records and lived up to its reputation of pleasing 100 per cent. Held over extra time. Running time, 85 minutes.—H. F. Parker, Yarmouth Theatre and Amusement Co., Ltd., Yarmouth, N. S., Canada.

Twentieth Century-Fox

CHECKERS: Jane Withers, Stuart Erwin—Thoroughly enjoyed by a little better than average business. Jane Withers is justifiably popular here. Played June 29-30.—C. W. Mills, Arcade Theatre, Sodus N. Y. Family patronage.

FOUR MEN AND A PRAYER: Loretta Young, David Niven, George Sanders, Richard Greene, William Henry—Very good picture of the more serious type. This deserved the numerous stars given it by reviewers. Four devoted sons scatter to the four corners of the earth to clear the name of their father, who has been court martialed and is said to be a suicide.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

MR. MOTO TAKES A CHANCE: Peter Lorre, Rochelle Hudson—It's okay for the co-feature on a big double feature program. Don't play it for more than one day, single feature houses. Run a business builder with it, if you use them during the week. Not a drawing card by any means, so don't depend upon it for the real do-ray-me. Running time, 65 minutes. Played July 7.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town patronage.

RAWHIDE: Smith Ballew, Evalyn Knapp—Very good western. They seemed to like Lou Gehrig. Evalyn Knapp as the heroine is a pretty weak sister. Running time, 59 minutes. Played June 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

RAWHIDE: Smith Ballew, Lou Gehrig—Very good for weekend. Business average.—Harland Rankin Plaza Theatre, Tilbury, Ontario, Canada.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—In the previous Tarzans we played, Tarzan was no actor. In this one, neither Tarzan nor the heroine can act. Their performances are on par with the local high school amateurs. The picture is extremely hammy; direction is poor; plot poorly constructed and it is evident that very little money was spent on the picture. Still we did good business, due, no doubt, to the popularity of Tarzan with the kids. Played June 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TRIP TO PARIS, A: Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason—Entertaining program picture.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WALKING DOWN BROADWAY: Claire Trevor, Michael Whalen—This was hardly the type of picture our Saturday night fans enjoy, but we had no walkouts. Business fair. Played July 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WE'RE GOING TO BE RICH: Gracie Fields, Victor McLaglen—I didn't care for this one, nor did many of my patrons. Although we played to good business at an admission five cents higher than opposition who played a big percentage picture on the same day, I still would not recommend it to any other exhibitor with a clear conscience. It really isn't such a good picture, and the people won't thank you for it. Running time, 80 minutes. Played July 5-6.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town patronage.

United Artists

ADVENTURES OF TOM SAWYER: Tommy Kelly, Jackie Moran—Pleased the cash customers 100 per cent and brought many extra shekels into the cash register. Played July 1.—B. Hollenberk, Rose Theatre, Sumas, Wash. Small town patronage.

FIRE OVER ENGLAND: Flora Robson, Laurence Olivier—The same old story. British pictures do not take here. We think a lot of England, but when it comes to her pictures, that's another story.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

GAIETY GIRLS, THE: Patricia Ellis, Jack Hulbert, Arthur Riscoe, Googie Withers—Another one of those pictures that didn't mean a thing at the box office. Running time, 73 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

GOLDWYN FOLLIES: Adolphe Menjou, Andrea Leeds—Pretty fair musical. Charlie McCarthy was good. The Ritz Brothers fair. There was too much ballet dancing to suit our patrons. Just average at the box office. Played July 5.—B. Hollenberk, Rose Theatre, Sumas, Wash. Small town patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles—Good production, but no business. Played June 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Universal

FORBIDDEN VALLEY: Noah Beery, Jr., Frances Robinson—Pretty good western. Running time, 67 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

IDOL OF THE CROWDS: John Wayne, Sheila Bromley—Another old one that was well liked by the action fans. Okay for double features. Running time, 60 minutes. Played July 8-9.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

LET THEM LIVE: Nan Grey, John Howard—A preachment as well as entertainment. I picked this up old, but it pleased and did as well as the new ones. We like Nan Grey and we would like to see Howard in more pictures. Running time, 68 minutes. Played June 25-26.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

ROAD BACK, THE: Richard Cromwell, John King—A really great show. Well received by our patrons. Should do business in any spot. A picture that sends you home thinking. Played May 22-23-24.—J. K. Burgess, Iris Theatre, Velva, N. D.

Warner Brothers

HE COULDN'T SAY NO: Frank McHugh, Jane Wyman—No reason for making it and it should have been paid for and shelved. Running time, 57 minutes—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JEZEBEL: Bette Davis, George Brent, Henry Fonda, Margaret Lindsay—Very good, but a class picture that did not draw at the box office. Running time, 104 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

PENROD AND HIS TWIN BROTHER: Billy and Bobby Mauch, Frank Craven, Spring Byington—Good program picture. This certainly brought out the children and also pleased the adults. Running time, 65 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Columbia

GOLF MAGIC: New World of Sport Series—Interesting for golfers. We have two players in Tilbury.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

LITTLE JACK HORNER: Strange As It May Seem—Interesting and instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

LOONY BALLOONISTS: Scrappy Cartoons—Audience took to this one. Enjoyed it very much.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

SAILOR MAID: Broadway Comedies—Fine slapstick. Okay, Columbia.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

SCREEN SNAPSHOTS NO. 5: All acceptable here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Educational

SING FOR SWEETIE: Two-Reel Comedies—This is an entertaining short musical comedy that does not get too dull. It's a nice short, and while nothing to get excited about, it should please all.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

Metro-Goldwyn-Mayer

CANNED FISHING: Our Gang Comedy—Swell entertainment for the kiddies, and not too boring for the older people. Although nothing like the old Mack Sennett Our Gang Comedies, it is so far above some of the product that it is distributed under the name of short subjects, that any exhibitor should be fairly well content with same. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

CAPTAIN KIDD'S TREASURE: Historical Mystery—Very good. This series should be tops with anyone's shorts of the season. We are asked when the next one will be shown. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

CLEANING HOUSE: Captain and the Kids—A very good cartoon featuring the famous comic strip stars. It is fast moving with plenty of laughs, and should find a place on every theatreman's program. Your patrons are sure to like this one.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

COUNTY HOSPITAL (Reissue): Laurel and Hardy—Still the ace comedians of the screen. A worthwhile reissue.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

GLIMPSES OF AUSTRIA: FitzPatrick Travel Talks—Very good. In color and very interesting, especially when world wide attention is being given Austria under her new rule. This would be a box office natural for an extra added attraction if exploited correctly. Running time, nine minutes.—Pearce Parkhurst, Paramount theatre, Schroon Lake, N. Y. Small town and summer patronage.



JIMMY FIDLER'S PERSONALITY PARADE: Special—An interesting subject for those old enough to remember the old-timers, but he left out a number of the most popular stars.—Roy W. Adams, Mason Theatre, Mason, Mich.

JIMMY FIDLER'S PERSONALITY PARADE: Special—I say now what I said when I was manager of the Brandon Theatre in Brandon, Vermont. A wonderful short subject, plus a glorious tribute to old and former actors and actresses. This short should be played some time or another by every exhibitor in the United States, in my opinion. I recommend this "Personality Parade" most highly and say to Jimmy Fidler, may you live to produce a second installment of your personality parade. Give that a thought, Jimmy; your first issue was such a success you should put out another. What say? Running time, 20 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

LAND OF INCAS: FitzPatrick Travel Talks—A very good travel talk. Thanks, Jimmy, you are the tops in this line of shorts. The color is wonderful and the subject very interesting and well told. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

NEWS OF THE DAY: Good. Play this regularly and your patrons are bound to be pleased. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

NIGHT AT THE MOVIES, A: Robert Benchley—Excellent. The best Benchley we have played. Usually his work is a little over the heads of our small town audiences but they took to this one like ducks take to water. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OUR GANG FOLLIES OF 1938: Musical Comedies—A very good musical. Has Our Gang staging a musical. Lots of laughs. Running time, 18 minutes.—Cecil Ward, Stone Theatre, Bassett, Va. Small town and factory patronage.

RED, WHITE AND BLUE CHAMPIONS: Grantland Rice Sportlights—Very interesting swimming short, showing future champions in the Canal Zone. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Peynesville, Minn.

STRIKE! Grandland Rice Sportlights—Very good fishing reel that went over big here in this lake region. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

SURF HEROES: Pete Smith Specialties—Good and interesting. My patrons enjoy a reel like this, so they get 'em. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

WHAT PRICE SAFETY: Crime Doesn't Pay Series—One of the best short subject series on the market today. They are all interesting and hold the audience attention better than any two reel short we have. Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

BETTY BOOP CARTOON: A good short is a Betty Boop short. I have forgotten the exact name of this particular Betty Boop, so at this time will say that any exhibitor may be sure of satisfied patrons if he shows Betty Boop.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

BIG CHIEF UGH-AMUGH-UGH: Popeye the Sailor—This was one of the first popular cartoons, and I believe today ranks second most popular of all cartoons. Very interesting, speedy, with plenty of laughs. If you play Paramount product be sure to book the entire Popeye series.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

CRIME FIGHTERS: Paragraphics—An excellent paragraphic that again shows "Crime Does Not Pay." Very educational and enjoyable. This company is the most consistent in shorts that we have this season. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

HOUSE BUILDER-UPPER, THE: Popeye the Sailor—Popeye used to be as big a draw here as the feature, but now the kids don't even seem to care to see him. This short wasn't bad, but not up to average. Running time, 7 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

HUNKY AND SPUNKY: Color Classics—Just a fair cartoon. Coloring was excellent and that is about all we can say for it. Fleisher has gone into second dimension on his work that sooner or later the balance of the cartoonists will copy. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Iigonier, Ind. Small town patronage.

JUNGLE GLIMPSES: Paragraphics—Good. Running time, nine minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

LISTEN TO LUCAS: Clyde Lucas—Another excellent headliner by Paramount. Put it in with a heavy feature and listen to the raves by the audience. We have not had a bad headliner from this producer in the past two seasons. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Inc.

FOUR JOIN RANKS OF CONTRIBUTORS

Four exhibitors have joined those reporting to the What the Picture Did for Me Department. They are:

A. C. ARNOLD, Avon Theatre, Hillsboro, Kans.

J. F. BURGESS, Isis Theatre, Velva, N. D.

O. W. CHAPEK, Annex Theatre, Anamoose, N. D.

H. F. PARKER, Capitol Theatre, Yarmouth, Nova Scotia, Canada.

Read these exhibitors' reports in these columns this week.

PARAMOUNT PICTORIAL: I didn't care for this one particularly nor did my audience. I suppose they are all right in their place but personally I wouldn't advise any manager to book it in and expect results from it.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

PARAMOUNT PICTORIAL, NO. 8: I wonder how much more of these lastex bathing suits we are going to see this season. Every company in the business must have been to that style show to get their hand in the pie. The dog sequence was the only good part of the pictorial. Poor. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TEARS OF AN ONION: Color Classics—A very good cartoon in color, different from the usual run and should make an attractive short subject that the exhibitor would be proud to show in any type of theatre. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

RKO Radio

MARCH OF TIME: These subjects are a pain in the neck. They are interesting, but they do not fit into any program and do not sell any tickets.—Roy W. Adams, Mason Theatre, Mason, Mich.

MARCH OF TIME: No. 9—I could play these every day of the week and the crowd would eat them up as fast as I could get them. Although they were a very hard subject to exploit at first, now all you have to say is "March of Time" tonight and that is all that is necessary. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

QUINTUPLAND: Dionne Quintuplets—This proved an acceptable short to run with "Snow White and the Seven Dwarfs."—Roy W. Adams, Mason Theatre, Mason, Mich.

QUINTUPLAND: Dionne Quintuplets—Played this with "Swing Your Lady" and business was a little above the average. Played June 5-6.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

RHYTHM IN A NIGHT COURT: Nu-Atlas Productions—No good. Running time, 9 minutes.—R. W. Crickmore. Rainbow Theatre, Newport, Wash.

Twentieth Century-Fox

MOVIETONE NEWS: This is a fine newsreel, with one exception, the ubiquitous Roosevelts. We have had the President going fishing, son James going places, President Roosevelt talking on recovery, John's wedding, the First Lady dancing the square dance and last and worst, the President telling how he slept through the graduation exercises at Annapolis. If I had slept through anything as important as that. I would have said the light hurt my eyes. Probably this won't get published, but "Them's my sentiments."—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

Vitaphone

AT THE RACES: "Charlie McCarthy," Edgar Bergen—Good. Running time, nine minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

PORKY'S HERO AGENCY: Looney Tunes—This series can not be beat. Running time, 9 minutes.—R. W. Crickmore. Rainbow Theatre. Newport. Wash.

Miscellaneous

LOUIS-SCHMELING FIGHT: The most sensational flop of the year. Too short and would not pay express on this film to play it over. Kept more people away from the theatre than it drew in.—E. C. Armold, Avon Theatre, Hillsboro, Kan. Small town patronage.

Serials

Republic

LONE RANGER, THE: Lee Powell, Herman Brix—We are now showing Chapter seven and they like it. We are showing an increase of about 25 per cent business for the same dates last year. We are saving money, too, because by adding two shorts we have entirely eliminated the double feature. Running time, 16 minutes for Chapter seven.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and



A conversation on THIS BUSINESS OF CHECKING



AN eminent exhibitor—a man you probably know—recently paid a visit to our New York offices. When the matter at hand was settled, he arose to go.

"Just a moment," we said. "Now that you're here, would you like to have a look around?"

He paused, then sat down. "There's a couple of things I'd like to know," he admitted.

"Fire away," we invited.

"All right, I will. You might think me pretty blunt, but I'm curious. Ever since Ross Federal first checked my houses years ago, I've wondered about the outfit and this business of checking. What's it all about, anyway?"

An odd question from a man who grew up in the show business?

We thought not. You can never know too much about the factors of your business—and checking is an important factor in the motion picture industry.

So the exhibitor and a number of us lit up cigars and settled down to a discussion of "this business of checking." Would you like to listen in? The conversation should interest you!

"LOOK," said our visitor, "we exhibitors have certain ideas about checking. Give it to me straight—why should we be checked? Isn't it a reflection on our honesty?"

"Let's answer the first question first," we replied. "And let's dig into the fundamentals. Just so long as there are percentage pictures, there must be a box office check on those pictures. You have the theatre, the distributor has the product. Neither is valuable without the other. You are partners in business. Therefore, the fairest possible system is profit-sharing—which, if you analyze it, is the basis of all partnerships. Checking is a vital part of that percentage, or profit-sharing, system."

"Why? Why a vital part?"

"Here's the answer. You know the show business. You know that the difference between red and black ink exists at the box office. The public's the judge. To satisfy the public, the producer invests a whale of a lot of money in big pictures. And he's got to protect that investment! The picture that runs at your theatre is a valuable piece of property requiring the presence of a business representative. Actually, the checker is the bona fide representative of the distributor and his job is to protect his client's investment.

"Now," we continued, "the film company must get its rightful share of the box office receipts. That's good business, isn't it? The corner grocery store has a cash register, the theatre has a ticket machine. Does that mean that all grocery clerks and theatre cashiers are dishonest? Of course not! Nor does the presence of Ross Federal reflect on the integrity of any exhibitor. Ross Federal is the distributor's cash register and ticket machine—an impartial, impersonal third party."

"Okay, answer this one." The exhibitor grinned. "Isn't it more expensive for the film companies, and thus for us, to have a third party like Ross Federal doing the checking? You make a profit, don't you?"

"Naturally, we make a profit!" came our reply. "A legitimate profit and no more. In fact, we slashed our rates several times since we started eight years ago—voluntarily. That saving is passed on to you."

We continued: That's not the only saving, either. Think back to the time when there was no Ross Federal. Checking was expensive. Men were traveled long distances, put up in good hotels, etc. It amounted to a pretty penny. That's all done away with nowadays. If the distributor wants to check your house, our man is right in your locality. He hops in his car—we're 92% motorized—and drives a few miles to your theatre. He doesn't go to a hotel after the show, but drives home."

"HOW did you fellows get in business, anyway?" the exhibitor asked. "Some of us would like to know what your relationship with the distributor is."

"That's a fair question," we answered. Ross Federal is privately owned, privately operated. Here's how we started.

"In 1930, the film companies came to the realization that something had to be done about checking. It was costly and disorganized. So they got together and devised some plans, even trying to use the services of existing organizations in other lines of work. The experiments didn't pan out. The irregular hours couldn't be fitted into ordinary business schedules. Also, you really have to know the show business to work in it.

"While this was going on, Harry Ross established his own checking service, with headquarters in Chicago and branch offices in Milwaukee, Indianapolis and Detroit. He felt he would be able to solve the checking problem, having been both an exhibitor and distributor. He resigned his position as Paramount district manager after a 14-year affiliation and incorporated Ross Federal Service, Inc., in April, 1930.

"Highly interested, executives of all the film companies gathered at the Union League Club, New York, in July of that year. Mr. Ross was asked to present his plan, which he did. It provided for the consolidation of all checking activities in one trained service organization, with the service available to all. The plan was approved on the spot and Ross Federal became nationwide."

The exhibitor leaned forward. "'Available to all,'" he repeated. "To exhibitors, too?"

"Sure. We have done work for many exhibitors, both in theatre and research lines. Circuits have us check for them frequently."

"What's this research you mention?"

"Ross Federal does a lot of that. We make all kinds of surveys, not only for film people, but also for manufacturers, newspapers, radio stations, advertising agencies, etc. We study markets, find out what people like and don't like in products, measure advertising, and so on."

"What kind of research can exhibitors possibly use?" our visitor inquired doubtfully.

"Here's an example. An exhibitor in Pennsylvania had us check into his newspaper advertising. He was using three papers. We found that his patrons primarily read one paper, so he cut down on the other two. It saved him considerable money. His box office remained as high as ever, so he was actually increasing his profits. Exhibitors are becoming more research-minded every day, showing an increasing interest in finding out what their patrons want and how they act."

"ONE more question," said the exhibitor, "Just as a matter of curiosity, what is your policy toward exhibitors?"

"Just the same as yours would be if you were in our position," we responded. "It is to the advantage of all parties—distributor, exhibitor and ourselves—to be as businesslike and cooperative as possible. We have a job to do. We'll do it despite opposition and difficulties. But we prefer to work, naturally, in a pleasant atmosphere of cooperation.

"That is why Ross Federal goes out of the way to help exhibitors in their work. Just so long as it does not interfere with our own duties, of course. Our men take care of the door, substitute as cashiers, etc. Many a time we have run a theatre when the manager is taken ill or some emergency arises.

"It's all in a day's work. We feel that in the past eight years we have done a lot to clear up differences between branches of the industry. And this we know, the motion picture industry is a more closely knit group than most people in it realize.

"You know," said the visiting exhibitor as the conversation drew to an end, "this little talk has given me some new angles on checking. The trouble with you fellows is that you have never told exhibitors where you stood."

"Maybe you're right," we admitted. "What do you propose?"

"It's simple," he replied. "Just tell them what you've told me."

And so we have.

ROSS FEDERAL SERVICE, Inc.

ROSS FEDERAL RESEARCH CORPORATION

Executive Offices: 6 EAST 45th STREET, NEW YORK CITY



Theatre Checking - Enumeration - Traffic Surveys - Inventories - Outdoor Advertising Checking Service - Consumer Studies - Radio Coincidental Studies - Newspaper and Magazine Surveys - Packaging - Copy Testing

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

FORWARD MARCH

Since the inception of the Quigley Awards, many new studio doors have been opened wider in a warmer welcome to showmanship. The past years have seen a keener interest in production circles, a quicker willingness to study the advantages of incorporating more boxoffice into pictures.

Undoubtedly, the annual Quigley Grand Awards presentations in Hollywood have had to do with it. More so, in the recent announcement of Jules Seltzer's appointment to the post of advertising manager in the Hal Roach studios, stemming from a meeting with Mr. Roach and production chief, Milton Bren, at the 1937 Grand Awards luncheon, in May.

From the beginning, the Awards have never faltered in their march forward to spotlight the efforts of the man in the field and, through his successes, to impress upon the industry the necessity of quick recognition of these endeavors. The selection of the 1937 Bronze Grand Award winner for this important studio position is another way of saying the Competitions continue to do the job for which they were intended.

▽ ▽ ▽

"THE MORE, THE BETTER"

The virtues and weaknesses of circus-type exploitation continue to concern the members as communications to this department make known what the boys in the field have to say on the subject. Representative of the many in favor of circusing, and vigorously, is John Burhorn, manager, Gayety Theatre, South Chicago, who says it as follows:

"A combination of circumstances have kept people away from the boxoffice and out of the lobby where many of us theatre managers have been putting on exploitation stunts for our patrons to notice and admire. So the problem for the wide-awake manager it to move his exploitation into the streets, the highways and byways, in order that people may become conscious again that there is something doing at the theatre.

"That is the reason why circus methods are needed especially at this time. For the past 25 weeks, we have used one exploitation each week and in every instance on the outside of the theatre, a good many of them far from our regular location. Wherever people congregate that's where we try to sell our seats. The only medicine for the boxoffice, as far as we are concerned, is outdoor ballyhoo, the more startling and circus-like, the better."

In other words, if they won't come in by themselves, then it's up to the theatreman to go out and get 'em, says Burhorn, in prescribing barrages of Big Top ammunition to reduce boxoffice resistance. Wisely, the Round Tabler, who has been around long enough to know, sees no reason to change the mode of attack upon which showbusiness was built and, despite its critics, continues to flourish.

▽ ▽ ▽

"To serve patrons a screen of make-believe under artificial light under manufactured weather, is not offering competition to the Great Outdoors. You have served that fare all winter, and they loved it. But it just won't do for July and August. Your theatre must breathe freshness, coolness and cleanliness, of course, but in addition, every member of the house staff, dressed in cool attire must appear to be enjoying every minute of it all; just awaiting the visit of each individual guest and finding it a pleasure to serve."—SID HOLLAND, CITY MANAGER, ELKHART AMUSEMENT CORP., ELKHART, IND.

▽ ▽ ▽

The Warner laddies went completely circus last week with a stage-coach bally on Broadway in the interests of "Cowboy From Brooklyn" at the New York Strand. Round Tablers are now cocking an ear to learn whether or not the front-of-the-house staff at the New York Paramount will break out in chaps, spurs and suchforth, on behalf of the coming date for "The Texans."

A-Mike Vogel

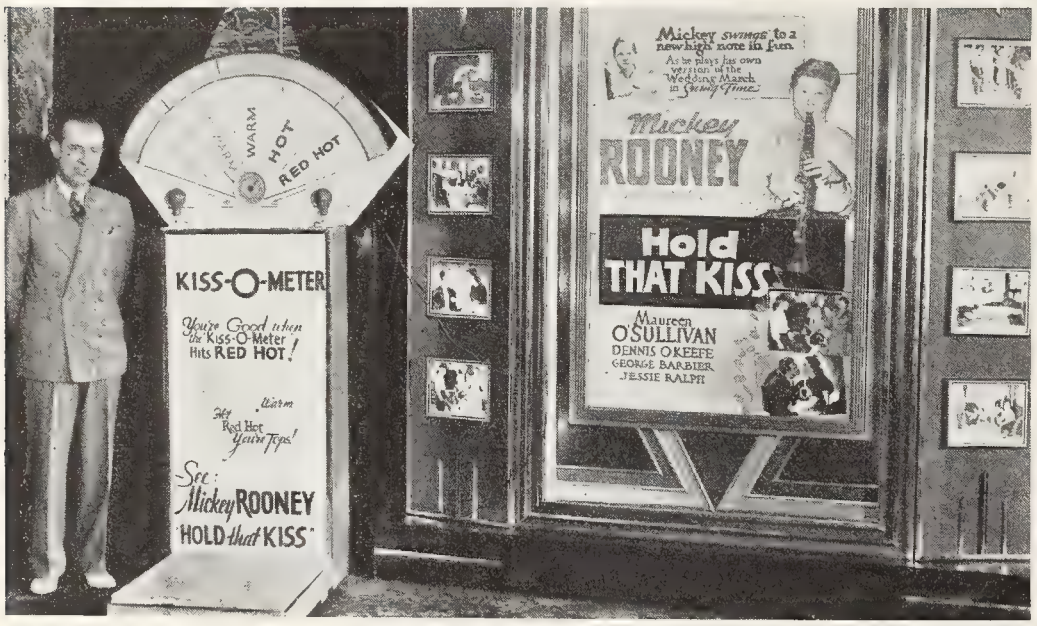
Round Table In Pictures



The bench shown above is occupied by, left to right, Manager Charlie Bierbauer and his assistant Nick Todorov of the Wilmer and Vincent Colonial Theatre, Allentown, Pa. Bench was planted in front of house as part of their "Gold Diggers" date. Also planted in lobby was desk on which was large album in which patrons were invited to sign their names, book later to be mailed to the stars in Hollywood.



For his "Old Chicago" date at the Sooner, Norman, Okla., Lew Chatham arranged effective tieup with local fire department. Two alarms were turned in within five minutes of each other and under supervision of city firemen, railroad flares were arranged in back of smoke screen atop theatre roof. Public address system was connected across street over which announcements were made as firemen hooked up large hose and chemical hose and ladders to roof. Stunt was advertised, papers carrying stories ahead and after run.



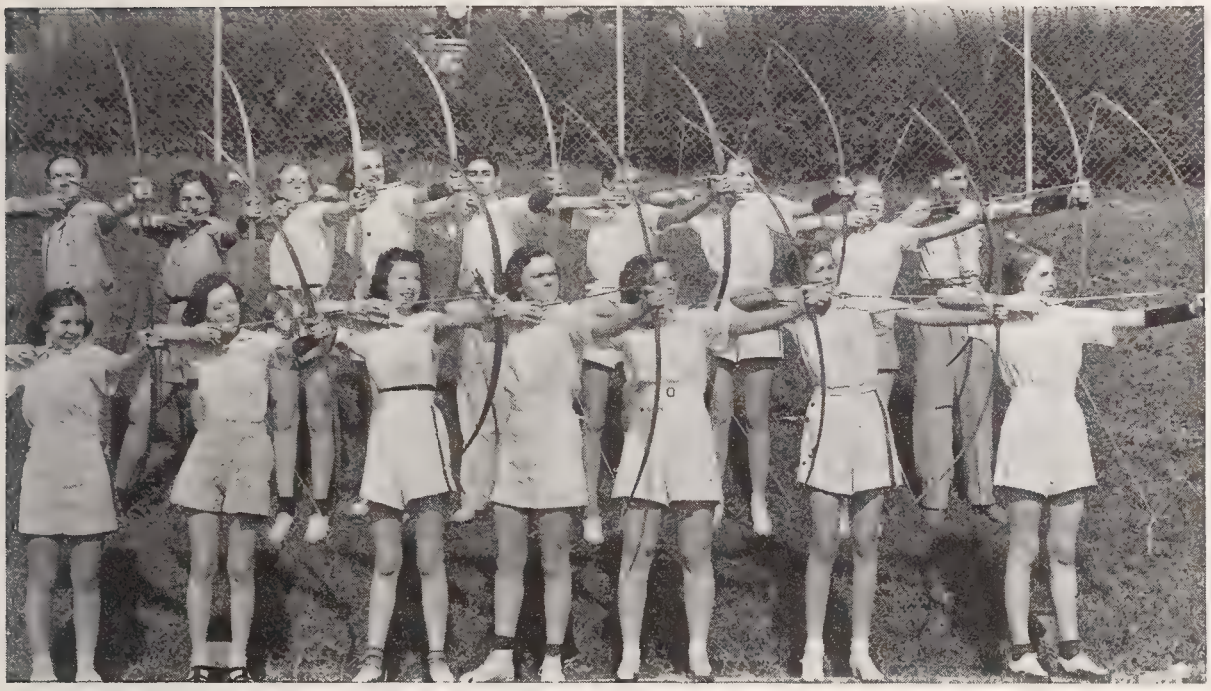
Jack Lexey, Broadway Theatre, Philadelphia for "Hold That Kiss" constructed this machine shown at left. An ampmeter was used as the dial and was operated by doorman standing nearby pushing button. Unless we're mistaken, that's Jack himself standing next to the machine.



Division Manager Harry F. Shaw, Loew-Poli New England theatres, entered the float shown at left at the recent celebration of New Haven's 300th anniversary. Advertising head Erle Wright is credited with construction of the float, which was entered in the four-hour parade, which featured papier maché MGM Leos and attractive girls.

Tying in with the spaghetti eating sequence in "Marco Polo," Manager Bill Smith, before leaving the Texas, Denton, Tex., for the Capitol, Amarillo, planted a spaghetti eating contest for local kids. Table was set up in front of theatre where the contestants did their stuff while crowds gathered to watch the performance. Promoted prizes were awarded and local dailies picked up the stunt for stories.





Ruth Tucker, Public Relations Director, Arkansas Amusement Corp., Litle Rock, Ark., forwards photo shown at left in connection with their opening of "Robin Hood" at the Capitol Theatre there. Night ahead of opening an archery tournament was held in downtown parking lot. 35 archers competed, including members of the Little Rock Archery Club and the archery club of the high schools and girl scouts. Contestants competed for trophy, and arrows; each archer in the younger groups receiving guest tickets to the show.





During a recent strawberry festival in Buckhannon, West Va., Garland West, Colonial Theatre entered this attractive float in street parade to sell his "Old Chicago" date. Concealed inside was a public address system, boy on float distributing heralds.

Wayne Goodwin, Butler Theatre, Butler, Indiana, for "Merrily We Live" dug down into the bag and came up with an old reliable. "Headless" man was sent out two days ahead of opening in outfit constructed by the theatreman, carrying copy reading: "I laughed my head off at," etc., etc.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by J. Howard Thompson, Huntington, West Virginia.

PROSPECTIVE PATRON: *"I'LL BE DAD-BURNED IF I'LL PAY SUCH PRICES."*

Harmonica Contest Held for "Rascals"

Paul Townsend, manager of the Liberty Theatre, Oklahoma City, Okla., tied up with local radio station KOCY in putting on a week-long harmonica jamboree in which every youngster was invited to participate in connection with the showing "Rascals," featuring Borrah Minnevitch and his rascals.

Preliminary contests were held from 7:45 to 8 P. M. on the Liberty stage Monday through Friday nights. The five winners competed in the finals on the stage Saturday night and were presented their prizes. Local newspapers contributed space in publicity stories and the radio station broadcast the elimination contests and finals from the stage of the theatre each night, giving mention of the picture playing at the Liberty in connection with the contest.

"BEAT THE HEAT"

Teaser Endorsement Ads

Reported as the first time such a stunt was pulled in Devils Lake, N. D., was the series of institutional ads run by Art Ableson, at the Lake Theatre for "Old Chicago." Six days ahead of run, endorsement ads were carried in dailies which included photo of and statement from the manager, assistant, usher, projectionist, doorman and cashier. Ableson reports the series created plenty of favorable comment.

Army Cooperates with Sprowl on "Yellow Jack"

Norman Sprowl, Utah Theatre, Salt Lake City, Utah, for "Yellow Jack" secured through the cooperation of the Commanding officer at Fort Douglas, a detail of 150 men, which, accompanied by a band, marched from their post to theatre opening night. Advance lobby display was set up by the army men, including pup tents, cots, mess kits, sidearms, etc. A recruiting station was also set up in front of theatre in addition to army recruiting service boards.

Tieup was also effected with Boy Scouts whereby they gave a stage performance for two days ahead of opening singing old time camp songs. Scouts set up a first aid station in lobby during run, service staff wore tropical whites during engagement and front was dressed in keeping.

"BEAT THE HEAT"

Field Runs "Joy" Contest

"What joy are you getting out of life?" was the basis of an essay contest planted in local daily by John P. Field, as part of his "Joy of Living" date at the Stratford Theatre, Chicago. Guest tickets were presented to those submitting the best letters. Stills were planted in various furniture stores and ladies' apparel windows and table was set up in lobby with two bottles of champagne. Card read as follows: "A toast to the Joy of Living."

Society Tiein Aids 'Algiers' Campaign For New York Date

Topping the campaign on "Algiers" at the Radio City Music Hall was charity tie-in for a "Night in Algiers" supper dance held at smart night club. Socialites who cooperated helped to land the party and picture on all the society pages.

Interest of youthful New Yorkers was sought through the creation of a new dance craze called "The Algiers" by the Arthur Murray studios and was a combination of the shag and tango. Dance was introduced at a special "Algiers" night at leading hotel with team from the studios instructing the patrons in its steps. Candid camera shots of the dancers and patrons trying to master the dance provided a ready avenue of publicity for the picture.

To gain sustained publicity well in advance of opening, a contest was arranged with the New York *Journal-American,* distinguished by the angle that the contestant was obliged to see the picture to enter. Each entrant was asked to submit a 200-word review of the film, with the winner receiving all-expense round trip to Paris on the French liner *Il de France* and a two-week stay in Paris at the Hotel Plaza Athenee. Secondary prizes in the contest amounted to $100. In pushing the contest, the newspaper brought a daily story and picture to its 650,000 readers for two weeks in advance of opening.

Numerous were the tieups effected, including windows and paid advertising arranged with chain drug stores linking Sigrid Gurie with their cosmetic selections; Wurlitzer emphasizing their pianos through the use of the star as a user; bus company joined in the campaign with ads and displays at their terminals, using the catchline "See Algiers—travel to romantic places," and various other slants in addition to the distribution of orchids to a number of women at top-flight night clubs, each bloom carrying a tag announcing the picture's opening at the Music Hall.

"BEAT THE HEAT"

Schools Aid On "Robin Hood" Date

Starting his "Robin Hood" campaign six weeks ahead of opening, R. C. Glasmann, manager of the Orpheum Theatre, Ogden, Utah secured the complete cooperation of the superintendents of city and county schools and distributed 500 crossword puzzle blanks to students in both junior and senior high school English classes and in English department of the college. Entire staff wore "Robin Hood" hats ahead and during run imprinted bookmarks were distributed at all libraries, and book tieups were arranged with cooperating stores.

Archery contest sponsored by the theatre was broadcast nationally over NBC and KLO directly from City Hall Park, located directly across from the theatre. Advance stories and art were carried in leading newspapers, sneak preview was held, special art pieces were designed for lobby display and numerous window displays were promoted.

Varied Slants Aid 'Wonderful Time'

Capitalizing on the vacation and summer-report theme of "Having Wonderful Time," Norman Pyle, assisting Gus Lampe of Keith's, Syracuse arranged an eye-filling float which told the town about the production. Built to represent a vacation scene, it carried 11 beautiful girls garbed in costumes of the various sports common to resort committees. Girls tossed candy kisses; copy attached to truck read "Have a kiss and enjoy a swell time at," etc., etc. Several prominent hotels in the resort section of New York State mailed thousands of postcards to Syracuse residents with tiein copy.

At the Paramount in Springfield, Mass., Manager Harry Storin effected a three-way tieup with a large furniture store, summer camp and newspaper. A popular June bride and groom were selected and presented with promoted $1,000 worth of furniture, and all expense honeymoon trip to nearby resort.

Another outstanding campaign was that engineered by Ed Miller, manager of Warners' Hippodrome and publicist Manny Pearlstein highlight of which was a contest sponsored by the Cleveland *Press*. Contestants submitted letters answering the question, "What Is Your Idea of Having Wonderful Time?" Winner received five-day, all-expense trip to Alexandria Bay and several incidental promoted prizes. Cleveland *Press* printed a four-page leaflet with art sketches of vacationists tying in with the film and building up the contest.

At Davenport, Ia., Glenn Caldwell's campaign at the Orpheum included a vacation trip to St. Paul for the winning couple in a photographic contest. The Davenport *Times* ran photos of couples or individuals who thought they were "Having Wonderful Time," each photo with a humorous caption. Tied into the campaign besides the newspaper were a camera store, hotel and transportation lines. Photos showed spooners in a car, couples or individuals depositing money at a bank, persons at soda fountains, etc.

"BEAT THE HEAT"

Warners Plant Contest On "Four's a Crowd"

Because of the important role which a large toy train layout plays in the Warner production "Four's a Crowd," a tieup has been concluded with the Lionel Corporation, manufacturers of miniature railways, which will result in an unusual amount of publicity and advertising on the film.

The Lionel Corporation will take ads in *Boys' Life Magazine* simultaneously with the release of the film plugging the feature and its stars, Errol Flynn, Olivia de Havilland, Rosalind Russell and Patric Knowles. The magazine has a circulation of nearly 300,000. In addition a contest to name a toy locomotive is being run in conjunction with *Scouting*, the official Boy Scout publication, reaching a total of 30,000 scoutmasters. The news of this contest will be passed on to more than 1,250,000 Boy Scouts.

The Lionel Corporation is also offering prizes to exhibitors for originality of lobby displays with toy trains, the company having made available toy train setups to the theatres at cost price.

July Contest

From date of this issue, there remains just one week to put over campaigns to be entered in the July Contest, the prizes for which are to be six all-expense one-week trips to New York, given by the six participating companies, each company offering one trip for the best campaign or campaigns on that company's pictures selected for the Contest as here noted:

Paramount: "Tropic Holiday" and "Professor Beware".

Twentieth Century-Fox: "I'd Give a Million" and "Always Goodbye".

Warner Brothers: "Cowboy from Brooklyn".

United Artists: "Algiers".

RKO Radio: "Having Wonderful Time".

Monogram: "Romance of the Limberlost".

Theatremen playing any of the above pictures between the first and last days of July are eligible to compete. Campaigns on one or more pictures may be entered and these may include dates starting in June and running into July; dates starting in July and running into August. Proof of everything listed must accompany entry.

Deadline for all pictures with the exception of the Warner entry, as noted, is August 13th. Because of a realignment of releases, deadline for "Cowboy from Brooklyn" entries is set forward to August 27th. Entrants are requested to keep this in mind so there will be no last-moment confusion over the two different deadlines.

Plans are now being made to have all the winners in New York at one time, if possible, and the tentative date selected is the last week of September. This time has been selected so as not to conflict with new season openings, etc., early in September, and to bring the winners to the Big Town when, we hope, the temperature will be a bit more acceptable.

See you in New York. —A-MIKE.

Golden Wedding Night Staged by Bryan

Generous was the newspaper publicity accorded William Bryan's "Golden Wedding Night" held in connection with "Girl of the Golden West" at the Manos Theatre, Vandergrift, Penna. Through stories run in paper, all couples who had celebrated their 50th wedding anniversary were invited to attend opening as guests of the management. Local automobile dealer provided cars for transportation of winners to theatre, florist provided corsages, cigars were available for the men and Bill reports that highlight of the affair was reaction from two couples who had never seen or heard a talking picture.

"BEAT THE HEAT"

"Sawyer" Ballyhoo

Three days ahead of opening of "Tom Sawyer" at the Prince Theatre, Ambridge, Pa., Manager Lige Brien planted a barrel in lobby of his theatre. Sound disc was placed atop with copy reading "For a barrel of fun, see," etc., etc. Brien reports the stunt as attracting attention.

Plants "Robin Hood" Archery Tournament

Intensive campaign, highlighted by an archery tournament, was put across by Manager R. C. Glasmann of the Orpheum theatre, Ogden, Utah, for "Robin Hood." The archery tourney was tied in with a national broadcast via NBC, with Station KLO serving as the local outlet. Stories on the stunt broke not only in the Ogden papers, but also in the Salt Lake City dailies.

Large cutout of Errol Flynn, taken from a 24-sheet, was stationed on the sidewalk in front of hotel and was also displayed during the tournament. As an advance plug, a special 48x72 art piece was placed in the Orpheum's lobby three weeks before the engagement started. Five hundred crossword puzzle contest blanks were distributed in city and county schools.

Ushers and cashiers wore green "Robin Hood" hats 10 days in advance of the opening. Daily spot announcements were made over KLO. Leaders in Mormon church activities were invited to a preview of "Robin Hood."

MORE CIRCUS-TYPE EXPLOITATIONS

Thacher's Horror Campaign Sells "Lady in the Morgue"

Having had more than a little success with other horror campaigns, Herb Thacher put together a hefty campaign along the same lines for "Lady in the Morgue," at the Hamilton, Lancaster, Pa., featuring a Midnite Spook Show. Illuminated three-sheet with plenty of shudder copy such as "Make up a party, if you come along, you'll be afraid to walk home," perked up interest. Ten days ahead, a transparent lobby display was constructed surrounded by "dare" copy inviting folks to turn on nearby light switch. Those who did viewed a tasty scene of a wax figure sufficiently cut up to suit the most sanguinary. Just before the feature went on, a ghost was floated over the audience, skull covered with illuminating paint and transported by the aid of an old fishing pole. "Hot" heralds also aided in bringing a lot of folks to the theatre.

The reaction was highly satisfactory, says Herb, especially since the picture is to be labelled a comedy rather than a shocker, with patrons reporting their pleasure both in the chills of the buildup and the laughs in the feature.

"BEAT THE HEAT"

Ricord Promotes Ambulance For "Internes" Engagement

An ambulance gag on "Internes Can't Take Money" created plenty of excitement for W. C. "Rick" Ricord, Jr., at the Fox Westlake, Los Angeles. The stunt was lined up by having a girl "faint" on a very busy corner when an ambulance (promoted) would come tearing down the street with siren wide open and stop alongside the stricken dame. Ushers dressed as internes would then lift the girl into a stretcher and when the crowd was thickest would drop large window-shade banners carrying tiein picture copy. Since the picture was played about when sit-down strikes became popular, Rick had one of the ushers costumed as a hard-guy, sitting on a barrel next to the boxoffice with a sign reading: "Am on a sit-down strike and refuse to leave this theatre until I see," etc.

"BEAT THE HEAT"

Travelling Gallows Stunt Sells "Noose" for Rosenfield

It was on a date for "The Noose" while with the Wometco circuit, that Joe Rosenfield, now at the Warner-Saxe, Milwaukee, worked a travelling gallows stunt. Joe secured a flat truck on which a regulation gallows was constructed, swung a dummy from the rope and for extra atmosphere had a prison guard, costumed and armed, on the truck.

One of the forerunners of the "moonshine" lobby was that created by Joe some time back wherein a confiscated still secured from the sheriff's office was displayed out front together with a lot of whisky jugs and two men made up as hillbillies.

In last week's issue was published a spread of circus-type exploitation ideas selected by members from their files as representative of effective exploitations of this nature that could stand repeating or adapting. The outlines set down below are similar slants from other Round Tablers who accepted invitations to contribute.

Various Exploitations Selected by Caldwell

It was a Marx Brothers campaign that Wally Caldwell forwarded, and among the gags used for the date at Loew's Valentine, Toledo, a lot of traffic was stopped by three life-size dummies of the Brothers secured to the street side of the theatre upright. Since the date was played in the summer, Wally used a man on the street dressed in fur overcoat, straw hat and summer shoes. carrying palm leaf sign reading "If you think I'm nuts, wait until you see," etc. Additionally, three ushers dressed as the Brothers clowned up and down the streets, distributed peanuts, and otherwise entertained.

For mobile street advertising, Caldwell has constructed a new type of Ford perambulator, 12 feet high by 20 feet in length, with space on sides for three's and sixes, and for copy, front and rear.

"BEAT THE HEAT"

"Fargo" Stage Coach Run Detailed by Limerick

In nearby Fort Worth, George Limerick was able to borrow an old stage coach and for the date on "Wells Fargo" at the Yale, Cleburne, Texas, promoted locally the use of teams of mules and horses which were transported to Fort Worth from where the outfit was driven back to Cleburne day ahead of the picture's opening. Coach was colorfully bannered on all sides and specially made "baggage," including strong-box tied to the top and lettered. Driver was costumed and armed, as was the "express guard," played by R. D. Shaha, Limerick's assistant. The old stage route was followed to Cleburne, with stops made in all towns on the way in the trade area. School was dismissed in various stops so that the pupils could examine the coach, and when the bally neared home it was joined by an auto parade of locals.

In Cleburne proper the procession was halted for the chief of police to "arrest" Limerick for parading without a license. George was thrown into bastile long enough for pictures. The stunt was promoted by the Mayor and other prominents and came as a surprise to the Round Tabler but was good enough to land him front page notice on the stunt. Papers ran shots and stories of the arriving stage coach and the Fort Worth papers also noted the proceedings. Limerick reports lots of attention along the route with some 10,000 locals gathered in Cleburne to witness the finishing parade to the theatre.

"Catch the Firefly" Stunt Inaugurated by Dinerman

Representative of the citywide tieins executed in Cincinnati was the "catch the Firefly" stunt credited to E. V. "Dinny" Dinerman, RKO Midwest ad head, and tied in with the local *Post* on the date for "The Firefly." Stunt running five days, had girl making all parts of the town, announced ahead by the paper daily. Prize of $25 was offered the first day to the one who touched "the firefly" with a copy of the *Post,* saying "You are the Firefly from the Cincinnati *Post* and the Shubert Theatre." If the girl remained unidentified the second day, prize was raised to $50, to $75 the third day and $100 the fourth. Search ended on the day the picture opened.

The city was reported to have gone screwy over the tiein with everyone searching for the girl and a crowd estimated at 15,000 gathered around the day when she was identified, necessitating a police escort to get her away and an extra detachment to untangle the traffic.

"BEAT THE HEAT"

"Pioneers' Day" Parade Favored by Dallas

An annual event, staged by David Dallas at the Grand, in Holdenville, Okla., is "Pioneers' Day," put on in conjunction with a picture stressing historical backgrounds. It takes the form of a parade and all-day pageant depicting the community's colorful beginnings and is tied in with the "Tree Blazers," an organization of locals who were residents of the city 40 years ago. All participants are in appropriate costume and the parade also includes relics, pioneer modes of transportation, etc. For the last celebration, the first white baby born in the community was featured in the line of march, as were representatives of various Indian tribes. Taking a leading part is the Indian girl serving as Princess of the Day and chosen previously in a contest put on at the theatre.

After the outside activities the program shifts to the theatre, where the highlights of the evening are an old-fiddlers' contest and an old time square-dance on the stage in which all the old settlers participate.

"BEAT THE HEAT"

Burhorn Ties Parade To Civic Celebration

Tabbed high as one of his best promotions by John Burhorn, at the Gayety, Chicago, was idea planted on the occasion of elaborate civic celebration to mark the opening of a new street car line. A giant parade was featured in which many took part and viewed by thousands along the route. With a little fixing, Burhorn planted a theatre detachment right in the center of the procession, each member carrying picture banners. Street cars in the parade were also placarded.

Salvaging Store Displays For Theatre Lobby Showing

New England Member Creates Unusual Exhibits With Merchandise Display Material

by JACK A. SIMONS
Manager, Loew's Poli, Hartford, Conn.

How does Jack Simons construct those elaborate lobby displays of his without straining the ad budget? Among those curious to know was your Chairman who queried the Loewman and, by keeping at it, finally got the astute theatreman to "tell all" in the article that starts on this page. Another article from his pen on illusion-in-display will follow in a forthcoming issue.

"They have eyes but see not." It's been a long time since that was uttered but age has not dimmed nor tarnished the truth of its wisdom. Let's take for example an interesting experience of the writer while on a recent visit to New York. Our attention was attracted to a crowd in front of a store on Forty-Second street. Two colored urchins were in the midst of an exhibition of terpsichore.

The crowd, as though hypnotized by the spectacle, swayed in harmony, drinking in the scene with the zest of a first night. Here indeed was a veritable fairyland for the scientist in his endless search for the elusive riddle of mob psychology. What was this strange power invested in this pair of ragged ruffians? Experience taught us the answer. Standing in front of that store window made it unusual, unexpected, out of the ordinary. It was apart from the window rather than a part of it.

Credits Promotion

So, let us come back now to that sage's words of wisdom quoted above, "They have eyes and see not." Not a single person in that crowd tarried long enough after the "show" to even as much as take a quick glance into that window which furnished the back drop. If any single person in that crowd was approached and asked what was in that window, what lure the store had to offer, the chances are he would not know.

Those of us who have had long experience in theatre operation will readily understand that. Too, they will agree that if that dance team strutted its stuff inside the window instead of on the outside, the crowd would still have looked in and many would have observed the items displayed for sale.

And so we come to roost, bringing that problem right back to the theatre where its presence can be noted every day. All theatres have wall frames; all have shadow boxes and reader boards. But patrons, alas! "they see not." They know that all those gadgets were built for the very things that are put in them every week, year in and year out. So the best we get from patrons is an occasional glance. They buy a ticket and rush in, see the performance and rush out. Speed is all-important. Thanks to the trailer, they do know your next attraction unless they are asleep or too busy holding hands. So wall frames and shadow boxes and reader boards and the like may be just fixtures unless the theatreman does something more to bring deserved attention to these very necessary accessories.

Yet every theatre in the world pays dearly for those very things that to the patron seems just a part of the decorations. It was early in our experience that we detected this and it became then our problem to make them see what we had to sell. Naturally, the solution did not come over night and we still say not everyone sees our displays. Perhaps the majority miss them, but we do know that many do see them and that is our satisfaction. We found the rainbow's end in one word, promotion, the promotion of decorations and window displays that the various better class establishments all use. It may be a fancy head of a girl all decked out in a gala hair-dress, or it may be a full-length figure. Often it is a train, a horseshoe, a bolt of silk or velvet, any of these or a thousand and one other items, chrome shelving, flowers and what not.

Promote the item first and then make it blend in with some forthcoming attraction. You'll be not only surprised but amazed at the countless effects that can be worked out if you have a cellar full of just such items. And what a grand and glorious feeling it is when a single, solitary patron is observed by you standing in front of it and drinking in your message. Make close contact with the various window trimmers and department heads and when a window is changed borrow those pieces in which you saw potential value to your theatre.

Somewhere in your theatre you will find a place for it to go with some poster, a set of cut-out letters or a shadow box. And just because it is different, they will stop, they will look and they will read your message. If but one person has been impressed it may have created a potential customer. It has been our aim to focus special attention on some one strong forthcoming picture, making it stand out for as long as a month prior to playdate. Thus, it is firmly embedded by the time playdate rolls along. Fortunately, we are blessed with a miniature stage in a corner of our lobby that serves this purpose well. We are, however, thoroughly convinced that somewhere in the theatre, be it the lobby, foyer or mezzanine, there is an available spot for such a display. A little thought will soon reveal it and the possibilities it holds.

Shoe Display Aids "Maytime"

Recently we promoted a rather unusual and attractive shadow box that for weeks prior had rested in a downtown shoe store window. The box was divided into four separate compartments, each indirectly illuminated. Once this piece was safe in our fold we went into a huddle to figure out its adaptation to something we had to sell. The result was a re-creation in miniature of four separate scenes as culled from the stills for "Maytime." First we pasted the stills we intended using on a piece of beaver board and then cut out each particular item in the picture, such as the figures of Jeanette MacDonald and Nelson Eddy, benches, tables, etc. In the five-and-ten cent store we bought a few cents worth of tiny flowers, shrubs, toy furniture, etc. Thus we had our props, actors and all, and it was but an easy task to assemble them into "living scenes." In each of the four compartments of the promoted shadow box we had an idea that was different, something away off the beaten path for patrons to look at and they did. The result was it helped to inform the natives that "Maytime" was on the way here. We did have beautiful posters and art work on the picture, all of these in their customary places, but this promoted shadow box with the unusual idea it contained, stole the show and again satisfaction was ours.

The principal thought behind it all is that we espied this piece when it first went into that store window, displaying in each of the four compartments women's shoes and hosiery. To get this after it had served its purpose at the store that bought it became our goal. Nor did we have any idea of just what our own tie-up would be until it was safe in our cellar.

Once we saw a collection of very clever Walt Disney characters in a store. With no thought of an immediate tie-up in mind we promoted them nevertheless and stored them away for some day to come. Along came the Walt Disney Revue and we were set. Instead of the cut-out letters going up on our reader board, Mickey and his gang took their place. Yes, they stopped and looked for was this not out of the ordinary, cartoon figures up where letters should have been?

Repeats News Sign Idea

A shadow box affair attracted our attention in a store because it was animated, ad copy moving on a ribbon somewhat similar to the electric news flash sign in Times Square. This we must have. Not long after the store was through with it and before you could think twice it was enroute to its new home. Some home-made alterations, making that revolving ribbon sing forth our message, a still here and there, a dab of paint and in any man's language, we had something. For a theatre to have bought such an affair would have been well nigh out of the question. At another time we saw a beautiful shadow box in the shape of a horseshoe. It was most attractive due to

(Continued on following page, column 3)

personalities

MIKE CULLEN
has been appointed district manager for Loew's, with headquarters in Columbus, Ohio, succeeding W. A. FINNEY, who goes on special assignment out of the New York office.

▽

PAT McGEE
and ROY REFFNER have leased the Victory Theatre in Lowell, Mass. McGee resigned earlier this year from the Standard Theatres, Oklahoma City, where he was general manager for the past four years. Heffner, previously Paramount manager in Oklahoma, now has Bank Night in New England. The pair recently took over the Key in Middleboro as the first step toward a circuit.

▽

JAMES McALLISTER
is now manager for Sam Kurson circuit in Franklin, N. H., having resigned as assistant manager at the RKO Memorial, Boston.

▽

R. E. FULLER
will operate the Balsam Hotel Theatre in Dixville Notch, N. H., for the summer months.

▽

EDWARD MAYNARD
has been named manager of the new Times Theatre, Rockford, Ill.

▽

J. C. HOLLAND
will manage the Lyceum in Lyman, S. C.

▽

R. GLENN DAVIS
will open the Jackson Theatre, Jackson, N. C.

▽

ANDREW SASO
formerly with the Hamrick Theatres, Seattle, Wash., has been made manager of the Padre, San Jose, replacing DICK BROWN, who moves to the Mission in the same city.

▽

RALPH ALLEN
has been transferred from the Mission Theatre, San Jose, Cal., to the Fox, in Oakland, replacing DICK MARSHALL. Other Fox West Coast changes include DAVE RICHARDS from the State, Oakland, to the Orpheum there, replacing WALTER CHENOWETH. BROOKS HALSEY, assistant of the Paramount, Oakland, had been promoted to manage the Strand, Vallejo, EVANS JEFFREYS to the State, Oakland, from the Senator, Vallejo, and CLINTON EBERLY from the Strand to Senator, both in Vallejo.

▽

CHARLES BARNES
has been appointed assistant manager of the Paramount Theatre, Seattle, Wash.

▽

CLINTON EBERLY
has been switched from the Strand, Vallejo, to the Senator there and BROOK HALSEY, former assistant at the Paramount, Oakland, has been promoted to manage the Strand, Vallejo.

▽

BILL BROWNE
goes from the Padre, San Jose, to the Mission there, and ANDREW SASO has been named manager of the Padre.

Birthday Greetings

B. F. Adcock
George Otis Allen
E. D. Ardavany
Russell W. Barrett
Nat Blank
Lester Booth
Lloyd H. Bridgham
Harry Browning
Wallace J. Butler
Ed Church
Lawrence Cleary
Albert Colagiovanni
Frank P. Collins
E. L. Dilley
Frank Gordon Dudley
Marty Finger
Joseph Forster
Melville Galliart
Robert Gibbs, Jr.
William Goodman
Charles T. Grace
Wilbur B. Grant
Ty Grasiano
Gilbert Hainline
DeWitt Haley
Ed J. Haas
Sam L. Handler
W. F. Harris
Harry Hirsh
Walter E. Jancke
W. A. Johannsen, Jr.
J. D. Johnstone
George L. Jones
Harry F. Karasik
H. E. Kelley
Ed P. Kennelly
Kenneth K. King
Harvey Kuhn
Hamilton R. Kupper
G. O. Lea
Frank Lewis
Roy Liebman
Emerson Long
J. J. McCarthy
Byron McElligott
Lester T. MacWatters
Joseph S. Mahoney
Richard M. Mills
Benjamin Mindlin
Herbert Mueller
John Nahalka, Jr.
Morrie G. Nimmer
Harry A. Pappas
Charles E. Phelps
A. E. Post
Ken Prickett
Howard Ralston
John Revels
Bert Rhonheimer
J. H. Ross
Nat Rothstein
Arnold Rubin
Earl St. John
Andy M. Samuels
Louis A. Schaefer
Robert Schmidt
Leon B. Sternberger
L. Stanley Telch
William J. Tubbert
Frank Vesley
Jacob Vidumsky
Abe Wasserman
Edmond A. Zetzsche
Arthur R. Zinsmeister

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB
Rockefeller Center, N. Y.

Name .....
(PRINT)

Position .....

Theatre .....

Circuit .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

Promotes Stores For Lobby Ideas

(*Continued from preceding page*)

the fact the horses were in motion and the background was of gold chrome. Well, that had to be ours. That was certain. Replacing the name of the store in cut-out letters, we made it over to proclaim our new show season. Again, we observed a giant pair of Neon nose glasses in an optician's window. The tie-up thought came quickly. Harold Lloyd was on the way. With the greatest of care it was moved not long after to our theatre, glasses, transformer and all. We had a head of Lloyd made up in proportion to the glasses and again we had something that drew attention.

A group of small shadow boxes calling attention to the new show season was obtained from a store window where they were used for shoe displays. On account of the built-in lights they were very attractive and once we had them it was an easy task to put them to work.

Uses Novel Twists

On the last mad Marx Bros. picture we worked out a stunt that was out of the customary routine insofar as wall frames are concerned. In the frame shown we inserted a very ordinary and undignified card that read: "This is where the Marx Bros. poster belongs but they wouldn't stay put and are at large somewhere in the lobby." Away up on the ledge, some distance from the frame, we put up the regular 40 by 60 high on the wall with an added card reading: "Here we is!" And so again they looked and knew the maniacal Marxes were soon to light here. We were particularly anxious to attract advance attention to the coming of Eddie Cantor's "Strike Me Pink." So the customary shadow box was removed and in its place we set a huge target. The center circle was painted pink and designated as the bull's eye. We provided plenty of rubber suction darts and let them fire away. They did, enjoyed it and our message breezed across.

In all of the promotions mentioned not one cost a single cent other than our own tie-in. It can be done anywhere once the proper contacts are established. Make your assistants promotion and contact conscious and you'll be surprised at the various things they'll drag into your theatre that can be made up to strongly sell your merchandise.

"BEAT THE HEAT"

"Swiss" Lobby Display

For his lobby display on "Swiss Miss" at the Regent Theatre, Bay Shore, L. I., George Daransoll built a replica of a 250 lb. swiss cheese, cow bell was added together with atmospheric blowup of the Swiss Alps for background. Flat stills were also used with imprinted snipes carrying scenes from the picture together with title, cast and playdates. Dealers of Swiss cheese were contacted and Daransoll promoted window displays which included window streamers, scene stills, etc.

A New Approach

Soft-pedaling of icicles, polar bears and suchlike in theatre cooling copy takes a new turn, as noted by the institutional advertising, here illustrated, adopted by the Balaban & Katz Chicago theatres. The trend away from ice-copy was indicated in these pages recently in a series of one- and two-column caricature ads by Hal Kopplin for the Wometco Miami circuit, and that the same tendency is being stressed in other situations indicates a departure from the conventional selling attack.

The displays reproduced on this page are of one-column slugs and two-column size and are unusual because they suggest heat deliberately. "Our reason," says Bill Hollander, B. & K. ad chief, "is that Chicago has been air-condition conscious for many years, perhaps longer than any other city, and has seen icicles for so many years that a radical departure may be worthwhile." Credits go to Jimmy Savage, of the B. & K. ad department, "the gent who struggled with it," writes Hollander.









IT'S HOT

So What?

Twenty-one years ago Balaban & Katz introduced Air Conditioning in the first theater in the world, and for 21 years Balaban & Katz Theaters have been Chicago's haven from the heat, ready for any emergency with perfectly balanced

COOL-CRISP COMFORT

Don't suffer from the heat—

COOL OFF

in a BALABAN & KATZ

Air Conditioned

THEATER

COME EARLY...STAY LATE...BRING THE YOUNGSTERS

See the show twice if you like, then visit the spacious, inviting lounges and smoking rooms. Everything has been made ready for your complete relaxation and enjoyment!

BALABAN & KATZ AIR-CONDITIONED THEATERS

6 IN THE LOOP—ONE NEAR YOUR HOME



Jack Spratt

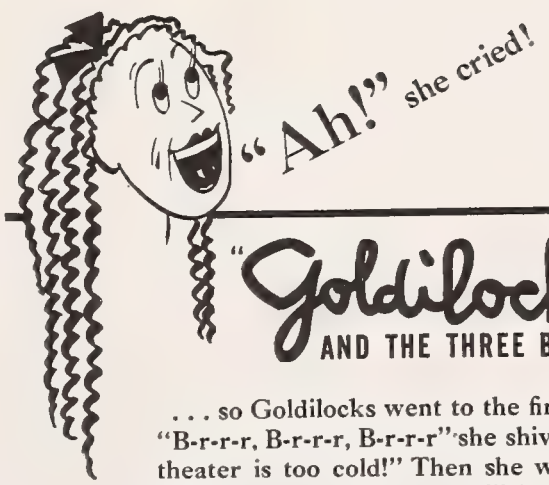
The Jack Spratts had many spats
And all about the weather—
But now, at Balaban & Katz
They harmonize together!

Take a tip from the Spratts and take the temper out of temperature!

BALABAN & KATZ *Air-Conditioned* THEATERS
give you
COOL, CRISP COMFORT

21 years World Leadership in Perfectly Balanced Air Conditioned Theaters

Adventures in Wonder-Theater Land . . . No. **3**



"Goldilocks AND THE THREE B-R-R-R's"

. . . so Goldilocks went to the first theater. "B-r-r-r, B-r-r-r, B-r-r-r" she shivered, "this theater is too cold!" Then she went to the second theater. "Whew-w-w!" she exclaimed, "this theater is too hot!" Then she went to a Balaban & Katz Air-Conditioned Theater. "Ah!" she cried "This one is just right!"

BALABAN & KATZ *Air-Conditioned* THEATERS
give you
COOL, CRISP COMFORT

21 years World Leadership in Perfectly Balanced Air Conditioned Theaters

Adventures in Wonder-Theater Land . . . No **2**

IN COURTS

$500,000 Offered to Settle Fox Action

A $500,000 cash offer to settle an important angle in the $9,535,261.91 William Fox bankruptcy action has been filed with Federal Referee Allen B. Endicott, Jr. in Atlantic City. If accepted it would end recapture of assets suit against the All-Continent Corporation.

Mrs. Eva Fox, wife of the former executive, and their daughters, Mrs. Mona Tauszig and Mrs. Belle Schwartz made the offer. Hiram Steelman, trustee of the William Fox estate, and his counsel, William Elmer Brown, Jr., recommend that it be accepted and have petitioned the federal court to do so. Referee Endicott has set a hearing on this for August 15th, after all creditors have been notified.

Since May 29, 1936, when Mr. Fox went into bankruptcy, Mr. Steelman and Mr. Brown have sued All-Continent, Mrs. Fox and the daughters, to recapture assets Fox transferred to them. This suit is pending in U. S. district court and it is the one Mrs. Fox and the daughters offer to settle for $500,000. In addition they offer to withdraw an estimated total of $41,000,000 out of the more that $55,000,000 total of creditors' claims against Mr. Fox.

RKO Radio Trustee Seeks Damages from Music Hall

The Music Hall declined to play those RKO pictures which were rejected because they were "unsuitable for the theatre," spokesman for Rockefeller Center said this week in commenting on a $72,374 damage suit filed in Federal Court, New York, by Irving Trust Company, RKO reorganization trustee.

The suit charges breach of the franchise agreement between the Music Hall and RKO for failure to play the minimum number of pictures annually specified in the contract. Rockefeller Center is named a defendant as guarantor of the Music Hall contract.

Fox Theatres Receivership

Of a total of $30,000,000 in claims originally filed in the receivership proceedings of Fox Theatres Corporation, $12,313,597 have been rejected and $8,098,349 have been allowed; claims totaling $2,411,427 have been partly settled, and only the claim of William Fox for $7,176,627 remains to be disposed of, according to a report filed this week in federal court by Milton C. Weisman, the receiver. An interim fee of $12,500 has been allowed Mr. Weisman for his services from January 13th to July 12th of this year and a payment of an eight per cent dividend on a $1,110,055 claim has been allowed to the Chicago and Title Trust Company.

Twentieth Century-Fox Denial Filed

Twentieth Century-Fox Film Corporation and Twentieth Century-Fox Music Corporation this week filed a general denial in U. S. district court in New York to the suit of F. Gilbert Pollay, doing business as 20th Century Music Publishers. The answer asserts that the defendants will rely on the legal right deriving out of their trade mark "20th Century" registered in June, 1936. They ask for dismissal of the suit.

Schulberg Signs With Selznick

B. P. Schulberg, for seven years in charge of all production at Paramount and more recently an independent producer releasing through that company, has joined David O. Selznick's producing staff at Selznick International.

Maurice Silverstone, chairman of the United Artists executive committee, Charles Schwartz, film attorney and member of the United Artists board of directors, and James Mulvey, eastern representative for Samuel Goldwyn, who is also a board member, arrived on the coast this week.

The objectives of the trip include, in addition to production conferences with United Artists producers, the resumption of negotiations with John Hay Whitney and Mr. Selznick for an extension of the distribution deal with Selznick International and conferences with Charles Chaplin over the latter's objections to the proposed plan for producers' participation in company profits.

Mr. Schulberg began his career as a reporter on the New York Evening Mail. From this he turned to the editorship of a film magazine and subsequently became a publicity director for motion pictures, a scenario writer and finally a producer.

He was the discoverer of the noted director, Joseph von Sternberg, and brought to the American screen Marlene Dietrich and Emil Jannings among others. Some of Mr. Schulberg's productions of the past were "Wings," "The Last Command," "The Way of All Flesh," "Underworld" and "Shanghai Express."

Not Guilty Plea Made By Tower Officers

A plea of not guilty was made this week in United States district court of New York by Tower Magazines, Inc., Catherine McNelis, President; John P. McNelis, circulation manager and brother of Miss McNelis; Joseph D. Flynn, business manager and E. Frederick Low, comptroller, to an indictment charging them with using the mails in a scheme to defraud advertisers. The indictment was returned on July 7th. Miss McNelis and her brother were released in bail of $5,000 each and Mr. Flynn and Mr. Low in $2,000 each. September 2nd was set as the date of trial.

Attachment Granted Baynes

George McLeod Baynes, plaintiff in a $30,000 suit against Atlantic Film Productions, Ltd., was granted a warrant of attachment against the defendant's property this week by Philip J. McCook, New York supreme court justice. The action is based on an alleged contract under which Mr. Baynes contends he was to represent Atlantic in the distribution of "Thunder in the City" in the United States and Canada. Mr. Baynes claims he secured Columbia Pictures as distributor but had not been paid.

Paramount Obtains Injunction

An injunction restraining Exclusive Studios of Chicago from continuing production of 16 mm. versions of Popeye and Betty Boop cartoons was obtained by Paramount. Paramount charged Exclusive had violated its contract.

OBITUARIES

J. V. Gomis, Paramount Secretary, Dies in Spain

J. Vidal Gomis, Paramount's secretary and acting manager for Spain, died at Barcelona, July 16th according to a cable received at the company's home office in New York.

Mr. Gomis was about 60 years old and had occupied his post with Paramount since the outbreak of the Spainsh civil war.

No successor will be appointed for the time being, Paramount announced.

Jack Dunn

Jack Dunn, 21, Olympic skating champion, died July 15th in Hollywood Hospital, Hollywood, after a two weeks' illness. Mr. Dunn was scheduled to have been featured in Edward Small's "The Duke of West Point." He was also scheduled to play the title role in "The Life of Rudolph Valentino." Funeral services were held July 20th. Interment was in Calvary Cemetery.

Arthur Warde

Arthur F. Warde, 66, theatrical manager who directed road companies of "The Birth of a Nation" and "Intolerance" died at his home in Brooklyn, July 13th, after a two months' illness.

Bernard J. Riley

Bernard J. Riley, 73, better known as Barney Riley, a theatrical press agent and executive until his retirement in 1932, died July 12th in the Brunswick Home, Amityville, L. I. Mr. Riley was advance man for "The Old Homestead," and had been associated with the late David Belasco.

Pauli Newgold

Mrs. Pauli Newgold, 65, a hairdresser known to hundreds of stage and motion picture actresses as Madame Polly, died of a heart attack July 11th, at her home in Brooklyn.

Orders Midland Action

Judge Albert L. Reeves in U. S. district court in Kansas City has instructed the Security Service Company of Chicago to proceed with the reorganization of the Midland Investment Company, owner of the Midland theatre. Judge Reeves approved the reorganization plan which calls for payment by Loew's of $90,000 per year for a period of 10 years.

Dismissal Plea Granted

Lott Theatres Corporation and Sam H. Grisman this week won a dismissal of the suit of Typhoon Air Conditioning Company, Inc. However, Timothy A. Leary, New York supreme court justice, granted leave to Typhoon to amend it complaint within 10 days.

Creditors To Meet

Creditors of Meridian Pictures Corporation, which is now undergoing voluntary dissolution, have been ordered to meet August 3rd, at the offices of Edward J. McDonough, receiver, in New York to show cause why the company should not be dissolved.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant-Ralph Bellamy	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60; May 28,'38, p. 93; June 11,'38, p. 66; June 18,'38, p. 69.)				
Call of the Rockies	Chas. Stewart-Iris Meridith	Apr. 30,'38†	54.	
Cattle Raiders	Chas. Stewart-Iris Meridith	Feb. 12,'38†	61.	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†		
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58.	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75.	
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38†	58.	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
Hollywood Round-up (G)	Buck Jones-Helen Twelvetres	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
It's All Yours (G)	Francis Lederer - M. Carroll - Mischa Auer	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56.	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67.	
Lost Horizon (A)	Ronald Colman - Jane Wyatt - E. E. Horton - I. Jewell - Margo	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55.	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56.	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56.	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56.	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55.	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38†	61.	June 18,'38
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55.	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55.	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58.	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38†	53.	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67.	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69.	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Convicted	Chas. Quigley-Rita Hayworth	Aug. 18,'38†		
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille		*61.	May 7,'38
Girls' School	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 15,'38†		
Gladiator, The	Joe E. Brown-June Travis	Aug. 15,'38†		
I Am the Law	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Aug. 28,'38†		
(See "Outside the Law," "In the Cutting Room," June 18,'38.)				
Juvenile Court	P. Kelly-R. Hayworth-F. Darro			
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Aug. 29,'38†		
Paris On Broadway	Lanny Ross			
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38†		
Phantom Trail	Buck Jones-Dorothy Faye	Sept. 22,'38†		
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†		

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Thoroughbred	Edith Fellows			
West of Santa Fe	Chas. Starrett-Iris Meredith	Sept. 8,'38†		
Wings of Doom	Chas. Farrell-Jacqueline Wells	Sept. 5,'38†		
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold			
(See "In the Cutting Room," June 18,'38.)				

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back in Circulation (A) 266	Joan Blondell - Pat O'Brien - Margaret Lindsay	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38†	59.	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38†	*60.	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper - June Travis - Johnnie Davis-Mabel Todd	Oct. 16,'37†	63.	Oct. 9,'37
Patient in Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59.	
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23,'38†	*60.	Apr. 2,'38
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell-Hugh Herbert - E. E. Horton - Allen Jenkins-May Robson	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54.	
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	54.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
That Certain Woman (A) 254	Bette Davis - Henry Fonda - Ian Hunter-Anita Louise	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
They Won't Forget (A) 265	Gloria Dickson - Claude Rains - Edward Norris-Otto Kruger	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
West of Shanghai (G) 164	B. Karloff-B. Roberts-R. Cortez	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18,'38†	65.	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78.	Apr. 23,'38
Coming				
Amazing Dr. Clitterhouse, The (A)	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38†	*87.	June 25,'38
Daughters Courageous 359	Lane Sisters-Jeffrey Lynn	Aug. 27,'38.		
Secrets of An Actress	Kay Francis-George Brent			
(See "In the Cutting Room," Apr. 9,'38.)				
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas Bickford			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackey	July 15,'38	98.	June 23,'34
F. P. I. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70.	
Girl Was Young, The (G) 7004	N. Pilbeam-Derrick De Marney	Feb. 17,'38†	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
(Exploitation: Mar. 12,'38, p. 65.)				
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38†	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Show Goes On, The	Anna Neagle-T. Carminati	June 15,'38†	71.	
Three on a Weekend (G)	John Lodge-Margaret Lockwood	July 1,'38†	86.	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 7005	Will Fyffe-John Loder	May 1,'38†	78.	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38
Coming				
Asking for Trouble	Jessie Matthews-Kent Taylor	Oct. 1,'38		
Crime Over London	Margot Grahame-P. Cavanaugh	Aug. 15,'38		
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man With 100 Faces	Lilli Palmer-Noel Madison	Sept. 15,'38		
Strange Boarders	Tom Walls-Renee Saint Cyr	Aug. 1,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85.	July 6,'35
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Sept. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56.	
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60.	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58.	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38†	68.	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38†		
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38†		
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38†		
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38†		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	66.	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38†		
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38†		
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38†		
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21,'38†	66.	Nov. 6,'37
Trailing Trouble 208	Ken Maynard	Nov. 12,'37†	57.	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38†	58.	
Zamboanga (G) 218	Native Cast	Apr. 15,'38†	*65.	July 17,'37
Coming				
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38†		
(See "In the Cutting Room," July 2,'38.)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81.	Jan. 29,'38
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89.	Jan. 8,'36
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72.	Dec. 4,'37
Big City (A) 801	Spencer Tracy - Luise Rainer - Janet Beecher	Sept. 3,'37†	80.	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 16,'37, p. 76; Jan. 8,'38, p. 82.)				
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice - John Beal	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†	74.	July 2,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79.	May 14,'38
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77.	Mar. 26,'38
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)				
Live, Love and Learn (G) 808	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78.	Oct. 23,'37
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†	85.	June 25,'38
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecillia Parker	July 22,'38†	91.	July 16,'38
Love Is a Headache (G) 821	Gladys George - Franchot Tone - Mickey Rooney-Ted Healy	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72.	Oct. 2,'37
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38†	71.	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95.	Feb. 26,'38
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 1,'38†	81.	Apr. 9,'38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Boiger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38†	85.	July 9,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73.	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98.	May 28,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96.	June 4,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - J. Hutchinson-Geo. Murphy	June 24,'38†	61.	June 18,'38
Women Men Marry, The (A) 802	Mary Astor - Janet Beecher - Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103.	Jan. 20,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38†	83.	May 28,'38
(Exploitation: June 25,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85-90.)				
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77.	Nov. 27,'37

Coming

Blockheads	Laurel & Hardy-Patsy Kelly-Patricia Ellis-Billy Gilbert			
Boys' Town	S. Tracy-M. Rooney-H. Hull	Sept. 16,'38		
Chaser, The	D. O'Keefe-A. Morris-L. Stone	July 29,'38†		
Citadel, The	Robert Donat-Rosalind Russell.			
Crowd Roars, The 840	Robert Taylor-M. O'Sullivan	Aug. 5,'38†		
(See "In the Cutting Room," June 4,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133.	Jan. 19,'35
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karjus	Sept. 2,'38		
(See "In the Cutting Room," July 9,'38.)				
Honolulu	E. Powell-A. Jones-U. Merkel			
Listen Darling	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Aug. 26,'38		
Marie Antoinette (A)	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George		160.	July 16,'38
(See production article, Mar. 26,'38, p. 16.)				
Rich Man, Poor Girl	Robert Young - Ruth Hussey - Virginia Grey-Lew Ayres	Aug. 12,'38		
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer			
Three Loves Has Nancy	Janet Gaynor-R. Montgomery-Franchot Tone	Sept. 30,'38		
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Aug. 19,'38		
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103.	July 14,'34

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jan. 8,'38†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Bride for Henry, A (G) 3720	Anne Nagel-Warren Hull	Sept. 29,'37†	58.	Oct. 2,'37
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G) 3726	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38†	58.	Apr. 23,'38
God's Country and the Man 3732	Tom Keene	Sept. 2,'37†	56	
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Man's Country	Jack Randall	July 6,'38†		
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room," Apr. 23,'38.)				
My Old Kentucky Home (G) 3749	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	*60.	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†		
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38†	81.	June 18,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Stars Over Arizona (G) 3737	Jack Randall-Kathleen Elliot	Sept. 22,'37†	62.	Sept. 25,'37
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57.	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54	

Coming

Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38		
(See "In the Cutting Room," June 25,'38.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Comes to Town	Marjorie Main-Anne Nagel	Aug. 31,'38		
Gang Bullets		Sept. 28,'38		
Gangster's Boy	Jackie Cooper	Oct. 12,'38		
I Am a Criminal	Jackie Moran	Nov. 2,'38		
Last Frontier, The	Jack Randall	Sept. 7,'38		
Mr. Wong, Detective	Boris Karloff	Oct. 5,'38		
Starlight Over Texas	Tex Ritter	Sept. 14,'38		
Wanderer of the West	Jack Randall	Oct. 19,'38		
Wanted by Police	Frankie Darro	Sept. 24,'38		
Where the Buffalo Roam	Tex Ritter	Oct. 26,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	*65.	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue-Shirley Ross	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87.	Mar. 26,'38
Booloo	Colin Tapley-Suratna Asmaka	July 2,'38†		
(See "In the Cutting Room," May 28,'38.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66; July 16,'38, p. 84.)				
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hillard-Ben Blue-Rufe Davis	May 20,'38†	88.	May 14,'38
College Swing (G) 3737	Martha Raye-Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	80.	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65.	May 14,'38
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Pride of the West (G)	William Boyd-Charlotte Field	July 8,'38	*55.	June 25,'38
Prison Farm (A)	Lloyd Nolan-Shirley Ross	June 17,'38†	*65.	June 25,'38
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles-John Barrymore-Claire Dodd	Mar. 4,'38†	80.	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62.	Feb. 12,'38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85.	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
Tropic Holiday (G)	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†	*70.	June 25,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray-J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				

[THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wells Fargo (G) 3724..	....Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	...115.	Dec. 11,'37
	(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68; July 9,'38, p. 44.)			
You and Me (G).....	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane..	June 3,'38†	....90.	June 4,'38

Coming

Arkansas Traveler	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal.....	Sept. 23,'38		
Artist and Models Abroad.....	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland.....	Nov. 25,'38		
	(See "In the Cutting Room," July 2,'38.)			
Bulldog Drummond in Africa..	J. Howard - H. Angel - H. B. Warner	Aug. 19,'38		
	(See "In the Cutting Room," June 11,'38.)			
Campus Confessions	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 30,'38		
Escape from Yesterday.....	Frances Farmer-Lief Erikson....	Nov. 4,'38		
Give Me a Sailor.....	Martha Raye-Bob Hope-Betty Grable-Jack Whiting.....	Aug. 5,'38†		
	(See "In the Cutting Room," June 4,'38; exploitation: July 9,'38, p. 46.)			
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew....	Oct. 14,'38		
In Old Mexico.....	William Boyd-George Hayes.....	Sept. 9,'38		
King of Alcatraz.....	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Oct. 21,'38		
Men With Wings.....	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine..	Oct. '38 special		
	(See "In the Cutting Room," June 11,'38.)			
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field.....	Oct. 28,'38		
Orphan Annie, Detective.....		Aug. 19,'38†		
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
	(See "In the Cutting Room," July 16,'38.)			
Professor Beware (G)	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander.....	July 29,'38†	...*95.	July 16,'38
	(See production article, Feb. 19,'38, p. 16.)			
Sing, You, Sinners.....	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor..	Sept. 2,'38		
	(See "In the Cutting Room," May 7,'38.)			
Sons of the Legion.....	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson - William Frawley.....	Sept. 16,'38		
Soubrette	Olympe Bradna-Ray Milland....	Nov. 11,'38		
St. Louis Blues.....	G. Raft-D. Lamour-T. Guizar..	Nov. 18,'38		
Spawn of the North.....	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†		
	(See "In the Cutting Room," June 4,'38.)			
Texans, The	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†		
	(See "In the Cutting Room," Apr. 16,'38.)			
Touchdown Army	Mary Carlisle - John Howard - Lew Ayres			
Zaza	C. Colbert-H. Marshall-B. Lahr			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002.....	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly..	July 15,'38†	....87.	July 16,'38
Arson Racket Squad (G) 7022.	Bob Livingston-Rosalind Keith..	Mar. 28,'38†	....65.	Apr. 9,'38
	(Reviewed under the title, "Arson Gang Busters.")			
Boots and Saddles (G) 7106..	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	....59.	July 31,'37
Born to the Wild (G) 7020...	Ralph Boyd-Doris Weston-Ward Bond	Feb. 16,'38†	....66.	Feb. 28,'38
Call of the Yukon (G) 7011...	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	....70.	Apr. 16,'38
Call the Mesquiteers (G) 7115.	Three Mesquiteers-Lynn Roberts..	Mar. 7,'38†	....55.	Mar. 5,'38
Colorado Kid (G) 7123.....	Bob Steele-Marion Weldon.....	Dec. 6,'37†	....55.	Dec. 18,'37
Desert Patrol 7127.....	Bob Steele-Marion Weldon.....	June 6,'38†	56	
Duke Comes Back, The (G) 7018	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29,'37†	....64.	Dec. 11,'37
Exiled to Shanghai (G) 7019..	June Travis-Wallace Ford.....	Dec. 20,'37†	....64.	Dec. 18,'37
Feud Maker, The 7126.....	Bob Steele-Marion Weldon.....	Apr. 4,'38†	55	
Gangs of New York (G) 7004.	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	....67.	May 28,'38
Glamorous Night (G) 7017....	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	....60.	May 15,'37
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38†	....60.	July 16,'38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable..	Feb. 21,'38†	....65.	Mar. 5,'38
Invisible Enemy (G) 7010....	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38†	....65.	Mar. 26,'38
King of the Newsboys (G) 7009.	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	....68.	Mar. 19,'38
Ladies in Distress (G) 7012..	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38†	....66.	June 11,'38
Lady Behave! (G) 7005.....	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	....70.	Jan. 1,'38
Mama Runs Wild (G) 7006...	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	....67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37†	....84.	Nov. 13,'37
	(Exploitation: Jan. 15,'38, p. 70.)			
Old Barn Dance, The (G) 7102.	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	....60.	Jan. 15,'38
Outlaws of Sonora (G) 7116...	Bob Livingston-Ray Corrigan....	Apr. 14,'38†	....55.	Apr. 30,'38
Outside of Paradise (G) 7007.	Phil Regan-Penny Singleton.....	Feb. 7,'38†	....68.	Feb. 19,'38
Paroled—To Die (G) 7124....	Bob Steele-Kathleen Elliott....	Jan. 10,'38†	....55.	Jan. 15,'38
Portia on Trial (A) 6001.....	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	....72.	Nov. 6,'37
Prison Nurse (G) 7008.....	Henry Wilcoxon-Marian Marsh...	Mar. 1,'38†	....67.	Mar. 12,'38
	(Exploitation: July 2,'38, p. 55.)			
Purple Vigilantes (G) 7114...	Three Mesquiteers-Joan Barclay..	Jan. 24,'38†	....58.	Feb. 5,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers....	June 15,'38†	....55.	June 25,'38
Ridin' the Lone Trail 7122...	Bob Steele-Claire Rochelle.....	Nov. 1,'37†	56	
Romances on the Run (G) 7023.	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38†	...*67.	May 7,'38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	....60.	Nov. 27,'37
Thunder in the Desert 7125...	Bob Steele-Louise Stanley.....	Feb. 21,'38†	56	
Trigger Trio 7112.....	Ray Corrigan-Max Terhune.....	Oct. 18,'37†	56	
Under Western Stars (G) 78	Roy Rogers-Smiley Burnette-Carol Hughes	Apr. 20,'38†	....65.	Apr. 16,'38
	(Exploitation: June 25,'38, p. 70.)			
Wild Horse Rodeo (G) 7113..	Three Mesquiteers	Dec. 6,'37†	....56.	Dec. 18,'37
Wrong Road, The (G) 7016...	Richard Cromwell-Helen Mack...	Oct. 11,'37	....62.	Sept. 25,'37
Youth on Parole (G) 6022.....	Gordon Oliver-Marian Marsh....	Oct. 4,'37	....62.	Oct. 23,'37

Coming

Come On, Leathernecks.....	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 5,'38		
Desperate Adventure, A	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore...	Aug. 15,'38†		
Durango Valley Raiders 7128..	Bob Steele-Louise Stanley.....	Aug. 15,'38†		
Everything Happens to Us....	Gleasons, James-Lucille-Russell			
Heroes of the Hills 7118.....	Three Mesquiteers-P. Lawson....	Aug. 1,'38		
Man from Music Mountain....	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 8,'38		
Return of Billy the Kid.....	Roy Rogers			
Tenth Avenue Kid	Bruce Cabot-Beverly Roberts....	Aug. 22,'38		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border G-Man (G) 882.....	George O'Brien-Ray Whitley....	June 24,'38†	....60.	June 18,'38
Blind Alibi (G) 829.....	Richard Dix-Whitney Bourne....	May 20,'38†	..61½.	May 14,'38
Blond Cheat (G) 831.....	Joan Fontaine-D. DeMarney.....	June 17,'38†	....62.	May 28,'32
	(Exploitation: Feb. 19,'38, p. 83.)			
Bringing Up Baby (G) 739...	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	....102.	Feb. 19,'38
	(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69.)			
Condemned Women (A) 813...	Louis Hayward - Sally Eilers - Anne Shirley	Mar. 18,'38†	....77.	Mar. 12,'38
Crashing Hollywood 816.....	Lee Tracy-Joan Woodbury.....	Jan. 7,'38†	61	
	(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)			
Crime Ring 886	Allan Lane-Frances Mercer.....	July 8,'38†	70	
Damsel in Distress, A (G) 738.	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	....10[.	Nov. 27,'37
	(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)			
Danger Patrol (G) 812.....	John Beal-Sally Eilers	Dec. 3,'37†	....60.	Nov. 20,'37
Double Danger (G) 820.....	Preston Foster-Whitney Bourne..	Jan. 28,'38†	....62.	Jan. 29,'38
Everybody's Doing It (G) 817.	Sally Eilers-Preston Foster.....	Jan. 14,'38†	....67.	Jan. 1,'38
Fight for Your Lady (G) 808..	John Boles-Ida Lupino.....	Nov. 5,'37†	....67.	Oct. 2,'37
Go Chase Yourself (G) 825....	Joe Penner-Lucille Ball.....	Apr. 22,'38†	....70.	Apr. 16,'38
Gun Law (G) 881.....	George O'Brien-Rita Oehmen...	May 13,'38†	...*60.	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin..	July 1,'38†	....70.	June 18,'38
Hawaii Calls (G) 846.....	Bobby Breen-Ned Sparks.....	Mar. 11,'38†	....72.	Mar. 5,'38
High Flyers (G) 810.....	Wheeler and Woolsey.....	Nov. 26,'37†	....70.	Nov. 20,'37
Hitting a New High (G) 814..	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	....85.	Dec. 4,'37
Joy of Living (G) 826.....	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee.....	Apr. 15,'38†	....91.	Mar. 26,'38
	(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)			
King Kong (re-issue) 870....	F. Wray-B. Cabot-R. Armstrong..	June 10,'38†	...100.	Feb. 25,'33
Law of the Underworld (A) 827.	Chester Morris-Anne Shirley....	May 6,'38†	....61.	Mar. 19,'38
Life of the Party, The (G) 801.	Gene Raymond-Harriet Hilliard-J. Penner - H. Broderick - V. Moore	Sept. 3,'37†	....77.	Aug. 28,'37
	(Exploitation: Oct. 23,'38, p. 82.)			
Little Women (re-issue) 871...	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker....	July 8,'38†	...107.	Nov. 11,'33
Living on Love (G) 809.....	James Dunn-Whitney Bourne....	Nov. 12,'37†	....61.	Oct. 30,'37
Maid's Night Out (G) 822...	Joan Fontaine-Allan Lane.....	Mar. 4,'38†	...*65.	Mar. 12,'38
Night Spot (G) 821.....	Allan Lane-Joan Woodbury.....	Feb. 25,'38†	....60.	Mar. 12,'38
	(Exploitation: Mar. 12,'38, p. 62.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59.	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
She's Got Everything (G) 818.	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Sky Giant 835	Richard Dix - Chester Morris - Joan Fontaine	July 22,'38†		
(See "Ground Crew," "In the Cutting Room," May 28,'38.)				
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis: Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57.)				
This Marriage Business (G) 824.	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38†	90.	May 7,'38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Joe Penner-L. Ball-R. Donnelly	Sept. 9,'38	*75.	July 16,'38
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26,'38		
(See "In the Cutting Room," July 2,'38.)				
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38		
(See "In the Cutting Room," June 4,'38.)				
Fugitives for a Night	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38		
(See "Birthday of a Stooge," "In the Cutting Room," July 9,'38.)				
Gunga Din	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine			
I'm From the City 834	Joe Penner-Kay Sutton	Aug. 5,'38†		
(See "In the Cutting Room," June 18,'38.)				
Mad Miss Manton	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne			
Mother Carey's Chickens 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 29,'38†		
(See "In the Cutting Room," May 28,'38.)				
Painted Desert 883	George O'Brien-Ray Whitley	Aug. 12,'38†		
(See "In the Cutting Room," July 16,'38.)				
Room Service 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30,'38		
Smashing the Rackets 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38†		
(See "In the Cutting Room," July 9,'38.)				
Untitled 884	George O'Brien	Sept. 16,'38†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Always Goodbye 852 (A)	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†	75.	July 2,'38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81.	May 5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†	*70.	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 85.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90.	May 21,'38
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Pete Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Pete Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband (G)	S. Erwin-P. Moore-J. Woodbury	July 8,'38†	67.	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827.	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	85½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power, - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831.	Pete Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75.	June 11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69.	Feb. 5,'38
We're Going to Be Rich (G)	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38†	78.	July 16,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38	*105.	May 28,'38
By the Dawn's Early Light	Alice Faye - Warner Baxter - Chas. Winninger-A. Treacher	Nov. 25,'38		
Charlie Chan in Honolulu	Warner Oland	Nov. 18,'38		
Down to Earth	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38		
Five of a Kind	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Dec. 9,'38		
Gateway 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38		
(See "Ellis Island," "In the Cutting Room," July 2,'38.)				
Hold That Co-ed 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38		
Jesse James	Tyrone Power - Henry Fonda - Walter Brennan	Dec. 23,'38		
Just Around the Corner	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38		
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38	77.	June 11,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Miss Broadway (G) 856.	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†	*70.	July 9,'38
Meet the Girls 910.	J. Lang-L. Bari-D. Baldwin	Oct. 7,'38		
Meridian 7-1212 (G) 908.	Gloria Stuart-Michael Whalen	Sept. 23,'38	*60.	July 2,'38
Mr. Moto in Egypt.	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
My Lucky Star.	Sonja Henie-Richard Greene-J. Davis-C. Romero-B. Ebsen	Sept. 2,'38		
(See "In the Cutting Room," July 16,'38.)				
Mysterious Mr. Moto (G) 912.	Peter Lorre-Mary Maguire	Oct. 21,'38	*62.	June 4,'38
Safety in Numbers 906.	J. Prouty-S. Byington-S. Deane	Sept. 9,'38		
Speed to Burn (G) 904.	Lynn Bari-Michael Whalen	Aug. 21,'38	60.	June 11,'38
Sport Series, No. 2.	Henry Armetta			
Straight Place and Show 911.	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Oct. 14,'38		
Suez 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38		
While New York Sleeps.	Michael Whalen-Joan Woodbury	Dec. 16,'38		
Wooden Anchors 909.	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Sept. 30,'38		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A).	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A).	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55.)				
Adventures of Tom Sawyer (G).	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70; July 9,'38, pp. 45, 47; July 16,'38, p. 86.)				
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	July 22,'38	*95.	July 2,'38
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo-John Halliday	June 17,'38†	*85.	June 11,'38
(Exploitation: July 16,'38, pp. 85, 90.)				
Divorce of Lady X, The (A).	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38†	91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo Carrillo-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie Withers	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise or Two.")				
Goldwyn Follies, The (G).	"Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69.)				
Hurricane, The (G).	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G).	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38†	80.	Jan. 15,'38
Murder on Diamond Row (G).	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)				
Return of the Scarlet Pimpernel, The (G).	Barry Barnes-Sophie Stewart	Apr. 29,'38†	88.	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38†	90.	Jan. 22,'38
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Storm in a Teacup (G).	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.))				

Coming

Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 23,'38	100.	Apr. 30,'38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The.	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Sept. 30,'38		
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Made for Each Other.	Carole Lombard-James Stewart	Sept. 16,'38		
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
There Goes My Heart.	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette	Aug. 26,'38		
Young in Heart, The.	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	July 29,'38		
(See "In the Cutting Room," July 16,'38.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036.	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Air Devils (G) 2038.	Dick Purcell-Beryl Wallace	May 13,'38†	61.	June 4,'38
Black Doll (G) 2014.	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056.	Bob Baker-Constance Moore	Feb. 25,'38†	57	
Boss of Lonely Valley 2052.	Buck Jones	Nov. 14,'37†	59	
Carnival Queen 2036.	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar. 11,'38†	68.	Mar. 12,'38
Courage of the West 2054.	Bob Baker-Lois January	Dec. 5,'37†	57	
(See "In the Cutting Room," Sept. 11,'37.)				
Danger on the Air (G).	D. Woods-N. Grey-W. Lundigan	July 1,'38†	*67.	July 2,'38
Devil's Party, The (G) 2009.	V. McLaglen-Beatrice Roberts	May 20,'38†	65.	May 28,'38
Forbidden Valley 2035.	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015.	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7,'37†	65½.	Nov. 6,'37
Goodbye Broadway (G) 2012.	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38†	70.	Mar. 26,'38
Idol of the Crowds (G) 2037.	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019.	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady In the Morgue (G) 2077.	Preston Foster-Patricia Ellis	Apr. 22,'38†	70.	May 14,'38
Last Stand, The 2029.	Bob Baker-Constance Moore	Apr. 1,'38†	56	
Law for Tombstone 2051.	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38†	67.	July 10,'37
Little Tough Guy (A).	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38†	83.	July 16,'38
Mad About Music (G) 2002.	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4,'38†	96½.	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69.)				
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo - Joy Hodges	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016.	Louis Hayward-Barbara Read	Feb. 6,'38†	68.	Jan. 29,'38
Nurse from Brooklyn (G) 2022.	Sally Eilers-Paul Kelly	Apr. 15,'38†	67.	Apr. 16,'38
Outlaw Express	Bob Baker-Cecilia Callejo	June 17,'38†	56	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12,'37†	66.	Dec. 18,'37
Prison Break	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38†		
(See "In the Cutting Room," July 9,'38.)				
Rage of Paris, The (G) 2005.	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38†	78.	June 18,'38
Reckless Living (G) 2021.	Robt. Wilcox-Nan Grey	Apr. 8,'38†	*65.	Apr. 2,'38
Singing Outlaw, The 2055.	Bob Baker-Joan Barclay	Jan. 23,'38†	56	
Sinners in Paradise (G) 2011.	John Boles-Madge Evans-Bruce Cabot	May 6,'38†	63.	May 7,'38
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov. 28,'37†	64½	
Spy Ring, The (G) 2033.	Wm. Hall-Jane Wyman	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029.	John King-Constance Moore	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053.	Buck Jones-Evelyn Brent	Dec. 19,'37†	59	
That's My Story 2034.	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020.	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
Westland Case, The (G) 2024.	Preston Foster - Carol Hughes - Barbara Pepper	Oct. 31,'37†	63.	Oct. 2,'37
Western Trails	Bob Baker-Marjorie Reynolds	June 3,'38†	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38†	68.	June 11,'38
Young Fugitives (G).	Robt. Wilcox-Dorothea Kent	June 24,'38†	68.	June 25,'38
You're a Sweetheart (G) 2004.	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26,'37†	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)				

Coming

Freshmen Year	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore			
Letter of Introduction.	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	July 29,'38†		
(See "In the Cutting Room," May 7,'38.)				
Missing Guest, The.	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38†		
(See "In the Cutting Room," July 16,'38.)				
Road to Reno.	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall			
(See "In the Cutting Room," July 16,'38.)				
That Certain Age	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Aug. 19,'38†		
Youth Takes a Fling.	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish			

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G)222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38†	62	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay -E. Pallette	Jan. 22,'38	90	Feb. 2,'35
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver	Nov. 27,'37†	62	Sept. 11,'37
First Lady (G) 210	Kay Francis - Preston Foster - Anita Louise-Walter Connelly-Veree Teasdale-Victory Jory	Dec. 4,'37†	82	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38†	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Koris Karloff-Marie Wilson	Jan. 22,'38†	55	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard - Bette Davis - O. de Havilland-P. Knowles	Nov. 20,'37†	90	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches"; exploitation: July 16,'38, p. 84.)				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-J. Schildkraut - E. O'Brien - Moore	Oct. 2,'37†	116	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38†	*65	May 7,'38
Love, Honor and Behave(A)216	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38†	71	Feb. 19,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38†	*70	Apr. 23,'38
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	66	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63	Jan. 15,'38
Racket Busters 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38†		
(See "In the Cutting Room," May 28,'38.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer-Basil Rathbone-Anita Louise	Dec. 25,'37†	98	Dec. 4,'37
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38†	*90	May 28,'38
(Exploitation: July 16,'38, p. 86.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces	James Cagney - Pat O'Brien - Ann Sheridan - "Crime School Kids"-Humphrey Bogart			
Blackwell's Island	John Garfield-Rosemary Lane			
Boy Meets Girls 303	James Cagney - Pat O'Brien - Marie Wilson	Sept. 3,'38		
(Exploitation: July 9,'38, p. 46.)				
Broadway Musketeers	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter			
(See "Three Broadway Girls," "In the Cutting Room," June 18,'38.)				
Brother Rat	W. Morris-P. Lane-J. Bryan			
Cowboy from Brooklyn (G)	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran	Aug. 13,'38	*80	June 11,'38
Devil's Island (G)	Boris Karloff			
For Lovers Only	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins			
(See "Head Over Heels," "In the Cutting Room," July 9,'38.)				
Four's a Crowd 213	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Aug. 20,'38†	*85	July 16,'38
Garden of the Moon	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis			
Girls on Probation	Ronald Reagan-Jane Bryan			
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38†		
(See "In the Cutting Room," Apr. 9,'38.)				
Singing Cop, The	Dick Foran-Jane Bryan			
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter			
(See "In the Cutting Room," July 2,'38.)				
Unlawful	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "In the Cutting Room," July 2,'38.)				

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh				
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10,'38	60	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec. 10,'37†	58	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55	Nov. 27,'37
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Orphan of the Pecos	Tom Tyler	Victory	Dec. 30,'37†	55	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55	Feb. 5,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38†		

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Code of the Fearless	Fred Scott	Spectrum			
Fight for Peace (A)	War Film	Warwick		70	Apr. 30,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls	Apr. 23,..
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90	
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95	Feb. 26,'38
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls	
Break the News (G)	Maurice Chevalier	General		78	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99	Apr. 30,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.		120	Jan. 29,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85	May 7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Paliavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90	
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95	Feb. 5,'38
Help! I Have Inherited	Irene Agai	Danubia	Dec. 24,'37†	88	
"Housemaster" (G)	Otto Kruger	Assoc. British		95	Feb. 26,'38
I Married for Love	Kabos-Radai	Danubia	Feb. 4,'38†	84	
I See Ice (G)	George Formby	Assoc. British		81	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65	
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75	Feb. 19,'38
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Life and Loves of Beethoven (G)	Harry Baur	World	Dec. 15,'37†	82	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 28,'38†	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63	
Man Sometimes Errs	A. Tekos	Hungaria	Feb. 4,'38†	10 rls	
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Bueno		95	Mar. 26,'38
Nocturno (A)	Ria Byron	Schwab		90	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91	
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec. 8,'37†	90	
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls	
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Sutyi the Lucky Child	Adam Kiarl	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89	
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	78	June 18,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38†	90	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May	13,'38†15½..
Calling All Curtains 8422 (Monte Collins-Tom Kennedy)	Oct.	1,'37†16....
Cuckoorancho 8431 (Joe Besser)	Mar.	25,'38†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb.	4,'38†18½..
Fiddling Around (2-19-38) 8427 (Monte Collins-Tom Kennedy)	Jan.	21,'38†17½..
Gracie at the Bat 8423 (Andy Clyde)	Oct.	29,'37†17½..
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan.	15,'37.19....
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July	1,'38†17½..
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May	20,'38†16....
He Done His Duty (12-18-37) 8425 (Andy Clyde)	Dec.	10,'37†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) 8426 (Charley Chase)	Dec.	24,'37†18....
Mind Needer, The 8433 (Charley Chase)	Apr.	29,'38†18....
Oh What a Knight 8424 (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (4-2-38) 8429 (Andy Clyde)	Mar.	4,'38†17½..
Sitter Downers, The (11-27-37) 8403 (3 Stooges)	Nov.	26,'37†16....
Soul of a Heel, The (6-11-38) 8435 (All Star)	June	4,'38†16½..
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr.	1,'38†18....
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan.	7,'38†17....
Three Missing Links (6-25-38) 8408 (3 Stooges)	July	29,'38†17½..
Time Out for Trouble (4-2-38) 8430 (Charley Chase)	Mar.	18,'38†16½..
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers' Follies (12-11-37) 8904	Dec.	15,'37†10½..

COLOR RHAPSODIES

Big Birdcast, The (6-4-38) 8508	May	13,'38†.7....
Bluebird's Baby (3-12-38) 8504	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38) 8506	Mar.	26,'38†.6....
Gifts from the Air 7506 (re-issue)	Dec.	18,'37..7½..
Hollywood Picnic (1-15-38) 8503	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb.	17,'38†.6½..
Little Match Girl (11-27-37) 8502	Nov.	5,'37†.8½..
Poor Butterfly 8510	July	4,'38†.1 rl.
Poor Elmer 8511	July	22,'38†.1 rl..
Snowtime 8507	Apr.	14,'38†.7....
Window Shopping (7-2-38) 8509	June	3,'38†.7½..

COMMUNITY SING

No. 4 8654 (Barber Shop Songs)	Nov.	28,'37†10½..
No. 5 (1-22-37) 8655 (Song Parade)	Feb.	5,'38†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb.	25,'38†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar.	18,'38†10....
No. 8 8658 (Songs of the Southland)	May	6,'38†10½..
No. 9 (6-18-38) 8659 (Spanish Songs)	June	25,'38†.9½..
No. 10 (6-18-38) 8660 (Patriotic Songs)	July	4,'38†10....
No. 11 8661	Aug.	5,'38†.1 rl..

HAPPY HOUR

Aladdin and the Wonderful Lamp 8471	Dec.	18,'37†17....
Jungle Babies 8473	June	1,'38†.1 rl..
New Nation, The (Czechoslovakia) 8472	June	1,'38†10....

KRAZY KAT CARTOONS

20. Railroad Rhythm 8701	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs 8702	Feb.	22,'38†.6½..
22. Auto Clinic, The 8703	Mar.	4,'38†.6½..
23. Little Buckaroo 8704	Apr.	11,'38†.6....
24. Krazy Magic (6-4-38) 8705	May	20,'38†.6½..
25. Krazy's Travel Squawks (6-25-38) 8706	July	4,'38†.6½..

SCRAPPY CARTOONS

City Slicker 8758	July	8,'38†.1 rl..
Clock Goes 'Round and 'Round (11-20-37) 8753	Nov.	6,'37†.5½..
Fire Plug, The (11-13-37) 8752	Oct.	16,'37†.6....
New Homestead, The (2-12-38) 8755	Jan.	7,'38†.7....
Scrappy's News Flashes (1-22-38) 8754	Dec.	8,'37†.6....
Scrappy's Playmates 8757	Mar.	27,'38†.6....
Scrappy's Trip to Mars 8756	Feb.	4,'38†.7....

SCREEN SNAPSHOTS

No. 2 8852	Oct.	15,'37†.9½..
No. 3 (12-11-37) 8853	Nov.	18,'37.9½..
No. 4 8854	Dec.	24,'37†10....
No. 5 (1-22-38) 8855	Jan.	7,'38†.9½..
No. 6 (3-5-38) 8856	Feb.	4,'38†10....
No. 7 (4-2-37) 8857	Mar.	4,'38†10....
No. 8 (5-14-38) 8858	Apr.	1,'38†.9....
No. 9 8859	Apr.	29,'38†.9½..
No. 10 (6-18-38) 8860	May	27,'38†.9½..
No. 11 8861	June	24,'38†.....
No. 12 8862	July	29,'38†.....

SPECIAL SPORT THRILLS

Cadet Champion (12-11-37) 8803	Dec.	17,'37†.9....
Feminine Fun 8805	Feb.	18,'38†10....
Fistic Fun 8810	July	1,'38†.1 rl..
Play Ball (4-23-38) 8807	Apr.	15,'38†10....
Set 'Em Up 8802	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38) 8804	Jan.	21,'38†10....
Sport Stamina (6-4-38) 8808	Apr.	10,'38†.9½..
Thrilling Moments (6-25-38) 8809	June	10,'38†.9½..
Unusual Hunting (3-26-38) 8806	Mar.	15,'38†10....

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38) 8603	Dec.	10,'37†.9½..
Silver Threads (12-11-37) 8602	Nov.	12,'37†10½..

WORLD IN COLOR

El Salvador (2-12-38) 8552	Jan.	15,'38†.9....
Friendly Neighbors (Ontario) (6-18-38) 8553	Apr.	29,'38†.9½..

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38) 8910 (Cabin Kids)	Feb.	25,'38†10....
Calling All Crooners (12-4-37) 8907	Nov.	19,'37†10½..
How to Dance the Shag 8909 (Arthur Murray and "Shag" Dancers	Dec.	17,'37†.8....
Love Goes West (1-15-38) 8908 (Louise Massey-Westerners	Dec.	31,'37†10½..
Trailer Paradise 8906 (Cabin Kids	Nov.	26,'37†.9....

TERRY-TOONS

Barnyard Boss, The 8510	Dec.	24,'37†.6½..
Big Top, The 8520	May	12,'38†.6½..
Billy Goat's Whiskers, The 8509	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra 8512	Jan.	21,'38†.6½..
Close Shave, A 8504	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37) 8505	Oct.	15,'37†.6½..
Dog and the Bone, The (11-27-37) 8507	Nov.	12,'37†.6....
Eliza Runs Again 8526	July	29,'38†.1 rl..
Gandy the Goose (3-19-38) 8515	Mar.	4,'38†.6....
Happy and Lucky 8516	Mar.	18,'38†.6½..
Here's to Good Old Jail 8522	June	10,'38†.6½..
His Off Day 8513	Feb.	4,'38†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb.	18,'38†.6....
Last Indian, The 8523	June	24,'38†.6½..
Lion Hunt, The (1-15-38) 8511	Jan.	7,'38†.7....
Maid in China 8519	Apr.	29,'38†.7....
Milk for Baby 8524	July	8,'38..6½..
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Mrs. O'Leary's Cow 8525	July	22,'38..6½..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr.	15,'38†.6½..
Timid Rabbit, The 8508	Nov.	26,'37†.6½..

TREASURE CHEST

Grey Owl's Little Brother 8605	Dec.	24,'37†10....
Kingdom for a Horse (5-7-38) 8604	Apr.	22,'38†10....
Music from the Stars (4-30-38) 8610 (Horace Lapp and Orch.	Mar.	25,'38†11....
Not So Dumb 8603	Dec.	10,'37†.9....
Return of the Buffalo 8608	Apr.	8,'38†.9½..
Sky Fishing (3-26-38) 8607	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38) 8606	Feb.	11,'38†10....
We Live in Two Worlds 8609	July	22,'38†.1 rl..

TWO-REEL COMEDIES

Air Parade (2-12-38) 8113 (Niela Goodelle	Jan.	14,'38†19....
Bashful Buckaroo, The 8202 (Charles Kemper	Dec.	3,'37†19½..
Beautiful But Dummies 8117 (Buster West-Tom Patricola	Mar.	25,'38†17....
Cactus Caballeros 8206 (Harry Gribbon-Joey Faye	May	27,'38†19....
Cupid Takes a Holiday (2-19-38) 8115 (Danny Kaye	Feb.	4,'38†15....
Cute Crime (Jefferson Machamer	Apr.	29,'38†18....
Dates and Nuts (1-15-38) 8307 (H. Timberg, Jr.-P. Rooney, Jr.	Dec.	31,'37†19....
Dime a Dance 8112 (Imogene Coca-Danny Kaye	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38) 8204 (Charles Kemper	Jan.	21,'38†18....
Going, Going, Gone 8107 (Buster West-Tom Patricola	Oct.	6,'37†18....
Heir Today 8305 (Tim and Irene	Nov.	5,'37†18....
Hi-Ho Hollywood 8203 (Harriet Hutchins-Margt. Johnson	Jan.	7,'38†16....
Hurray for Hooligan (12-4-37) 8111 (Buster West-Tom Patricola	Nov.	19,'37†17....
Jitterbugs (Buster West-Tom Patricola	May	20,'38†16....
Koo-Koo Correspondence Skool, The 8110 (Jefferson Machamer	Nov.	19,'37†18....
Love and Onions (3-26-36) 8308 (H. Timberg, Jr.-P. Rooney, Jr.	Mar.	11,'38†19....
Meet the Bride 8306 (H. Timberg, Jr.-P. Rooney, Jr.	Oct.	29,'37†17....
Miss They Missed, The (2-12-38) 8114 (Willie Howard	Jan.	28,'38†18....
Money On Your Life 8205 (12-4-37) 8108 (Chas. Kemper-Danny Kaye	May	13,'38†18½..
Pardon My Accident 8120 (Willie Howard	June	10,'38†17....
Playboy Number One (12-4-37) 8108 (Willie Howard	Nov.	26,'37†17....
Silly Nights (10-23-37) 8106 (Jefferson Machamer	Oct.	1,'37†19....
Sing for Sweetie 8309 (Lee Sullivan	Apr.	15,'38†19....
Smart Way, The (10-30-37) 8105 (Willie Howard	Oct.	15,'37†18....
Uncle Sol Solves It 8303 (Jefferson Machamer	Feb.	11,'38†15....
Wanna Be a Model? 8116 (Jefferson Machamer	Feb.	25,'38†16....
Who's Who 8109 (Niela Goodelle	Oct.	22,'37†20....
Winner Lose All 8310 (Charles Kemper	June	17,'38†19....

MGM

CAPTAIN AND THE KIDS (In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38) W-682	Apr.	2,'38†.9....
Captain's Pup W-684	Apr.	30,'38†.9....
Cleaning House (3-5-38) W-681	Feb.	19,'38†.8....
Day at the Beach, A	June	25,'38†10....
Poultry Pirates W-683	Apr.	16,'38†.9....
What a Lion!	July	16,'38†.....

CRIME DOESN'T PAY

No. 14—What Price Safety P-611 (John Wray-George Huston	Feb.	5,'38†21....
No. 15—Miracle Money (5-21-38) P-612	Mar.	26,'38†21....
No. 16—Come Across (6-4-38) P-613	May	14,'38†21....
No. 17—Criminal Is Born, A	June	25,'38†21....

FITZPATRICK TRAVEL TALKS

Beautiful Budapest (5-7-38) T-659	Apr.	16,'38†.9....
Czechoslovakia On Parade (7-2-38) T-661	June	11,'38†.9....
Glimpses of Austria T-657	Feb.	19,'38†.9....
Glimpses of New Brunswick (4-2-38) T-658	Mar.	19,'38†.8....
Land of Incas T-655	Dec.	25,'37..8....
Natural Wonders of the West T-656	Jan.	22,'38†.9....
Paris On Parade T-662	July	9,'38†.....
Rural Sweden T-660	May	14,'38†.8....

HARMAN-ISING (Happy Harmonies)

35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight	Mar.	12,'38†.8....

HISTORICAL MYSTERIES

Captain Kidd's Treasure (8-26-38) H-723 (Stanley Andrews-Chas. Irwin	Jan.	22,'38†10....
Face Behind the Mask, The (4-9-38) H-725 (Leonard Penn-Mary Howard	Mar.	19,'38†11...
Joaquin Murrieta H-726 (sepia)	June	11,'38†11....
Ship That Died, The H-724 (Leonard Penn-Rhea Mitchell	Feb.	19,'38†10....
Strange Glory	July	2,'38†11....

LAUREL and HARDY REISSUES (1937-8)

County Hospital (4-23-32) C-241	Jan.	22,'38†17....
Perfect Day, The (3-18-27) C-418	Dec.	11,'37†20....

M-G-M MINIATURES

Forgotten Step, The (6-4-38) M-677 (Monty Wooley	May	7,'38†10....
Hollywood Handicap (7-9-38) M-678	May	7,'38†10....
Life in Some Town, U.S.A. (4-9-38) M-674	Feb.	26,'38†10....
Optical Poem, An M-675	Mar.	5,'38†.7....
Stroke of Genius M-673	Feb.	5,'38†11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
That Mothers Might Live		
M-676	Apr. 30,'38	10
Shephard Struwick-Mary Howard		
Tracking the Sleeping Death	July 9,'38	10
Tupapaoo (7-9-38)	June 11,'38	11
What Do You Think, No. 2 (2-12-38) M-671	Dec. 25,'37	10
What Do You Think, No. 3 M-672	Jan. 15,'38	11
MUSICAL COMEDIES		
Billy Rose's Casa Manana Revue R-603	Mar. 26,'38	21
Harriet Hoctor-E. Marshall		
Canary Comes Across, The (2-5-38) R-602	Jan. 29,'38	21
Erik Rhodes-Virginia Grey		
Magician's Daughter, The	July 16,'38	
Our Gang Follies of 1938 (1-8-38) R-601	Dec. 18,'37	21
Snow Gets in Your Eyes (6-4-38) R-604	May 14,'38	20
OUR GANG		
Awful Tooth, The	May 28,'38	10
Bear Facts (4-2-38) C-735	Mar. 5,'38	11
Came the Brawn C-737	Apr. 16,'38	11
Canned Fishing C-734	Feb. 12,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Three Men in a Tub C-736	Mar. 26,'38	10
PETE SMITH SPECIALTIES		
Anaesthesia S-711	July 9,'38	10
Candid Cameramaniacs (1-1-38) S-702	Dec. 11,'37	.9
Follow the Arrow		
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	.9
La Savate (4-9-38) S-706	Mar. 12,'38	.8
Modeling for Money S-708	Apr. 30,'38	10
(Exploitation: June 4,'38, p. 85.)		
Penny's Party (color) S-707	Apr. 9,'38	.9
Prudence Penny-Gwen Lee		
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes S-709	May 28,'38	10
Three on a Rope (3-26-38) S-705	Feb. 19,'38	10
ROBERT BENCHLEY		
Courtship of a Newt, The	July 23,'38	
Evening Alone, An	May 14,'38	10
How to Figure Income Tax (4-9-38) F-753	Mar. 19,'38	.8
How to Raise a Baby	July 2,'38	.9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	.8
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38) J-771	Jan. 8,'38	20
New Audioscopiks, The (2-5-38) A-761		8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-28-38) T7-7	Feb. 25,'38	.7
Honest Love and True T7-8	Mar. 25,'38	.7
Lost Kitten T7-11	June 24,'38	.7
Out of the Inkwell T7-9	Apr. 22,'38	.7
Puddy the Watchman T7-12	July 22,'38	.1 rl
Riding the Rails (2-26-38) T7-6	Jan. 28,'38	.7
Swing School T7-10 (6-18-38)	May 27,'38	.7
Zula Hula (1-15-38) T7-5	Dec. 24,'37	.7
COLOR CLASSICS		
Hold It C7-5	Apr. 29,'38	.7
Hunky and Spunky C7-6	June 24,'38	.7
Little Lamby (1-8-38) C7-3	Dec. 31,'37	.7
Tears of an Onion C7-4	Feb. 25,'38	
HEADLINERS		
Bob Crosby and Orch. A7-12	May 6,'38	10
Easy on the Ice A7-13 (6-18-38)	June 3,'38	10
H. King's Orch.-S. Foster		
From the Minuet to the Big Apple A7-5	Nov. 19,'37	
Hall's Holiday (4-23-38) A7-11	Apr. 8,'38	10
George Hall and Orch.		
Himber Harmonies (2-26-38) A7-8	Jan. 29,'38	11
Richard Himber and Orch.		
Listen to Lucas (2-26-38) A7-9	Feb. 18,'38	10
Meet the Maestros	Jan. 7,'38	
Oh Kay, Rhythm (1-8-32) A7-6	Dec. 17,'37	10
Herbie Kay and Orch.		
Queens of the Air A7-14	July 8,'38	.1 rl
Vincent Lopez		
Star Reporter, No. 3 A7-10	Mar. 11,'38	
PARAGRAPHICS		
Accent on Beauty (1-8-38) V7-6	Dec. 31,'37	10
Bike Parade V7-10	Apr. 22,'38	10
California Giants V7-7	Jan. 28,'38	
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wong (7-9-38) V7-12	June 17,'38	10
Gold (3-12-38) V7-8	Feb. 25,'38	10
Inventor, The (10-23-37) V74	Nov. 5,'37	11
Jungle Glimpses (color) V7-9	Mar. 25,'38	10
Tuna V7-5	Dec. 3,'37	.1 rl
PARAMOUNT PICTORIAL		
No. 4—Tropical Toppers—Huckleberry Harvest — Steel Never Dies (11-6-37) P7-4	Nov. 5,'37	10
No. 5—Dolls That Are Different—Ebb Tide—Skiis and Shadows P7-5	Dec. 3,'37	.1 rl
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6	Jan. 7,'38	.1 rl
No. 7—Let's Visit the Moon —Autumn in the Alps—Shadow Man (2-26-38) P7-7	Feb. 4,'38	10
No. 8—Styles in the Sun-Sleeping City — Pulchritude for Pups P7-8	Mar. 4,'38	.1 rl
No. 9—Can They Take It—Seeing's Believing—Alpine Aqueduct P7-9	Apr. 1,'38	10
No. 10—Sailboat Time — Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7,'38	.1 rl
No. 11—Water Symphony—Nothing But Seals — Vineyards of California P7-11	June 4,'38	.1 rl
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	.1 rl
POPEYE THE SAILOR		
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15,'38	.7
Fowl Play E7-5	Dec. 17,'37	.1 rl
House Builder-Upper, The E7-8	Mar. 18,'38	.1 rl
I Yam Love Sick E7-10	May 20,'38	.7
Jeep, The E7-12	July 15,'38	.7
Learn Polikeness (2-26-38) E7-7	Feb. 18,'38	.7
Let's Celebrake E7-6	Jan. 21,'38	
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	.7
Popeye the Sailor Meets Ali Baba and the Forty Thieves E7-1	Nov. 26,'37	.2 rls
(Color Special)		
Protex the Weakerist (11-20-37) E7-4	Nov. 19,'37	.7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 3 J7-3	Jan. 14,'38	
No. 4 J7-4	Mar. 18,'38	
No. 5 (6-11-38) J7-5	May 13,'38	.1 rl
No. 6 J7-6	July 8,'38	.1 rl
SCREEN SONGS		
Thanks for the Memory SC7-4	Mar. 25,'38	.8
Bert Block and Orch.		
Whispers in the Dark (10-9-37) SC7-1	Sept. 24,'37	.7
Gus Arnheim and Orch.		
You Leave Me Breathless (7-2-38) SC7-5	May 27,'38	.8
Jimmy Dorsey and Orch.		
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28,'38	.7
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 44—Ball Tossers R7-5	Dec. 3,'37	
No. 45—Water, Water Everywhere (1-15-38) R7-6	Dec. 31,'37	10
No. 46—Good Looking Winners (2-26-38) R7-7	Jan. 28,'38	10
No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb. 25,'38	10
No. 48—Cops and Robbers R7-9	Mar. 25,'38	10
No. 49—Win, Place or Show R7-10	Apr. 22,'38	10
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	.1 rl
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	.1 rl
UNUSUAL OCCUPATIONS (In Color)		
No. 3 (1-22-38) L7-3	Dec. 10,'37	10
No. 4 (2-26-38) L7-4	Feb. 11,'38	10
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) J7-6	June 10,'38	10
SPECIAL 3-REEL SHORT (Distributed by Paramount)		
River, The (12-11-37)		31

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Dummy Owners, The (1-1-38) 83,703	Jan. 7,'38	19
His Pest Friend 83,704	Mar. 11,'38	18
Jitters, The (6-25-38) 83-706	July 1,'38	19
HEADLINERS		
No. 2—Music Will Tell (1-1-38) 83-602	Feb. 11,'38	18
Ted. Fio Rito and Orch.		
No. 3—Picketing for Love 83-603	June 3,'38	17
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38) 83,403	Jan. 28,'38	18
Edgar and Goliath (12-25-37) 83,402	Nov. 19,'37	17
False Roomers 83,404	Mar. 25,'38	17
Fool Coverage 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
MARCH OF TIME 1937-38		
No. 4 — Human Heart — Britain's Gambling Fever —Alaska's Salmon War 83-104	Nov. 26,'37	20
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday (1-1-38) 83,105	Dec. 24,'37	19
No. 6 — Inside Nazi Germany 83,106	Jan. 21,'38	16
No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile 83,107	Feb. 18,'38	19
No. 8—Brain Trust Island —Arms and the League 83,108	Mar. 18,'38	19
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83,110	May 13,'38	19
No. 11—Men of Medicine: 1938 83,111	June 10,'38	17
No. 12—U.S. Coast Guard	July 8,'38	17
NU-ATLAS PRODUCTIONS		
Carnival Show 84,212	June 24,'38	10
Jan Peerce		
Deviled Ham (1-22-38) 84,204	Dec. 3,'37	10
Gus Van		
Hockshop Blues 84,213	July 15,'38	10
Brad Reynolds & Orch.		
International Rhythm (7-2-38) 84,211	June 3,'38	10
Ray Smeck and His Aloha Islanders		
Latin Rhythm (3-5-38) 84,206	Feb. 18,'38	11
Jan Peerce		
Maids and Music 84-209	Apr. 22,'38	10
Ray Fabing's Ingenues		
No Sale (4-2-38) 84-207	Mar. 11,'38	11
Gogo De Lys		
Radio Hookup, A 84,205	Jan. 28,'38	10
Dorothy Stone-Chas. Collins		
Salt Shakers 84,210	May 13,'38	11
J. C. Flippen		
Skyline Revue 84,200	Apr. 1,'38	11
Paula Stone		
Sweet Shoe (1-1-38) 84,203	Nov. 26,'38	11
Rita Rio and Orch.		
PATHE NEWS Released twice a week		
PATHE PARADE		
No. 3—Baby Party — Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603	Jan. 14,'38	
No. 4—Air College (2-26-38) 84,604	Feb. 25,'38	19
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—	Aug. 12,'38	
PATHE REVIEWS Released once a month		
PATHE TOPICS Released seven times a year		
RADIO FLASH COMEDIES		
Photografter, The 83,203	June 17,'38	15
Jack Rice		
Stupor-Visor, The (1-22-38) 83,202	Feb. 5,'38	17
Pat Gleason		
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37) 83,501	Dec. 3,'37	20
Phil Harris and Orch.		
Twenty Girls and a Band (1-22-38) 83,502	Apr. 8,'38	18
Nick Stuart and Orch.		
RKO PATHE SPORTSCOPE		
Bit and Bridle 84,306	May 13,'38	10
Flying Feathers 84,308	June 24,'38	.9
In the Swim (5-5-38) 84,302	Feb. 18,'38	10
Pinehurst 84,305	Apr. 22,'38	.9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	.9
White Magic 84,301	Jan. 28,'38	10
Windward Way 84,303	Mar. 11,'38	10
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203	Apr. 22,'38	18
Ray Whitley		
Hunting Trouble 83,303	Aug. 12,'38	16
Rhythm Wranglers (12-25-37) 83,301	Dec. 17,'37	19
Ray Whitley		
SPECIAL		
Quintupland (2-26-38) 83,801	Feb. 18,'38	19
Dionne Quintuplets		
WALT DISNEY CARTOONS		
Boat Builders 84,108	Feb. 25,'38	.7
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	.8
Donald's Nephews 84,111	Apr. 15,'38	.8
Donald's Ostrich (1-1-38) 84,105	Dec. 10,'37	.9
Fox Hunt, The (6-18-38) 84,116	July 29,'38	.8
Good Scouts (6-25-38) 84,115	July 8,'38	.8
Lonesome Ghosts (12-25-37) 84,106	Dec. 24,'37	.9
Mickey's Parrot	Sept. 9,'38	.8
Mickey's Trailer 84,112	May 6,'38	.8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	.8
Pluto's Quinpuplets 84,104	Nov. 26,'37	.9
Polar Trappers, 84,114	June 17,'38	.8
Self Control (1-22-38) 84,107	Feb. 11,'38	.8
Whalers, The 84,117	Aug. 19,'38	.8
Wynken, Blynken and Nod 84,113	May 27,'38	.8

(THE RELEASE CHART--CONT'D)

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Nature's Wonders 2605	Dec. 3,'37†	
Trailing Animal Stories (1-22-38) 2606	Jan. 14,'38†	9
MAGIC CARPET SERIES		
Land of the Maple Leaf, The (1-22-38) 4705	Dec. 10,'37†	10
Modern Dixie (2-12-38) 4706	Jan. 28,'38†	10

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 43 2374	Dec. 6,'37†	9
No. 44 2375	Jan. 3,'36†	9
No. 45 (2-26-38) 2376	Jan. 29,'38†	9
No. 46 2377	Feb. 28,'38†	9
No. 47 2378	Mar. 21,'38†	9½
No. 48 2379	Apr. 11,'38†	9
No. 49 2380	Apr. 25,'38†	9
No. 50 (4-30-38) 2381	May 9,'38†	9
No. 51 (6-11-38) 2382	June 13,'38†	10
No. 52 (6-25-38) 2383	June 27,'38†	9
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37) 2164. Tex Lewis-3 X Sisters	Dec. 1,'37†	17
Down on the Barn (2-26-38) 2167. Billy Jones-Ernie Hare	Feb. 23,'38†	17
Fits and Benefits 2173. York and King	July 27,'38†	2 rls.
High Jack N' the Show (5-21-38) (James Barton)	May 18,'38†	17
Latin Hi-Hattin' (4-30-38) Dorothy Stone-Chas. Collins	Apr. 27,'38†	17
Music and Flowers (5-21-38) Block and Sully	June 15,'38†	19
Oh, Say Can You Hear? (12-18-37) 2165. Merry Macs	Dec. 29,'37†	15
Rhapsody in Zoo (12-11-37) 2166. Mark Plant	Jan. 26,'38†	15½
Somewhere in Paris (3-5-38) 2168. J. Harold Murray	Mar. 23,'38†	17
Stars and Stripes (7-2-38) 2172. Ed. East-Ralph Dumke	July 6,'38†	17½
OSWALD CARTOONS		
Barnyard Romeo 2291	Aug. 1,'38†	1 rl.
Cheese Nappers (7-2-38) 2288	July 4,'38†	7
Dumb Cluck (12-11-37) 2276	Dec. 20,'37†	7
Feed the Kitty	Mar. 14,'38†	7
Happy Scouts (7-2-38) 2395	June 20,'38†	7
Lamplighter, The 2277	Jan. 10,'38†	7
Man Hunt (2-26-38) 2278	Feb. 7,'38†	7
Movie Phony News	May 30,'38†	
Nellie, The Indian Chief's Daughter (6-4-38)	June 6,'38†	7
Nellie, the Sewing Machine Girl (5-14-38)	Apr. 11,'38†	7½
Problem Child, The (5-14-38)	May 16,'38†	7
Tail End (5-21-38)	Apr. 25,'38†	7
Trade Mice 2280	Feb. 28,'38†	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38†	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38†	7
STRANGER THAN FICTION SERIES		
No. 44—Novelty (12-11-37) 2388	Dec. 27,'37†	9
No. 45—Novelty (2-26-38) 2389	Jan. 17,'38†	9
No. 46—Novelty (2-26-38) 2390	Feb. 21,'38†	9
No. 47—Novelty 2391	Mar. 14,'38†	9
No. 48—Novelty 2392	Apr. 4,'38†	8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38†	8½
No. 50—Novelty 2394	May 2,'38†	9
No. 51—Novelty (6-8-11) 2395	June 6,'38†	9
No. 52—Novelty (7-2-38) 2396	June 20,'38†	9
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec. 30,'37†	23
Breathless Moments (2-26-38) 2160	Feb. 28,'38†	19

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Joe Palooka in "Calling All Kids"	Nov. 20,'37†	17
Man Without a Country, The 3002. John Litel	Nov. 27,'37†	.2 rls.
Here's Your Hat 3014. Cookie Bowers	Dec. 11,'37†	.2 rls.
One On the House 3026. Willie, West, McGinty	Dec. 18,'37†	.2 rls.
Wedding Yells 3021. Ken Murray-Oswald	Jan. 1,'38†	20
Script Girl 3009. Cross and Dun	Jan. 15,'38†	
Romance Road 3003. Walter Cassell-Anne Nagel	Jan. 29,'38†	19
Candid Kid, The (2-26-38) 3015. Josephine Huston	Feb. 12,'38†	20
Waiting Around 2-26-38) 3027. Frank Libuse	Feb. 20,'38†	20
Little Me 3010. Wini Shaw	Mar. 5,'38†	.2rls
Romance of Louisiana 3005. Addison Richards	Mar. 12,'38†	.2 rls.
Under the Wire 3022. Joe and Asbestos	Mar. 26,'38†	.2 rls.
Got a Match 3016. Joan Abbott	Apr. 9,'38†	.2 rls.
Hold That Ball 3028. Preisser Sisters	Apr. 23,'38†	.2 rls.
Forget-Me-Knots 3011. Bernice Claire	May 7,'38†	.2 rls.
Stocks and Blondes 3023. Gene Lockhart	May 21,'38†	.2 rls.
Out Where the Stars Begin 3004. Evelyn Thawl-Jeffrey Lynn	May 28,'38†	.2 rls.
Prisoner of Swing 3012. Hal LeRoy	June 11,'38†	.2 rls.
Rise and Sing 3029. Cross and Dunn	June 25,'38†	.2 rls.
Rainbow's End 3017. Eddie Peabody	July 2,'38†	.2 rls.
My Pop 3024. Henry Armetta	July 16,'38†	.2 rls.
COLORTOUR ADVENTURE (In Color)		
Land of the Kangaroo (11-20-37) 3504	Dec. 18,'37†	10
India's Millions 3505	Jan. 8,'38†	
Malayan Jungles (2-5-38) 3507	Feb. 5,'38†	10
What the World Makes 3502	Mar. 12,'38†	
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38†	
Toradja Land 3510	Apr. 30,'38†	
Pearl of the East 3509	May 21,'38†	
Mechanix Illustrated 3511	June 4,'38†	1 rl.
Isles of Enchantment 3512	June 25,'38†	1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Danger—High Voltage 3303	Dec. 4,'37†	1 rl.
Alibi Mark 3304	Dec. 25,'37†	1 rl.
Bolted Door, The (2-5-38) 3305	Jan. 22,'38†	13
Hit and Run (2-26-38) 3306	Feb. 19,'38†	12
Shopgirl's Evidence 3307	Mar. 19,'38†	
Dear Old Dad 3308	Apr. 16,'38†	12
Wanderlust 3309	May 14,'38†	1 rl.
Dream Comes True, A 3310	June 6,'38†	1 rl.
Fighting Judge, The 3311	July 2,'38†	1 rl.
LOONEY TUNES		
No. 44—Porky's Double Trouble (11-20-37) 3603	Nov. 13,'37†	7
No. 45—Porky's Hero Agency 3604	Dec. 4,'37†	7
Night Intruder 3312	July 23,'38†	1 rl.
No. 46—Porky's Poppa 3605	Jan. 15,'38†	
No. 47—Porky at the Crocadero 3606	Feb. 5,'38†	7
No. 48—What Price Porky 3607	Feb. 26,'38†	
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar. 19,'38†	11
No. 50—Porky's Five and Ten 3609	Apr. 16,'38†	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38†	
No. 52—Injun Trouble 3611	May 21,'38†	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38†	1 rl.
No. 54—Porky's Party 3613	June 25,'38†	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38†	7
MELODY MASTERS		
Arnold Johnson and Orch. (9-11-37) 3704	Nov. 13,'37†	10
Jan Rubini and Orch. 3705	Dec. 4,'37†	1 rl.
Henry King and Orch. 3706	Dec. 25,'37†	1 rl.
Leon Navaro and Orch. 3709	Jan. 15,'38†	1 rl.
Enric Madriguera and Orch. (2-5-38) 3708	Jan. 29,'38†	10
Carl Hoff and Orch. 3710	Feb. 12,'38†	1 rl.
Benny Meroff and Orch. 3707	Mar. 5,'38†	1 rl.
Mike Riley and Orch. 3711	Mar. 26,'38†	1 rl.
Rubinoff and His Violin 3712	Apr. 16,'38†	10
Carl "Deacon" Moore and Orch 3713	May 7,'38†	1 rl.
Freddie Rich and Orch. 3714	May 28,'38†	1 rl.
Clyde Lucas and Orch. 3715	June 18,'38†	1 rl.
Don Bestor and Orch. 3716	July 9,'38†	1 rl.
MERRIE MELODIES (In Color)		
No. 47—Little Red Walking Hood 3403	Nov. 6,'37†	
No. 48—Woods Are Full of Cuckoos 3404	Dec. 4,'37†	1 rl.
No. 49—September in the Rain 3405	Dec. 18,'37†	1 rl.
No. 50—Daffy Duck and Egghead 3406	Jan. 1,'38†	7
No. 51—My Little Buckaroo 3407	Jan. 29,'38†	7
No. 52—Jungle Jitters (2-5-38) 3408	Feb. 19,'38†	7
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar. 12,'38†	7
No. 54—A Star Is Hatched 3410	Apr. 2,'38†	
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38†	7
No. 56—Now That Summer Is Gone 3412	May 14,'38†	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38†	1 rl.
No. 58—Katnip Kollege 3414	June 11,'38†	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38†	1 rl.
No. 60—Love and Curses 3416	July 9,'38†	1 rl.
No. 61—Cinderella Meets Fella 3417	July 23,'38†	1 rl.
PICTORIAL REVUES		
No. 3—Dogs—Hollywood Rides (11-13-37) 3803	Nov. 13,'37†	10
No. 4—Boxers—Dolls 3804	Dec. 11,'37†	
No. 5—Ice Cream—Jockeys (1-29-38) 3805		
No. 6—Hockey—Shoes (2-5-38) 3806	Feb. 5,'38†	10
No. 7—Dogs—Billiards—Lithography 3807	Mar. 5,'38†	10
No. 8—Song Writers—Bowling 3808	Apr. 2,'38†	
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38†	10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38†	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38†	1 rl.
VITAPHONE VARIETIES		
Roping 'Em Alive 3903	Nov. 6,'37†	1 rl.
Vitaphone Frolics 3904 (11-20-37) Jack & Loretta Clemens	Dec. 4,'37†	10
Unreal Newsreels 3905	Jan. 8,'38†	
Ski Flight 3908	Jan. 22,'38†	9
Alibi Time (2-19-38) 3906	Feb. 12,'38†	11
Radio Ramblers		
Vitaphone Gambols 3907 Chaz Chase	Mar. 19,'38†	1 rl.
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38†	9
Juggling Fool, The 3910 Bobby May	May 14,'38†	1 rl.
Vitaphone Capers 3911	June 18,'38†	1 rl.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38†	8

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-18-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Hong Kong, Gateway to China (2-19-38)	May 15,'38†	11
Manila (2-26-38)	May 15,'38†	11
Old Towns of Normandy (4-9-38)	July 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Singapore (2-26-38)	May 15,'38†	11
Voyage to Cebu (7-2-38)	July 15,'38†	9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Skiing on Your Feet	Jan. 14,'38†	
Catalina Island	Nov. 12,'37†	
Trailing the Jaguar (7-2-38)	July 15,'38†	28
LENAUER		
Datelines (6-18-38)		8
MODERN		
America Marching On (1-29-38)		10
SANDERS		
Life in Lapland (2-12-38)	Feb. 18,'38†	8½
SYMPHONIC		
Tannhauser (6-4-38)		16

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (15 episodes) Gordon Elliott-Kermit Maynard	June 30,'38†	(each)
Mysterious Pilot, The (12-25-37) 8140 Capt. Frank Hawks (15 episodes)	Dec. 9,'37†	21 (each)
Secret of Treasure Island, The (4-9-38) 8160 Don Terry-Gwen Gaze (15 episodes)	Mar. 17,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38†	
Fighting Devil Dogs, The 7501 (5-28-38) Lee Powell-Herman Brix	May 28,'38†	18 (each)
Hawk of the Wildrness 7301	Dec. 3,'38†	
Lone Ranger, The 7401 (2-5-38) Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†	18 (each)
(Exploitation: July 16,'38, p. 86.)		
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov. 20,'37	

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38) Johnny Mack Brown-E. Hansen	July 5,'38†	20 (each)
Flash Gordon's Trip to Mars (2-19-38) 2581 Larry Crabbe-Jean Rogers (15 episodes)	Mar. 21,'38†	20 (each)
Red Barry Buster Crabbe-Frances Robinson		
Tim Tyler's Luck (11-37-37) 2881 Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37†	.2 rls.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Lady Objects"	Screen play, Charles Kenyon, Gladys Lehman. Director: Erle Kenton.	Lanny Ross, Gloria Stuart, Joan Marsh, Robert Paige, Roy Benson.	Shooting
"Finishing School"	Original story, Tess Slesinger. Screen story, Tess Slesinger, Richard Sherman. Director: John Brahm.	Anne Shirley, Nan Grey, Ralph Bellamy, Doris Kenyon, Noah Berry, Jr., Franklyn Pangborn.	Shooting
"Juvenile Court"	Director: D. Ross Lederman.	Paul Kelly, Rita Hayworth, Frankie Darro.	Shooting
"Phantom Trail"	Director: Elmer Clifton.	Buck Jones, Dorothy Faye.	Shooting
METRO-GOLDWYN-MAYER			
"Honolulu"	Dance sequences in production. Director: unassigned. Producer: Jack Cummings.	Eleanor Powell, Allan Jones, Una Merkel, Helen Troy.	Shooting
"Boys' Town"	Screen play by John Meehan and Dore Schary from the facts supplied by Father Flanagan. Director: Norman Taurog.	Spencer Tracy, Mickey Rooney, Henry Hull, Gene Reynolds, Bobs Watson, Sidney Miller, Jimmy and Andy Cain, Donald Barry.	Shooting
"Sweethearts"	From the operetta by Victor Herbert. Screen play, Dorothy Parker and Alan Campbell. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer, Herman Bing.	Shooting
"Rich Man, Poor Girl"	Director: Reinhold Schunzel.	Robert Young, Ruth Hussey, Virginia Grey, Lew Ayres, Guy Kibbee, Sarah Padden.	Shooting
"Three Loves Has Nancy"	Director: Richard Thorpe.	Janet Gaynor, Robert Montgomery, Franchot Tone, Reginald Owen, Claire Dodd, Cora Witherspoon.	Shooting
MONOGRAM			
"Circus Comes to Town"	Original screen play, Marion Orth. Director: Karl Brown.	Anne Neagle, Marjorie Main, Jack LaRue, Herbert Rawlinson, Betty Compson, George Cleveland, Charlene Wyatt.	Editing
PARAMOUNT			
"Zaza"	Director: George Cukor.	Claudette Colbert, Herbert Marshall, Bert Lahr, Helen Westley, Constance Collier, Genevieve Tobin, Rex O'Malley.	Shooting
"The Arkansas Traveler"	Director: Alfred Santell.	Bob Burns, Fay Bainter, Jean Parker, Irvin S. Cobb, John Beal, Dickie Moore, Lyle Talbot.	Shooting
"Campus Confessions"	Director: George Archainbaud.	Hank Luisetti, Betty Grable, Eleanore Whitney, Roscoe Karns, Richard Denning.	Shooting
"Sons of the Legion"	Director: James Hogan.	Donald O'Connor, Billy Cook, Billy Lee, Lynne Overman, Elizabeth Patterson, William Frawley, Tim Holt.	Shooting
REPUBLIC			
"Tenth Avenue Kid"	Director: Bernard Vorhaus.	Bruce Cabot, Beverly Roberts.	Shooting
RKO RADIO			
"Gunga Din"	From the poem by Rudyard Kipling. Screen play, Ben Hecht and Charles McArthur. Director: George Stevens.	Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Joan Fontaine, Sam Jaffe.	Shooting
"Room Service"	From the stage play by John Murray and Allen Boretz. Screen play, Morrie Ryskind. Director: William Seiter.	Groucho Marx, Chico Marx, Harpo Marx, Ann Miller, Lucille Ball, Frank Albertson, Cliff Dunstan, Donald McBride, Philip Wood.	Shooting
"Mad Miss Manton"	Original, Wilson Cullison. Screen play, Fred Finklehosse. Director: Leigh Jason.	Barbara Stanwyck, Henry Fonda, Sam Levene, Frances Mercer, Vicki Lester, Whitney Bourne, Paul Guilfoyle, Eleanor Hansen.	Shooting
TWENTIETH CENT.-FOX			
"Hold That Co-ed"	Screen play, Karl Tunberg and Don Ettlinger. Director: George Marshall.	John Barrymore, George Murphy, Marjorie Weaver, Jack Haley, Joan Davis, Donald Meek, Billy Benedict. Johnny Downs, Elaine Barrymore, Paul Hurst, Paul McVey.	Editing
"Wooden Anchors"	Screen play, Rian James, Darrell Ware, Jack Yellen. Director: John Ford.	Richard Greene, Nancy Kelly, Preston Foster, George Bancroft, Slim Summerville, Douglas Fowley, Joan Valerie, John Carradine, Warren Hymer, Elisha Cook, Jr., George E. Stone, Robert Lowery, Jack Pennich, Maxie Rosenbloom, J. Farrell MacDonald.	Shooting
"Five of a Kind"	Director: Herbert Leeds.	Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville, John Qualen, Cesar Romero, Inez Courtney, Dionne Quintuplets.	Shooting
"While New York Sleeps"	Director: H. Bruce Humberstone.	Michael Whalen, Joan Woodbury, Jean Rogers, Robert Kellard, Chick Chandler, Harold Huber, William Demarest, Marc Lawrence.	Shooting
"By the Dawn's Early Light"	Original, Gene Markey. Director: Gregory Ratoff.	Alice Faye, Warner Baxter, Charles Winninger, Arthur Treacher, Keye Luke.	Shooting
UNITED ARTISTS			
"There Goes My Heart"	Original screen play, Eddie Moran, Jack Jevne. Director: Norman McLeod.	Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette.	Shooting
"The Lady and the Cowboy"	Original, Leo McCarey and Frank R. Adams. Screen play, S. N. Behrman. Director: H. C. Potter.	Gary Cooper, Merle Oberon, David Niven, Walter Brennan, Thomas Mitchell, Patsy Kelly, Fuzzy Knight.	Shooting
UNIVERSAL			
"Youth Takes a Fling"	Screen play, Myles Connolly. Director: Archie Mayo.	Joel McCrea, Andrea Leeds, Dorothea Kent, Helen Parrish, Frank Jenks, Marion Martin.	Shooting
"Freshman Year"	Original, Thomas Ahearn and F. Maury Grossman. Screen play, Charles Grayson. Director: Frank McDonald.	Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore, Stanley Honis, Frank Melton, Speck O'Donnell, Raymond Parker.	Shooting
"That Certain Age"	Original, Aleen Wetstein. Director: Edward Ludwig.	Deanna Durbin, Jackie Cooper, Melvyn Douglas, Irene Rich, John Halliday, Juanita Quigley, Jackie Searle, Addison Richards, Moroni Olsen.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Devil's Island"	Screen play, Manley Hall, Anthony Coldeway. Director: William Clemens.	Boris Karloff, Frank Reicher, Leonard Mudie, Pedro de Cordoba, Egon Brecher.	Shooting
"Angels with Dirty Faces"	Original, Rowland Brown. Director: Michael Curtiz.	James Cagney, Pat O'Brien, Ann Sheridan, "Crime School Kids," Humphrey Bogart.	Shooting
"Wings of the Navy"	Original screen play, Michael Fessier. Director: Lloyd Bacon.	George Brent, Olivia de Havilland, Ronald Reagan, Frank McHugh, John Payne, John Litel, Regis Toomey, Henry O'Neil, John Ridgely.	Shooting
"Brother Rat"	From the play by John Monks, Jr., and Fred Finkelhoffe. Screen play, Jerry Walde, Richard Macauley. Director: William Keighley.	Wayne Morris, Priscilla Lane, Jane Bryan, Larry Williams, Eddie Albert, Henry O'Neil, Johnnie Davis, Jeffrey Lynn, Olin Howland, William Tracy, Louise Beavers, Jessie Busley.	Shooting
"Blackwell's Island"	Original story, Crane Wilbur, Dave Marcus. Director: William McGann.	John Garfield, Rosemary Lane.	Shooting

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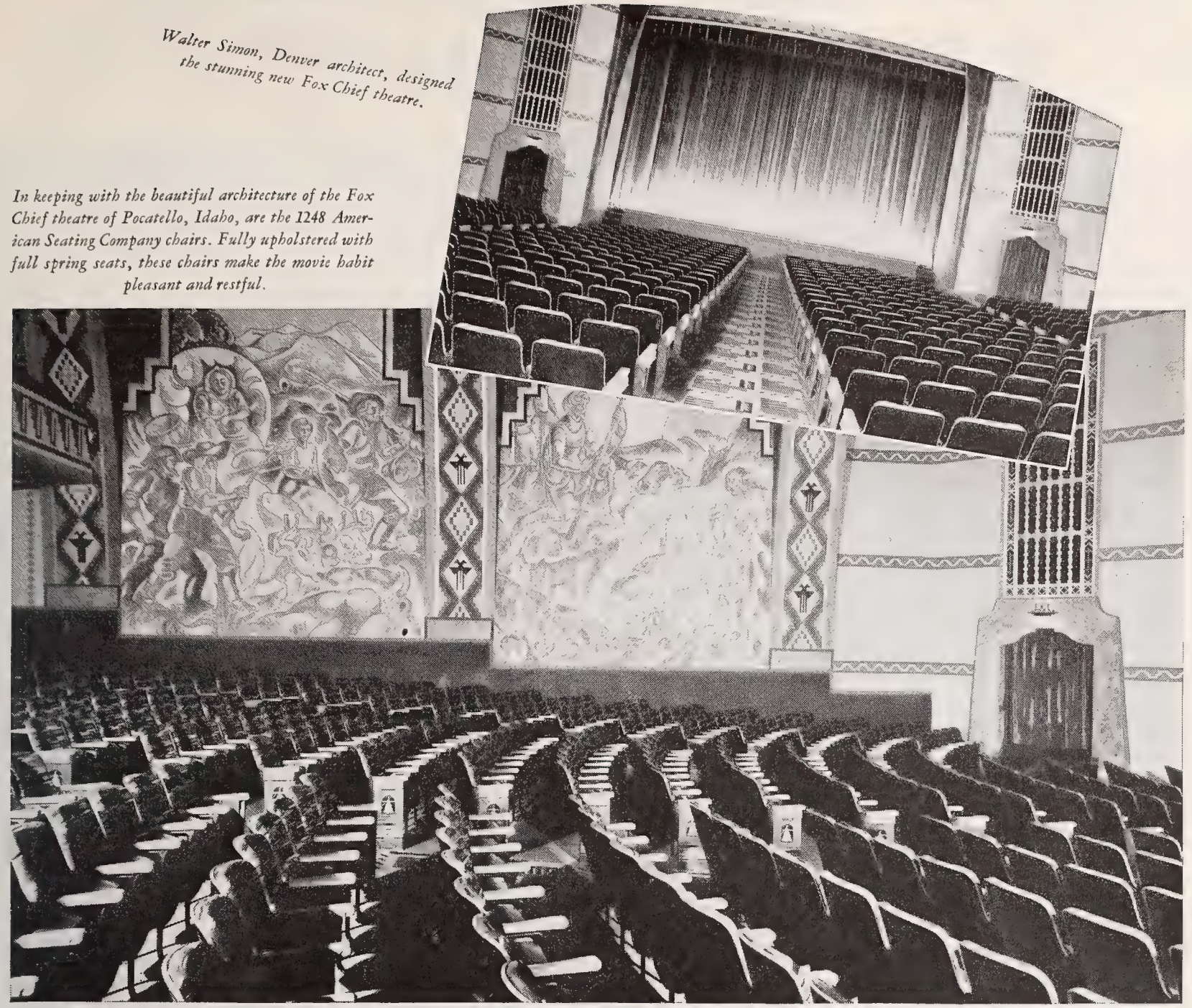
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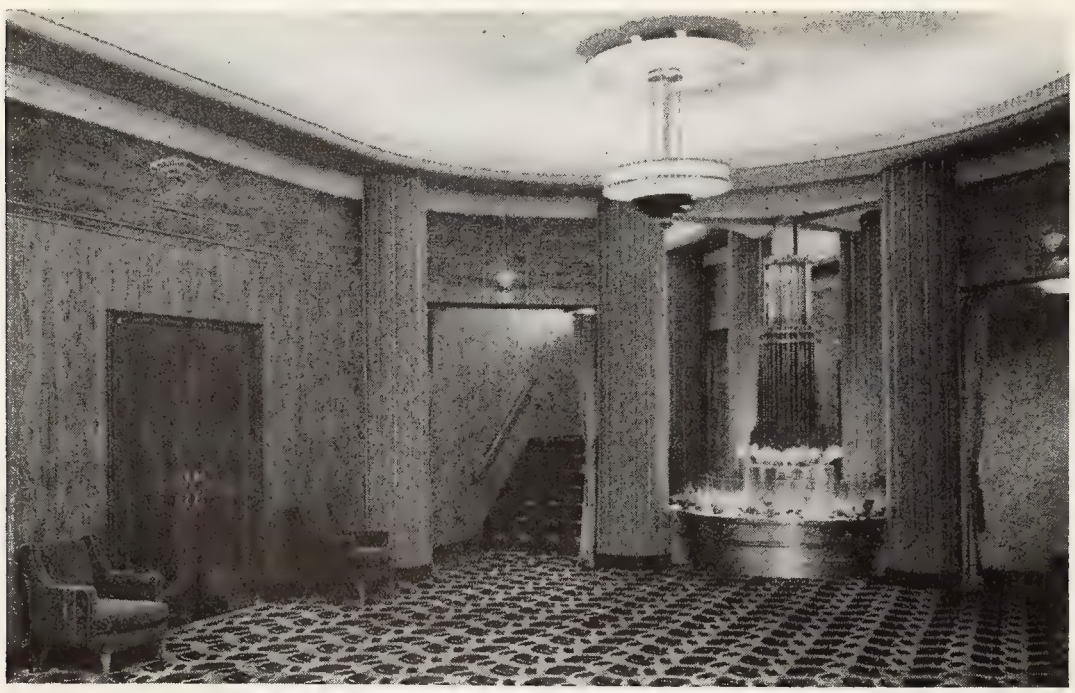
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■ Seating 1,600 on two floors, the new Cataract theatre in Niagara Falls, N. Y., is of a rather ornamental style, in adaptations of modern patterns largely in plaster. The wide auditorium has radial plan emphasized by curved steppings at the rim of the ceiling. The side walls have a series of narrow murals painted (by a special "dab" method) in water color on acoustic plaster. These murals are separated by fluted plaster pilasters, and lighted from troughs at their bases. Auditorium chairs, by Heywood-Wakefield, have spring-edge seats and spring backs. They are covered in mohair, have modern end standards in taupe with coral trim, rubber arm rests upholstered in coral mohair. At left is shown the foyer. The Cataract is owned and operated by Charles Hayman, and was designed by Eugene DeRosa. The new house replaces Mr. Hayman's old Cataract theatre, long an outstanding theatre in Niagara Falls.

CONSTRUCTION • OPERATION

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MAINTENANCE • EQUIPMENT

VOLUME 132 JULY 23, 1938 NUMBER 4

"Doll Up the Theatre, Not Reduce Prices"

The exhibitor "must doll up his theatre," not cut admission prices, to increase attendance, Fred H. Wehrenberg has told members of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, of which he is president. In a general letter to members, he said:

"Experience has taught us that we go through this same summer slump each and every year and the cutting of admission prices will avail us nothing. . . . What the exhibitor must do is to doll up his theatre, in place of cutting his prices of admission, and use every means at his command to try to keep his head above water during this off-season period."

FIRE RULES REVISED BY UNDERWRITERS FOR AIR SUPPLY SYSTEMS

NEW regulations have been issued by the National Board of Fire Underwriters for the installation of air-conditioning and ventilating equipment. Representing revisions of certain of the July 15, 1937 regulations, those referring to equipment in buildings other than residences provide, in part, for the following practices:

Combustible coverings for ducts should not be used generally, particularly in concealed locations of non-fire-resistive construction, unless covered with cement or gypsum plaster coating of quarter-inch thickness, while combustible coverings "shall not be used" on any ducts with air entering above 175° F.

Neither inlet nor outlet openings shall be located less than 3 inches above the floor, except that in theatre auditoriums such openings are permitted beneath seats.

Whereas the previous regulations referred only to sprinkler systems for the protection of air filters, this section has been changed to recommend the provision of water, gas or other approved fire extinguishing equipment in the enclosure of the conditioning system.

207 NEW THEATRE PROJECTS REPORTED FIRST HALF OF '38

THEATRE construction projects reported to Better Theatres' Projects Bulletin Service during the first half of 1938, totaled 207. This number is 21 more than the projects reported during the first six months of 1937.

Actual theatre construction, according to the best available figures and estimates of architects and contractors, was apparently somewhat less during the first half of this year than in the same period last year. Figures of the F. W. Dodge Corporation, generally regarded as an authority on building activities, for the first three months of this year and covering 37 eastern States, indicated that the number of theatres constructed or under construction was about 10% less than last year's number, and Dodge figures for April and May showed a similar decrease.

The 207 projects cited in the Better Theatres reports, however, refer only to reports of new theatres planned during the first half of 1938, only some of which actually got under construction during this period.

Tabulation of these reports (a complete list of the projects represented appears on the following two pages) shows that the East North Central States—Illinois, Michigan, Ohio and Wisconsin—led all other sections of the country in the number of theatres thus projected, with a total of 38. Of these States, Ohio led with 16 projects. However, the Pacific States reported only one less new theatre than the Midwestern group, while the West South Central group—Arizona, Arkansas, Louisiana, Oklahoma and Texas—is accredited with 34. The number of reports from the other sections of the nation are:

West North Central, 30; South Atlantic, 28; New England, 14; East South Central, 13; Middle Atlantic, 8, and Mountain States, 5.

Average Capacity 900

On the basis of projects for which seating capacities were available—approximately 60% of the total—the average capacity is approximately 900, which is about the average maintained throughout 1937. This figure is higher than the average obtaining from 1932 to 1936, and also notably greater than the average of 640 seats shown by the last Hays Organization figures for all theatres operating at the end of 1936.

Of the 207 projects reported, cost data were available on 95. The average estimated cost of these theatres was approximately $50,000.

Among the producer-distributor theatre interests (not including circuits affiliated with Paramount), Warner Brothers has been the most active in the construction of new theatres in the United States. This circuit now has five houses under construction—the Lane in Philadelphia, with 1,000 seats; Warner, Wilmington, Del., the Beverly and Kennedy in Washington, D. C., each to seat 1,000, and a theatre as yet unnamed, at State College, Pa., which will also have 1,000 seats.

An unusually interesting small theatre among the current projects is the Nor-

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FEATURES OF THIS ISSUE

	Page
Cataract Theatre, Niagara Falls, N. Y.	4
Novo Theatre, Cumberland, Ky.	8
Margate Theatre, Atlantic City, N. J.	12
About People of the Theatre	14
Auditorium Lighting Specifications	17
Products for Theatres	20
Princeton Playhouse Air-Conditioning	22
Mechanical Equipment for Stages	24
Sound Trouble-Shooting Charts	26
F. H. Richardson's Comment	30
Catalog Bureau	34

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mandie, to be erected on 53rd Street in New York, just off swanky Park Avenue, at a reported cost of $150,000, although it will seat only 600. Built by the Goelet Estate, large realty owners, the Normandie will be operated by Philip Smith, Boston exhibitor.

Among the latest reports of new construction plans is one that Herman Weingarten, New York operator who recently entered the Florida field, has launched a theatre building program embracing twelve houses and representing an aggregate construction cost reported to be $1,250,000.

AUDITORIUM VISION SEEN AS AN URGENT PROBLEM OF DESIGN

THE MOST immediate use of the data on theatre plan conditions that the Projection Practice Committee of the Society of Motion Picture Engineers has collected for studies looking toward auditorium design standards, will be directed toward the development of practical methods of eliminating obstructed vision, which exists to some substantial degree in all theatres today.

That the SMPE committee, which is headed by Harry Rubin, Paramount projection supervisor, regards obstructed vision as a serious defect in auditorium design was indicated by its recent resolution, which has been approved by the Society's governing board, disapproving of "any noticeable and unpleasant obstruction of the screen view of one patron by other normally seated patrons no matter where located." The resolution further gave clear vision "regardless of positions of patrons one or more rows ahead" as a minimum requirement, and cited both the staggering of seats in successive rows, and the so-called "reversed" floor slope as possible methods of attaining acceptable visual conditions.

Discusses the Problem

Commenting on the resolution and the efforts to be made during the coming months on the problem, Ben Schlanger, New York theatre architect and chairman of a subcommittee in immediate charge of the standards studies, told Better Theatres there are two schools of thought as to method—those who believe in "second-row vision" and those who desire "first-row vision."

"It is important," he said following the meeting of the committee, "that the exhibitor should fully understand the meaning of this phraseology, because the adoption of one or the other in determining seating arrangements may directly and substantially reflect on box office receipts."

As explained by Mr. Schlanger, first-row vision implies that the patron may sit centered in his chair without having to move his head in either direction sidewise and also without having to sit abnormally erect. Second-row vision, he said, becomes feasible when a staggered system of seating is used—that is, the seats are arranged so that the arm rest of a seat immediately in front is in line with the center of the chair in which the patron is seated.

"The exhibitor," he continued, "should want to know, first, how important it is to achieve first-row vision, and second, if it has any importance, is it practicable and

THEATRE PROJECTS REPORTED

NEW ENGLAND STATES

Connecticut

George LeWitt. *New Haven.* Seats 800.
Maurice Bailey. *New Haven.* Seats 900. Whitney Theatre.
The Fishman Circuit. *New Haven.* Seats 700. Dixwell Theatre.
Peter Lerkaos. *Plainville.* Seats 950. Palace Theatre.

Massachusetts

Louis Gordon. *South Weymouth,* Boston.
George Husson. *Weymouth,* Boston. Seats 850. Wilmington Theatre.
F. E. Lieberman. *Dorchester.* Seats 1,100.
E. M. Loew. *Franklin.* Seats 800. Loew Franklin Theatre.
Lessees, Cape Cod Theatres, Inc. *Hyannis.* Hyannis Theatre. Seats 1,000.
Lessee, E. M. Loew. *Rockland.* Seats 900.
H. & H. Company. *Vineyard Haven.* Seats 700. Sea Breeze Theatre.
Warner Brothers. *Woburn.* Seats 1,000.

Rhode Island

Morris Pouzzner. *Westerly.* Seats 1,200.

Vermont

Graphic Theatre Circuit. *Middlebury.*

MIDDLE ATLANTIC STATES

New Jersey

George F. Wielland. *Atlantic City.* Seats 1,000.

New York

Argyle Holding Corp. *Brooklyn.*
Century Circuit. *Brooklyn.* Seats 1,000.
Newsreel Theatres, Inc. *New York.*
Joseph Steiner and Stanley Heller. *New York.* Seats 500.
R. W. Goelet. *New York.* Seats 600. Normandie Theatre.

Pennsylvania

Silverman Bros. *Altoona.* Seats 800. Logan Theatre.
Silverman Bros. *Indiana.* Seats 800.

SOUTH ATLANTIC STATES

District of Columbia

Kass Realty Co. *Washington.* Seats 1,000.

Delaware

James J. Walker. *Dover.* Seats 1,200.
Walter Betts. *Millsboro.* Seats 500.
Diamond State Petroleum Co. *Wilmington.* Seats 2,000.

Florida

Charles Kirkconnell. *Ft. Myers.* Seats 1,000. Ritz Theatre.
Herman Weingarten. *Miami Beach.* Seats 1,000.
Martin Theatres. *Port St. Joe.* Seats 1,150. Port Theatre.
E. J. Sparks. *St. Augustine.* Seats 1,200. Mantanza Theatre.

Georgia

Avondale Estates. *Atlanta.*
William H. Karr. *Sylvania.* Seats 600.
J. W. Peck, Jr. *Vineville.*

Maryland

Alexander Realty Co. *Silver Spring.* Seats 1,000. Silver Theatre.

North Carolina

John Yandle. *Charlotte.*
Baxter Carter. *Denton.*
North Carolina Theatres, Inc. *Durham.*
North Carolina Theatres, Inc. *High Point.*
Onslow Theatres. *Jacksonville.*
Loy Thompson. *North Charlotte.* Seats 400.
Fuller Sams. *Statesville.*
James E. Massey. *Waynesville.* Seats 535. Pisgah Theatre.
Ben Reeves and Russell Barr. *West Jefferson.* Seats 500.

South Carolina

Palmetto Theatre Co. *Columbia.*
The Anderson Circuit. *Mullins.* Seats 850.
S. A. Murphy and H. C. Hartz. *Ridgeland.* Seats 350. Coastal Theatre.

Virginia

Page Theatre Corp. *Luray.* Seats 1,000.
Charles A. Somma. *Richmond.* Seats 800. Henrico Theatre.
Roth Brothers. *Suffolk.* Seats 1,000.

West Virginia

Warner Bros. *Fairmont.* Seats 900.

EAST NORTH CENTRAL STATES

Illinois

Leland Bunting. *Albion.* Seats 430. Hollywood Theatre.
Odd Fellows. *Alton.*
Alger Brothers. *Champaign.* Seats 1,000. Co-Ed Theatre.
Translux Circuit. *Chicago.*
Local merchants and residents. *Greenfield.* New Opera House. Seats 400.
John Marlow. *Herrin.* Seats 1,400. Hippodrome Theatre.
Fox Midwest Agency. *Jacksonville.* Illinois Theatre.
Mattoon Amusement Co. *Mattoon.* Seats 600. Time Theatre.
R. C. Cluster. *Metropolis.* Seats 700.
J. J. Blum. *Mounds.* Seats 800. Roxy Theatre.
Great States Circuit. *Rockford.* Seats 1,000.
George Barber. *Tuscola.* Seats 500.

Michigan

Detroit. Seats 400. Community Theatre.
Detroit. Seats 400. Merchants Theatre.
Detroit. Seats 300. Gem Theatre.
Detroit. Seats 800. (Owner not divulged.)
Detroit. Seats 600. (Owner not divulged.)

Ohio

J. S. Jossey. *Akron.* The Highland Theatre.
Emil Marx. Camp Perry. Seats 1,000.
Thomas J. Emery Memorial. *Cincinnati. Cleveland.* Seats 800.
Max Lefkowich. *Cleveland.* The Riverside Theatre.
Columbus. Seats 600. The Indianola Theatre.
MacDonald Theatres, Inc. *Columbus.* Seats 700. Cleve Theatre.
Chakeres Theatres, Inc. *Hillsboro.* Seats 850. Colony Theatre.
J. Goodman. *Lorain.* Seats 1,000.
Interstate Theatres, Inc. *Mansfield.* Seats 1,350. Park Theatre.
A. G. Constant. *Mansfield.*
Clark Rader. *Cleveland.* Seats 850.
Lessees, The Willis Vance Ohio Co. *Norwood.*
Jack Steinberg. *Youngstown.*
Schine Theatre Corp. *Wooster.* Seats 800.
Joe Shagrin and Shea Circuit. *Youngstown.*

Wisconsin

Frank Nowacheck. *Adams.*
Kermit Charboneau. *Alma.* Seats 267.
Dan E. Sirg. *Augusta.*
Smith Bros. *Menomonie.* Seats 700.
Roy McMinn. *Superior.* Beacon Theatre.

EAST SOUTH CENTRAL STATES

Alabama

G. H. Butler. *Foley.* Palm Theatre.
R. E. Martin. *Opelika.* Seats 1,600. The Martin Theatre.

Mississippi

Clyde Westbrook. *Cleveland.*
Miss Anne N. Lobdell. *Rosedalem.* Seats 350.
Lionel Langlois. *Woodville.* Seats 450. Fern Theatre.

Tennessee

Lessees, Dixie Operating Co. *Chattanooga.* Seats 798. Bonita Theatre.
Peerless Enterprises. *Harriman.*
William Garrison. *Crossville.* Seats 400.

IN FIRST SIX MONTHS OF 1938

Lessees, Reagan Theatres. *Gatlinburg.* Seats 450.
E. S. Pollock and B. A. Johnson. *Hohenwald.* Seats 500. Strand Theatre.
Wilbey-Kincey Service Corp. *Knoxville.* Seats 750. Park Theatre.
The Blue Eagle Theatre Co. *New Tazewell.* Seats 500.
Cumberland Amusement Co. *Pulaski.* Seats 1,000.

WEST NORTH CENTRAL STATES

Iowa

George Norman. *Cherokee.* Seats 650.
Central States Theatres. *Clarion.* Seats 618.
The Tri-States Theatres Corp. *Des Moines.* Seats 750
Dr. Phil Watters. *Des Moines.* Seats 650.
Tri-States Theatre Corp. *Des Moines.* Seats 650.
Joe J. Jacobson. *Dubuque.* Seats 7,000.
Dysart Civic Improvement Co., Inc. *Dysart.* Seats 300.
Ed Morris. *Eagle Grove.* Seats 700. Princess Theatre.
Art Sunde. *Elma.* Elma Theatre. Seats 250.
The Central States Theatre Corp. *Pella.*
George Norman. *Storm Lake.* Seats 700. Empire Theatre.
Gordon-Rector Theatres, Inc. *Hollywood.* Gordon Theatre.
C. H. Mosier. *Los Angeles.*
Fox West Coast Theatres. *Oakland.*
Fox West Coast Theatres. *Oakland.*
Ralph Perkins. *Palms.*
Granville Macpherson and L. A. Schelling. *Portola.*
Fox West Coast Theatres. *Reno.*
Edwards Theatres, Inc. *Rosemead.* Seats 800.
Associated Theatre Enterprises. *Sacramento.*
Tower Theatre & Realty Corp. *Sacramento.* Tower Theatre.
Pacific States Theatres, Inc. *San Clemente.*
Mrs. Helen Sieter. *Selma.*
Harvey Bros. *Sonora.*
Walter G. Preddey. *Willows.*
J. H. Peabody. *Woodlake.*
Associated Theatre Enterprises. *Yuba.*

Oregon

Mrs. Myrtle Buckmiller. *Baker.* Seats 1,000. Tower Theatre.
Ontario Amusement Co. *Ontario.* Seats 500. Ontario.
Art Adamson. *Oswego.* Seats 400.
H. E. Lawton. *Springfield.* Seats 300. Springfield Theatre.

Washington

A. T. Dishman. *Apple Way.*
Jimmy Ewing. *Bonners Ferry.* Seats 600. Ewing Theatre.
Charles Laidlaw. *Dayton.* Seats 750.
A. T. Dishman. *Dishman.* Seats 550. Dishman Theatre.
Mercy's Inland Theatre Corp. *Ellensberg.* Seats 800. Liberty Theatre.
W. T. Campbell. *Seattle.* Seats 1,100.
Dean & Moore. *Tacoma.* Seats 250.
A. R. Trimble. *Toppenish.* Seats 500. Victory Theatre.

Kansas

U. S. War Dept. *Ft. Leavenworth.* Seats 900.
George Welling. *Natoma.* Seats 500.

Missouri

Glen W. Dickinson Circuit. *Kansas City.* Dickinson Theatre.
Glen W. Dickinson Circuit. *Manhattan.* Seats 900. Coed Theatre.
Gratia Dutton. *Brentwood.* Seats 800.
Billy Waers. *Cameron.* Seats 700. Uptown Theatre.
R. W. Corbin. *Desloge.* Seats 525.
J. A. Becker. *Independence.*
Robert Blond. *Kansas City.* Seats 1,000.
Mound City. Seats 500. (Owner not divulged.)
B K & B Theatres, Inc. *New Franklin.* Seats 450.
John C. Shannon. *Portageville.* Seats 500. Maxy Theatre.
Frank Weary. *Richmond.* Ferris Theatre.
Salem. Salem Theatre.
St. Louis Amusement Co. *St. Louis.* Seats 2,000. Florissant Cinema Garden.
Glen W. Dickinson Circuit. *Warrensburg.* Seats 750.

Nebraska

R. R. Booth. *Fremont.* Seats 360. Mainstreet Theatre.
Tri-States Theatre Corp. *Omaha.* Seats 900.
Ralph D. Goldberg. *Omaha.* Seats 1,250. Farnam Theatre.

WEST SOUTH CENTRAL STATES

Arizona

L. F. Long, *Coolidge.*
William Templeton. *Tolleson.*
Dwight E. Harkins. *Tempe.* State Theatre.

Arkansas

L. J. Webster. *DeWitt.*
Malcon Theatres, Inc. *Hot Springs.* Seats 1,500.
W. P. Florence. *Magnolia.* Seats 150.
Roy Morrow. *Malvern.* Seats 750.
B. V. McDougall. *Monticello.* Seats 700.

Louisiana

J. A. Barcelona. *Baton Rouge.*
J. N. Houck. *Gramercy.*
Southern Amusement Co. *LaFayette.* Azalea Theatre. Seats 600.
Joseph Pizzuto. *Lutcher.*
New Opera Theatre Co. *Morgan City.* Seats 900. New Opera House.
A. G. Rickefor and Jack Dicharry. *New Orleans.* Seats 2,000.
The Avenue Theatre Corp. *New Orleans.*

Oklahoma

C. S. Humphries. *Britton.* Ritz Theatre.
Miss Viola Milam. *Chelsea.* Lyric Theatre.
J. L. Polex and Dudley Tucker. *Cleveland.* Roxy Theatre.
A. R. Bender. *Cleveland.* The Tower Theatre.
R. Lewis Barton. *Disney.* Seats 500.
M. R. Parks. *Disney.* Seats 450.
Lessee, Red Slocum. *El Reno.*
Pat McGee. *El Reno.*
L. R. Creason. *Grove.* Seats 300.
Ray Mathis. *Ketchum.*
Griffith Circuit. *Oklahoma City.*
J. Lewis Groves. *Oklahoma City.* Seats 600.
Consolidated Theatres. *Sapulpa.*
Dan Myers. *Tulsa.* Seats 1,250.
Irving W. Tucker. *Wynnewood.* Seats 300.

Texas

Griffith Amusement Co. *Clarkville.* Seats 700.
Lessee, Gail Pettit. *Houston.* Seats 1,500.
J. W. Hall, and Victoria and E. W. Jones. *Lockhart.* Square Theatre.
T. W. Lewis. *Overton.* Overton Theatre.

MOUNTAIN STATES

Neveda

S. E. Hagans and Walter G. Hull. *Carson City.*

New Mexico

Latif and Selma Hyder. *Albuquerque.* Seats 1,000. Lobo Theatre.
Col. Frank Madden. *Albuquerque.* Seats 420. Coronado Theatre.

Utah

Holladay (suburb), *Salt Lake City.* (Owner not divulged.)

Wyoming

Thomas Kierby & Sons. *Worland.* Seats 700. Worland Theatre.

PACIFIC STATES

California

Redwood Theatres, Inc. *Arcadia.*
Enea Bros. *Brentwood.*
L. C. Myers. *Colton.*
George Stamm. *Concord.* Seats 800.
Enea Bros. *Concord.*
G. W. Squire. *Corcoran.*
Frank Panero. *Delano.* Seats 350.
Fox West Coast Theatres. *Fresno.* Seats 1,000.
Associated Theatre Enterprises. *Gridley.* Seats 700. Butte Theatre.

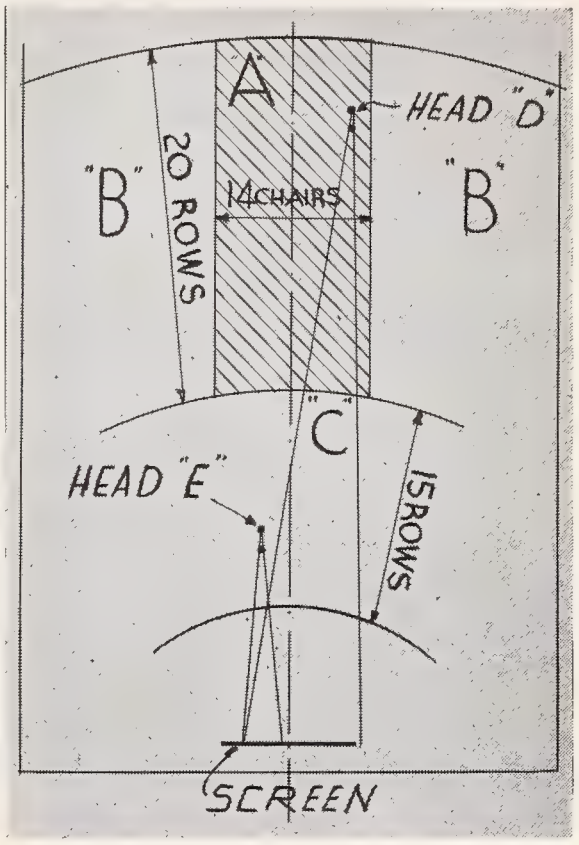
economical to obtain in the construction of the theatre.

"It is more important to achieve first-row vision in viewing a picture than it is in the case of viewing a stage performance, because in the case of a stage performance the viewer has to maintain a clear view of a width on the stage of approximately 3 or 4 feet for rather short periods of duration, whereas in the case of the motion picture, the patron has to maintain a clear view of practically the entire width of the screen at all times.

"This is apparent when you realize that image sizes on the screen are comparatively large and shift with considerable rapidity across the entire width of the screen, the average width of which is about 18 feet. In other words, in the case of the stage performance, a slight and unnoticeable shift of the head will permit a clear view of the limited stage width in use at one time, whereas an uncomfortable amount of head shifting is necessary to view the necessary amount of screen area.

Getting First-Row Vision

Concerning the problem of achieving first-row vision Mr. Schlanger submitted a diagram of a seating area which is reproduced here. In this drawing, he explained, the shaded area "A," when used for seat locations, demands careful study in order to accomplish first-row vision, because an unpracticably excessive floor slope will develop if the general levels of this floor area and the screen level are not properly related.



"This area," he pointed out, "happens to be the most desirable area for seat locations. Areas 'B' to either side of 'A' area produce seating positions which automatically become staggered, thereby eliminating obstruction caused by heads immediately in front and requiring clearance over the head two rows ahead. This advantage of the 'B' areas is ineffective unless a designed staggered system is used in the 'A' area since the floor slope in the 'A' and 'B' areas cannot vary. The 'C' area does not create any sightline clearance difficulties because preceding heads obstruct the view of only comparatively small screen areas, as may be seen by studies of the horizontal sightlines of heads indicated at D and E. The vertical sight lines of these heads develop similarly."

Bringing Motion Pictures in Style to a Little Coal Town

Still Finding Use for the Film Pioneer

One of the most significant aspects of the modernization of the motion picture exhibition plant, which got well underway in about 1934, has been the establishment of attractively designed, competently equipped theatres in more and more small towns.

During the period of circuit development, use of the automobile was also being extended, and many of us thought we saw the end of the small town and obscure neighborhood theatre. Instead, we have seen that very type of playhouse assume a new importance.

The story of Mr. J. E. Isaacs in Cumberland, Ky., told in these pages, is not unlike many another that bears upon that importance. Boiled down to their essentials, all of those stories point to the happy fact that through men of initiative and personal resources, the motion picture still discovers ways of growth.

His patrons are mostly Kentucky miners, yet J. E. Isaacs gave them the up-to-date Novo theatre—and is he glad!

TUCKED BETWEEN great hills that reach off across the Southeastern corner of Kentucky, hills that form one of the nation's chief soft coal fields, Cumberland is just a little coal town. Its people are miners and those who supply them food, clothing, implements and professional services—such as they require. Trade is keyed to miners' wages. But about a year ago J. E. Isaacs decided to scrap the tiny storeroom picture house he had started in 1925 and build himself a modern cinema—strictly as a matter of good business. His new theatre, the Novo, has been operating since the first of the year with such results that he is planning to build modern theatres in other coal towns.



J. E. ISAACS

THE MAN

J. E. Isaacs got into show business in another mining town—Matoaka, in West Virginia. That was in 1915, when he converted a Matoaka store in a picture theatre.

In 1917 the war interrupted this beginning, but soon after being mustered out of the army, he converted a store in Norton, Va. Showbusiness was getting into his blood by now, and enjoying unexpected success, he took over the opposition house in Norton.

Then in 1922 he began to get interested in the talk he heard about the development of coal operations in the Black Mountains of Kentucky, and selling his Norton properties, he crossed over into what was then a wilderness, on mule back (for there were no roads), and coming to the little settlement on the Cumberland river that was Poor Fork before it took the name of the river, he decided to settle down there, at least for a time.

Here, however, he first opened up a dry goods store, which he operated until 1925,



Hard times—coal piled up for lack of orders.



Looking down on Cumberland, Ky., from its enclosing hills, laden with the coal that is practically its main support.



A sawmill to reap a little from mountain timber.



Cumberland turns out for the Novo's opening. Adjoining the new house is the little theatre it has replaced.

when he got the itch to get back into show-business. Again he converted a store into a film theatre, calling it the Cumberland. It wasn't much of a theatre, but it met the needs of the town at that time. That it has been succeeded by a modern theatre, designed by a leading theatre architect, is not so much the result of changes in the town as of changes in the times.

"You can't get small town people into your shows with any kind of theatre anymore," Mr. Issacs commented in describing his operations at this point. "The automobile takes them to the cities, and even the films themselves have given them an idea of better things. In addition, it is bad for everybody in the motion picture business for theatres to be like those that were all right when the movies were only 'the nickel show.' The making of pictures has progressed, and the theatres must be in keeping with that progress, otherwise the motion picture itself loses prestige.

"I have always operated along these lines as much as I could. When sound came in 1928, I put in the most expensive make of equipment. All of the theatres in the other towns in that part of the country, even the larger places, were installing some of those cheap makes that were being put out at that time. Other exhibitors thought I had lost my mind to install such sound equipment in a town like Cumberland, but business from then on was outstanding."



Rear view of the auditorium.

THE THEATRE

The Novo, which is one of a group of three theatres operated by Mr. Issacs in the Kentucky coal country, is the first of his theatres of modern planning. Built at a cost of approximately $32,000, it is of brick, semi-fireproof construction, with a store on each side of the theatre entrance. With the facade receding at the center, the marquee extends back to a point in line



Cumberland's Main Street.



Cumberland's new school.

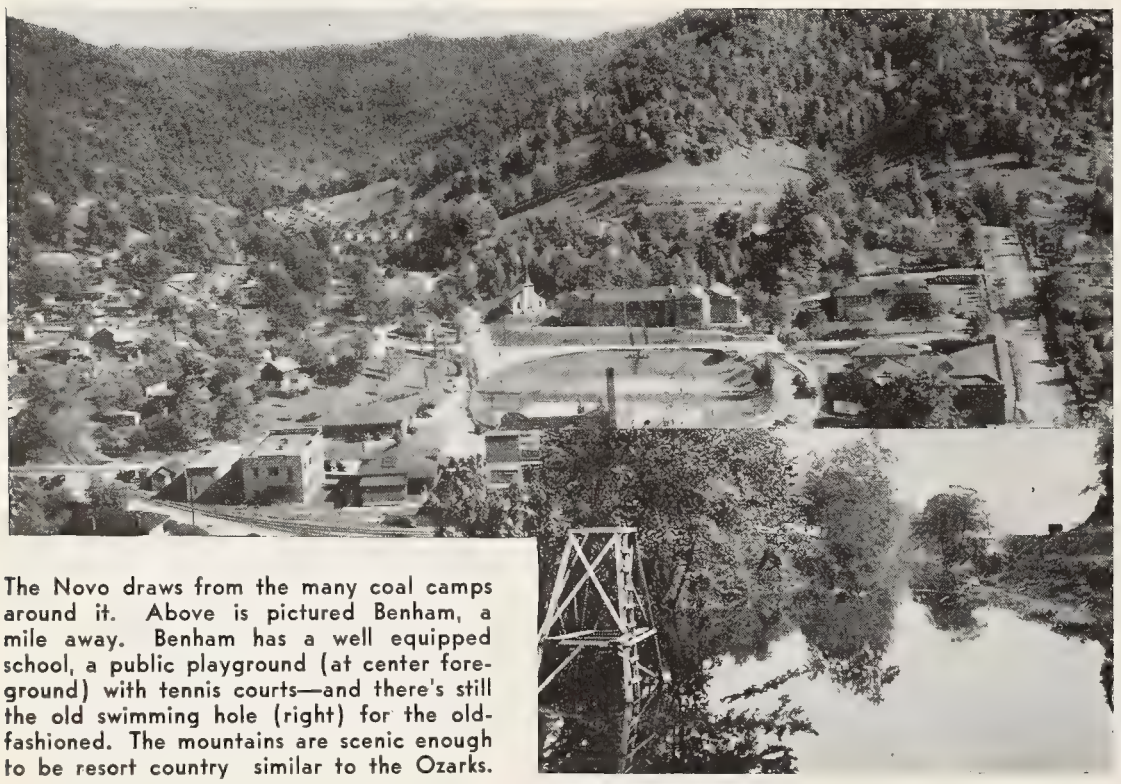


The Trail of the Lonesome Pine.

The marquee is also the vestibule roof. The box office base is of Tarso, which has the appearance of marble. (John Eberson, architect.)

with the entrance doors in a shallow vestibule, forming the ceiling of the latter. Since the Novo has no local competition, marquee attraction boards were dispensed with, and the lamping was reduced to a minimum to keep operating costs as low as possible (*see accompanying photograph*). A lateral name sign on the marquee is in channel letters, with neon lighting, and there is also a vertical name sign of sheet metal in a modern shape, with letters painted behind neon tubing of the same outline.

Entrance is through a small lobby with display frames, and from there directly into a foyer-standee section of the auditorium. This foyer has a standee rail of plaster painted with Flexment, which was used because of the hard surface it imparts to plaster, withstanding treatment of which standee rails are susceptible. A damask curtain surmounts this barrier. Walls and ceiling in this foyer area are also of plaster, painted in warm tints, while doors and millwork is a combination of natural-stained walnut with painted modernistic embellishments in shades of blue and cerise. The carpet here and in the aisles is of a modern pattern in black, blue and orange.



The Novo draws from the many coal camps around it. Above is pictured Benham, a mile away. Benham has a well equipped school, a public playground (at center foreground) with tennis courts—and there's still the old swimming hole (right) for the old-fashioned. The mountains are scenic enough to be resort country similar to the Ozarks.

The auditorium is finished entirely in Neuwood, with decorative sections employing the same material in overlapping curved strips, which are painted with a casein non-bridging paint that does not modify the sound-absorbing qualities of this material. The general color scheme is blue and gray, the shades of which proceed from a dark blue at the proscenium to a light gray at the rear. The stage curtain is of blue and gold plush. The ceiling, also of Neuwood, is painted in the same manner as the walls, with a central motif (which appears in the accompanying photograph as an air-diffuser or light trough) also painted.

The auditorium is lighted entirely from lamps concealed in a trough across the rear of the auditorium, about 12 feet from the floor, wired in five circuits to give varying intensities of light, which is directed upon the ceiling at calculated points for reflection into all of the seating area.

Full forward view of the Novo's auditorium, finished entirely in wood fibre veneer which is colorfully painted. (John Eberson, architect.)

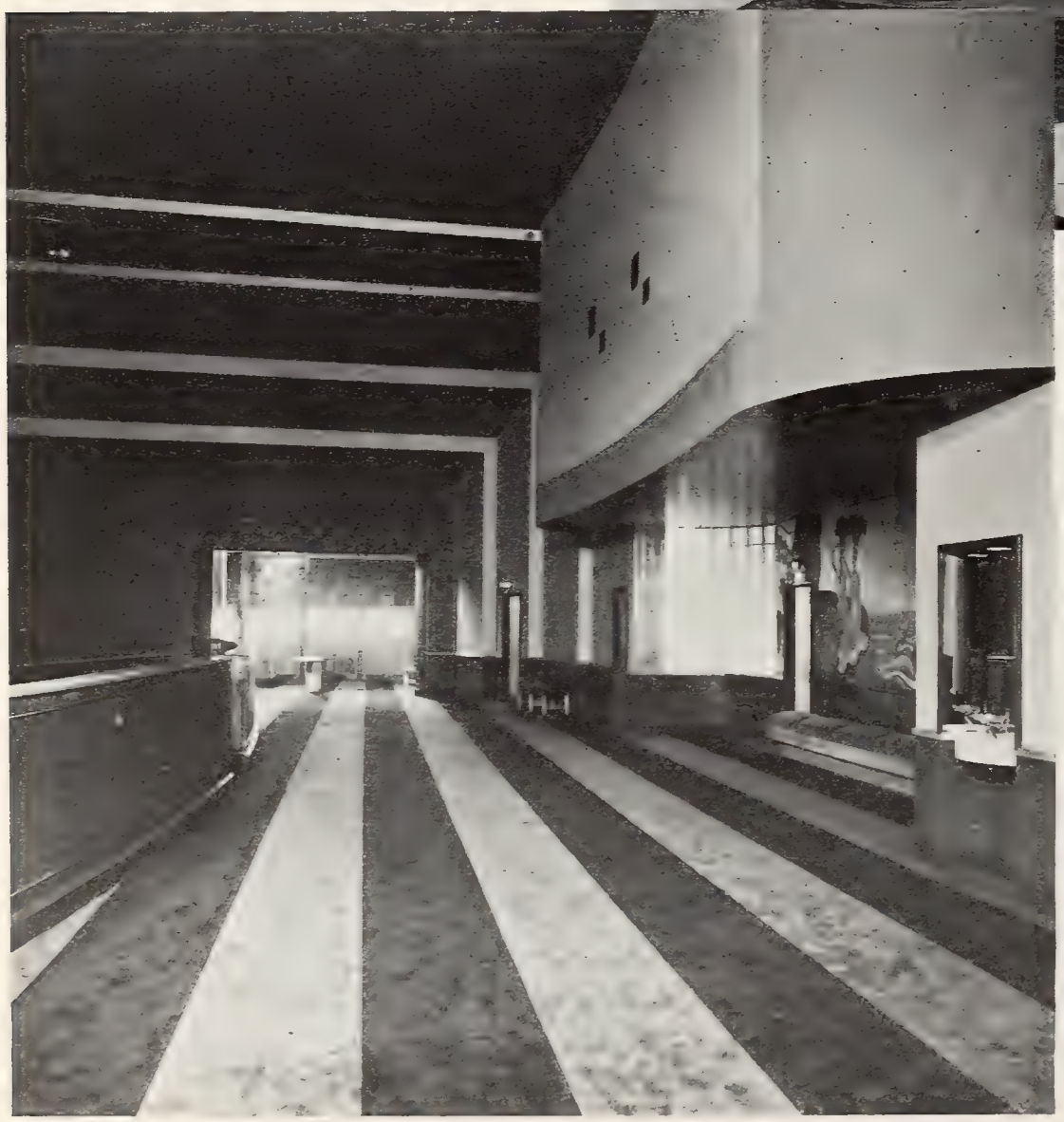


The foyer, across rear of auditorium. Lighting fixtures have louvres for diffusion downward to eliminate interference with the screen light.

Modern Materials in an Original Scheme

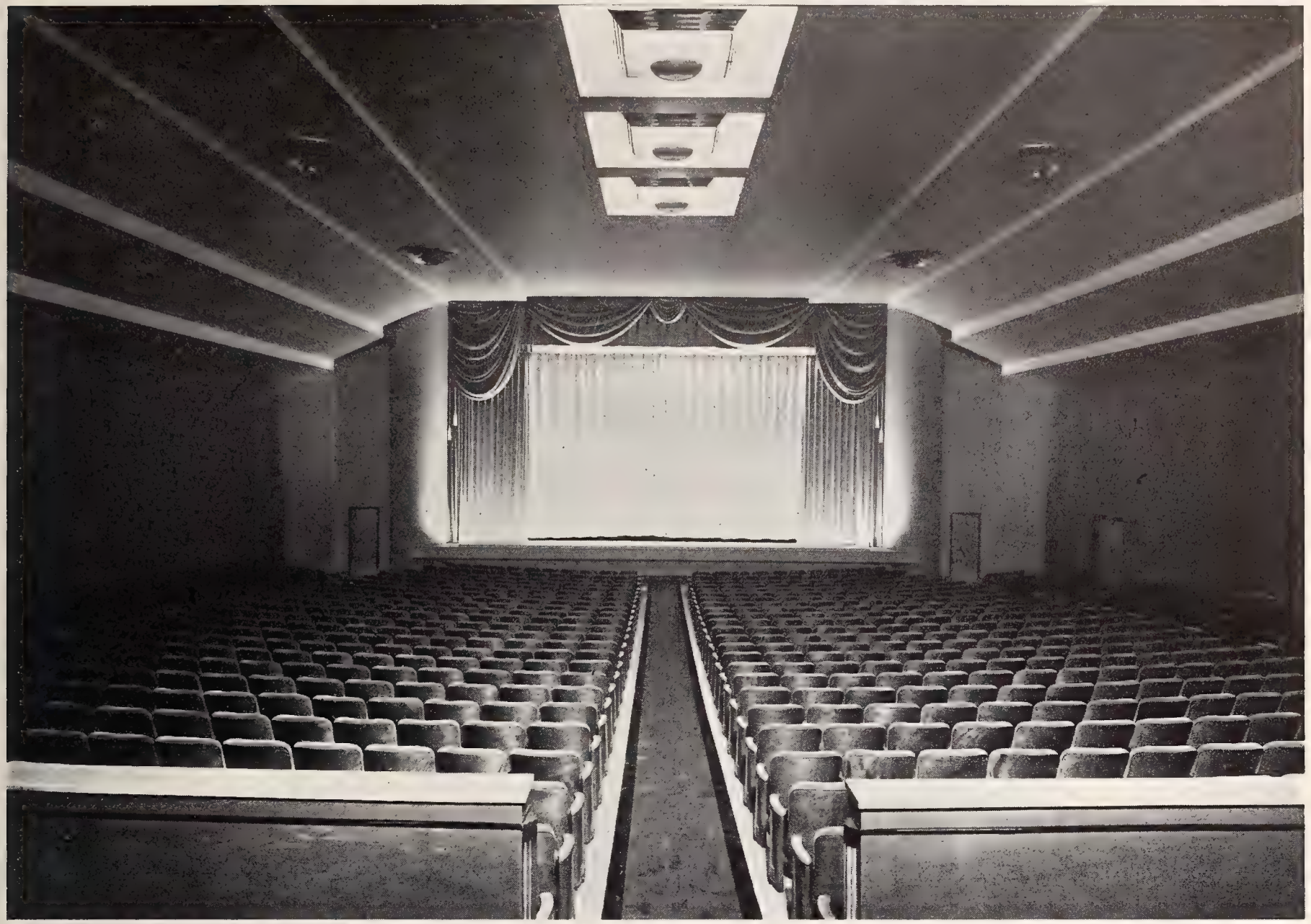
● The Margate theatre is a new theatre recently opened by the Ventnor Realty & Leasing Company in the Margate, N. J., section near Atlantic City, and also not far distant from this operator's Ventnor theatre in Ventnor, N. J., a theatre built 16 years ago but remodeled into an entirely modern theatre about a year ago. The operating organization is headed by George F. Weilland, while P. Mortimer Lewis is secretary and treasurer. The theatre, seating 850 on one floor, is housed in a fireproof building of cement block finished with stucco. It was constructed at a reported cost of $70,000, while equipment is reported to have cost $20,000. The Margate section itself has a population of about 4,000, but the drawing population is estimated to be 30,000.



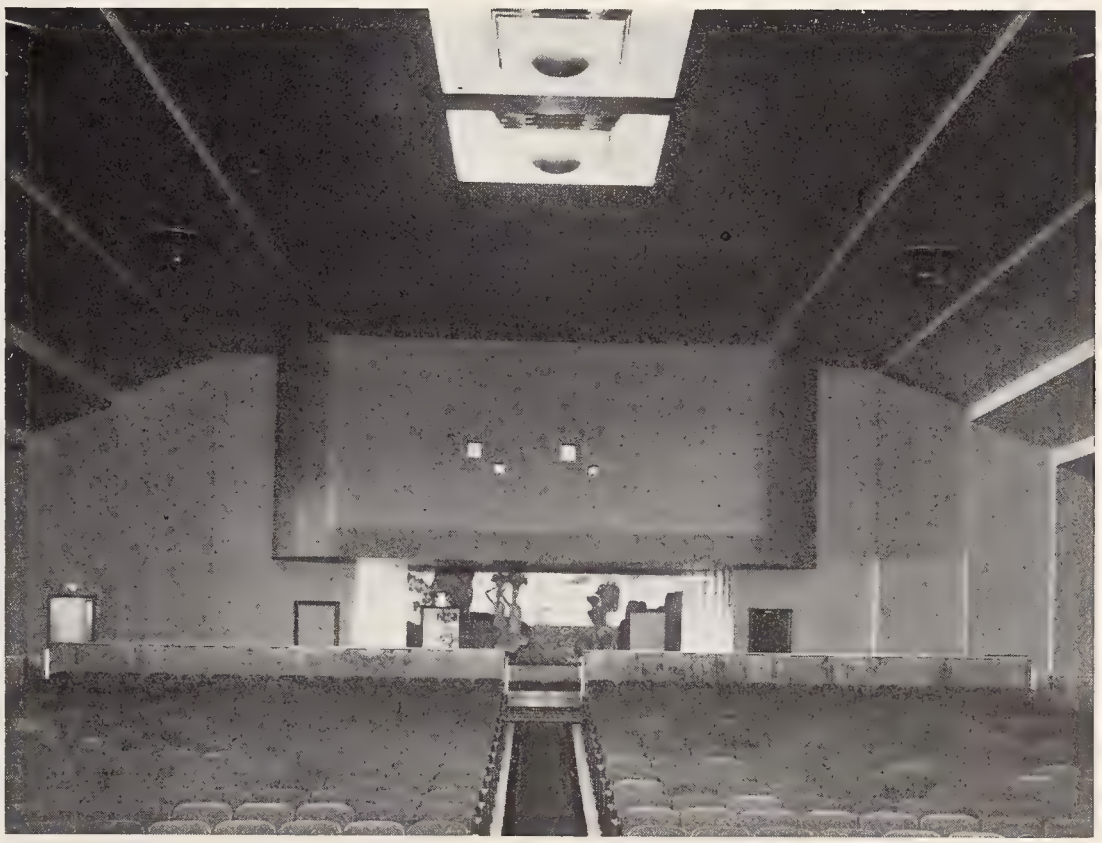


The front of the Margate is finished in plum-colored architectural glass as also are the fronts of commercial area adjoining the entrance. Doors are of birth in natural color. The marquee dominates the low front. The sides are splayed, with each surmounted by a channel letter name sign lighted in neon. The sides of the marquee consist entirely in attraction boards of silhouette letter type, while the soffit is lamped with "Birdseye" reflectors. The box office is located at the the left side of the entrance, above which it is entirely of plated glass, rounded. The floor plan is L-shaped, and entrance is directly into a foyer which leads in a straight line to the rear of the auditorium, which, though separated by doors, appears continuous with it, an effect partly achieved by employing the same style of carpeting in a directional pattern. In the foyer proper (which here may be also called a lobby), the treatment is dominated by rose-gold mirrors from floor to ceiling on each side wall, flanked by glass block pilaster illuminated from behind. Other areas of the foyer walls are covered with dark red rubber, used also on standee rail.

for a Resort Residential Community



The side walls of the Margate auditorium are covered with a mohair fabric carrying a small French modern pattern in gold on an old rose ground. The fabric is laid over rock wool acoustical treatment. The front wall is of plaster, painted to harmonize with the wall coloring. The ceiling is formed in longitudinal steppings at the sides, extending to a flat central panel, from which are suspended the sole sources of auditorium light. These consist in square porcelain reflecting "baffles," below which are steel lamp bowls. The light from the latter is reflected by the porcelain, while concealed above the square plates are other lamps, which reflect light upon the white-painted plaster ceiling. The Margate is air-conditioned by a Carrier system, which introduces air into the auditorium through Anemostat diffusers along the innermost ceiling steppings. Other equipment, and the furnishings, include Simplex projectors, Peerless Magnarc projection lamps, Hertner motor-generators, Simplex sound system, Ward-Leonard dimmers, Vallen curtain control, American auditorium chairs, Cochrane carpeting and Wagner attraction boards.



. about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

BEN MURPHY, manager of the Booth theatre in Knoxville, Tenn., for the last year and a half, died recently. He was 26 years old.

BROOK HALSEY, formerly assistant manager of the Paramount in Oakland, Calif., has been named manager of the Fox West Coast Strand theatre at Vallejo, Calif.

A. P. PETTIT, owner of the Iowa in Wintersett, has contracted with the Boy Hansen Metal Products Company of Davenport, for the erection of a new marquee.

The Royal, a Commonwealth house in Trenton, Mo., is being re-equipped and refurnishing, following a fire.

FAY GARDNER has taken over the Star theatre in Curtis, Neb., from the Star Enterprises.

The International Seat Corporation of Union City, Ind., has moved its New England sales office to 43 Church Street, Boston. J. E. O'BRIEN is district manager.

WILLIAM A. HOFFBERG, consulting engineer associated with BEN SCHLANGER, New York theatre architect, has gone to England to study the use of welded steel balcony construction in the Majestic theatre in London. The study, Mr. Hoffberg says, is prompted by the legalization by the new New York City building code, of welding for steel structures. The advantages pointed out are greater flexibility in design and savings in the cost of steel framing which may amount to as much as 20 per cent.

O. W. MCCUTCHEON plans to remodel his 500-seat Malone theatre at Sikeston, Mo.

L. E. SCHNEIDER, district manager of Interstate Theatres, has announced that an improvement program is now under way for the Capitol at Brownsville, Texas. An air-conditioning system will be installed and the sound equipment will be replaced with latest type RCA photophone system. A new marquee will be built, the face of the theatre refinished, and the interior rearranged.

Great States Theatre plans complete renovation of the 1,120-seat Grand in Alton, Ill.

WILLIAM BERNES has taken over the operation of the Esseness in Rushville, Neb., from JOHN C. GATES. The house has been renamed the Plains.

K. H. GASTON has purchased the Mayflower in Florence, Kans., from MAX DAVISSON.

ANDY SASO, formerly associated with the Hamrich Theatrical Enterprises in Seattle, Wash., has been made manager of the Padre theatre at San Jose, Calif. Mr. Saso succeeds WILLIAM BROWN, who has been transferred to the managership of the Mission in the same locality.

JOHN EBERSON, New York theatre architect, has removed to larger quarters in the Bond Building on Broadway, taking the entire ninth floor, necessitated by increase in both new theatre construction jobs and remodeling, for independent operators as well as circuits, with architectural treatment in all cases following the Eberson "modern luxury" idea of styling.

■ ■ ■

MARION PARKINSON, owner of the Iowa theatre in Jefferson, Iowa, has remodeled the house and also installed an air-conditioning system.

RICHARD MARSHALL has resigned as manager of the Fox Oakland at Oakland, Calif., and has been succeeded by RALPH ALLEN, formerly of San Jose.

FRANK MURPHY has been appointed manager of Loew's State in Syracuse, N. Y., succeeding EDWARD MCBRIDE, who has been transferred to the Loew's State in Providence, R. I. Mr. Murphy comes to his present post from Wilmington, Del., and at one time was a Loew's assistant manager in Boston. Another Murphy, Walter, is assistant manager of the Syracuse house.



Warner Brothers signs 20-year lease on the first theatre to be constructed in Wilmington, Del., for many years. Shown are Joseph Bernhard (left), general manager of Stanley-Warner Theatres, and William F. Carvell, Sr., president of the Old Time Petroleum Company, the owners, as they completed the deal. The theatre will seat about 2,000 and the estimated construction cost is $660,000.

GEORGE H. KILLIE has opened the Lehigh theatre in the Community Hall at Lehigh, Iowa.

The Fort theatre at Fort Atkinson, Wis., is to be remodeled. Plans call for the installation of new seats, an entirely new front and marquee, the renovation of rest rooms, general redecoration and the furnishing of new carpet. A new lighting system and projection equipment are also to be added.

HERBERT ROSENER, owner and operator of the Clay theatre in San Francisco, plans to remodel his recently purchased Nob Hill theatre in Portland, Ore.

H. S. STATLER has bought the Avalon in Venango, Neb., from RODNEY DAVIS.

R. O. ROBINSON is refurnishing and redecorating his Grant City theatre in Grant City, Mo.

Following extensive remodeling work, including the installation of new seats and new projection equipment, the Plaza theatre in San Francisco, Calif., has been opened by the Blumenfeld Theatre circuit under the new name of Vogue.

R. E. FULLER is operating the Balsalm Hotel theatre in Dixville Notch, N. H., for the summer months.

LIONEL LANGLOIS, owner and manager of the Alamo at New Roads, La., has erected a new theatre at Woodville, Miss., called the Fern. The house seats 450 and is of brick construction. A. M. RANDALL, son-in-law of Mr. Langlois, has been named manager.

G. W. SUMMERS has purchased new Motiograph projectors, and a Mirrophonic sound system for his Royal theatre at Unionville, Mo.

VAN NESE PHILIP, in charge of RCA Photophone's export activities, is making an extended tour of the company's licenses and distributors in Europe and South Africa. Mr. Philip is expected back in this country in September.

The Golden Gate Amusement Company has been incorporated at San Francisco, Calif., with a capital stock of $50,000, by



● ***To the left,*** a new design in the Heywood O.C. 980 series of Streamline Theatre Chairs. Note the protective Streamline edge around the back . . . the new turned front bottom board . . . and the swanky new aisle standard available in many modern color combinations.



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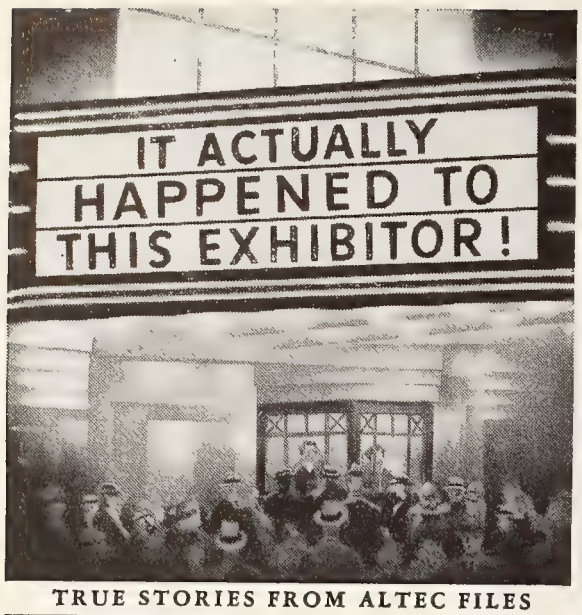
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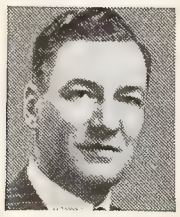
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T. W. (TED) LEWIS, owner and operator of three theatres in Texas, has opened a new house at Overton, Texas, named the Overton.

GORDON BASTIN has taken over the Bird City theatre in Bird City, Kans., from MRS. HAZEL SULLIVAN.

DAVID RICHARDS, formerly in charge of the State theatre, Oakland, Calif., has been made manager of the Orpheum in that city.

G. F. BLACK has resigned from the managership of the Regal in Franklin, N. H. JAMES MCALLISTER, formerly assistant manager of the RKO Memorial, Boston, succeeds him. The house is operated by the Sam Kurson circuit.

CARL NIESSE, who for 30 years has been engaged in the theatre business in Indianapolis, Ind., has opened his latest house, the Vogue, in that city.

The 430-seat Hollywood in Albion, Ill., has been opened, with LELAND BUNTING as manager.

ANTONIO BOU has been granted a license to operate a motion picture house at McFarland, Calif., important oil center.

ROY MARTIN of Columbus, Ga., has added the Martin in Opelika, Ala., as the newest addition to his circuit of 52 motion picture theatres. The new theatre seats 1,600.

H. E. DELEON, T. OAKS and LOREN MARRIOTT plan to build a theatre at Centerville, Calif., at a cost of about $40,000.

■ ■ ■

A. J. SIMMONS has purchased new syncrofilm equipment for his Plaza, Greenfield, Mo.

DAN JOHNSTON has leased the Ritz theatre at Escondido, Calif., from JOHN JOHNSTON, JR.

A complete redecorating job has been done on the Chakeres-Murphy theatre, Wilmington-Ohio, at an approximate cost of $1,500. The theatre was erected 20 years ago by the late Charles Webb Murphy, once owner of the Chicago Cubs, who spent his childhood in Wilmington.

HERMAN WEINGARTEN, president of the W. G. Operating Company, expects to have the new $100,000 theatre his organization is erecting in Miami Beach, Fla., ready for the coming 1938-39 winter season. Paul Greenbaum of New York City, who has been associated with Mr. Weingarten for the past 20 years in the building of theatres in New York and Long Island districts, will supervise construction work. The architect is Robert Collins of Miami.

ISAAC B. HIME, projectionist at the Paramount theatre in Nashville, Tenn., died shortly at the age of 41. Mr. Hime, who saw service in the World War, was detailed for special duty at the Peace Conference. He is survived by his widow and two children.

ALBERT FERNANDEZ has opened a theatre at Pacific Beach, Wash.

W. J. EDWARDS has taken over the interests of Principal Theatres, Inc., in the Azusa theatre in Azusa, Calif.

■ ■ ■

J. GRAHAM BROWN, owner of the Brown theatre in Louisville, Ky., has closed the house for redecoration.

CHARLES M. MACDONALD has purchased a two-story brick structure in York, Pa., with the purpose of converting it into a motion picture theatre to accommodate 500.

DEWEY MICHAELS has announced that the theatre he is building in Buffalo, N. Y., to be called the Mercury, will be opened around the middle of August. The new house will have a capacity of 300.

The interests of J. H. PEABODY in the Lake theatre, Woodlake, Calif., have been taken over by M. E. GLASCOCK.

Ownership of the Mission theatre, San Jose, Calif., has been acquired by ROBERT O. GROVER, JR., from H. R. HENDERSON.

MORRIS HADELMAN has reopened the 500-seat Shelton at Shelton, Conn., upon the completion of redecoration, done under the supervision of SAMUEL GRAND.

J. J. FERRETTI, vice president of the U. S. Air Conditioning International Corporation, recently sailed for Egypt to open a branch office at Cairo. Mr. Ferretti will also spend several months traveling in Europe.

FRED NAIFY and J. OSCAR GOLDSTEIN plan to erect a theatre to cost $60,000 and to seat 1,000, at Boomtown, Calif., near the location of Shasta Dam.

The Little theatre in Newark, N. J., specializing in the showing of foreign films, has been closed for renovation. New ventilation system and lighting equipment are to be installed. SIDNEY FRANKLIN, house ager, plans to reopen the theatre Sept. 8.

The recently remodeled Bridge theatre in St. Louis, has been reopened by the Kaimann circuit.

W. J. STURGESS has purchased the Real theatre in Roy, N. M., from H. H. BUTLER.

EQUIPMENT and OPERATION

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[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

How to Plan Your Lighting Scheme
2. COMBINED SYSTEMS FOR THE AUDITORIUM

• The second of a group of articles presenting specific illumination schemes, continuing in this discussion consideration of the type of theatre which was dealt with in the first article

By FRANCIS M. FALGE

IN A PREVIOUS issue [May 28, 1938] the problem of lighting the parts of a theatre interior other than auditoriums was discussed. In this article a discussion of the lighting of the auditorium of the same general type of theatre of modern architecture and seating about 1,100 is presented.

In the average theatre, and the one discussed may be regarded as a typical example, auditorium lighting is often neglected; in many cases it is imperfectly planned and therefore does not create the most comfortable and otherwise most suitable environment. The theatre auditorium is the part of the theatre in which the patron spends most of his time and it therefore offers an excellent opportunity to impress him so that he will look forward to coming back. In this respect, good auditorium lighting, by helping to create a restful atmosphere, can iron out the box-office depressions created by a poor picture now and then. Good auditorium lighting saves money, too, in insurance and other services. Specifically, efficient and effective auditorium lighting does this for the theatre:

1. *Creates a desirable atmosphere.*
2. Provides safety, thus decreasing insurance costs.
3. Simplifies maintenance and encourages cleanliness.
4. Discourages undue familiarity (important from the feminine point of view).
5. Enhances the presentation.
6. Encourages the feeling of warmth or coolness.
7. Minimizes confusion (and saves time) in finding seats.
8. Minimizes the need for usher service.

Adequate illumination encompasses the following:

1. Enough light.
2. Freedom from annoying glare.
3. Good color selection.
4. Good control.

In the previous article it was determined from the "Wattage Estimating Chart for Theatre Illumination" which accompanied it that the following auditorium lighting levels were desirable for this 1,100-seat house:

Auditorium, intermission—5 foot-candles.

Auditorium, during pictures—0.1 to 0.2 foot-candle.

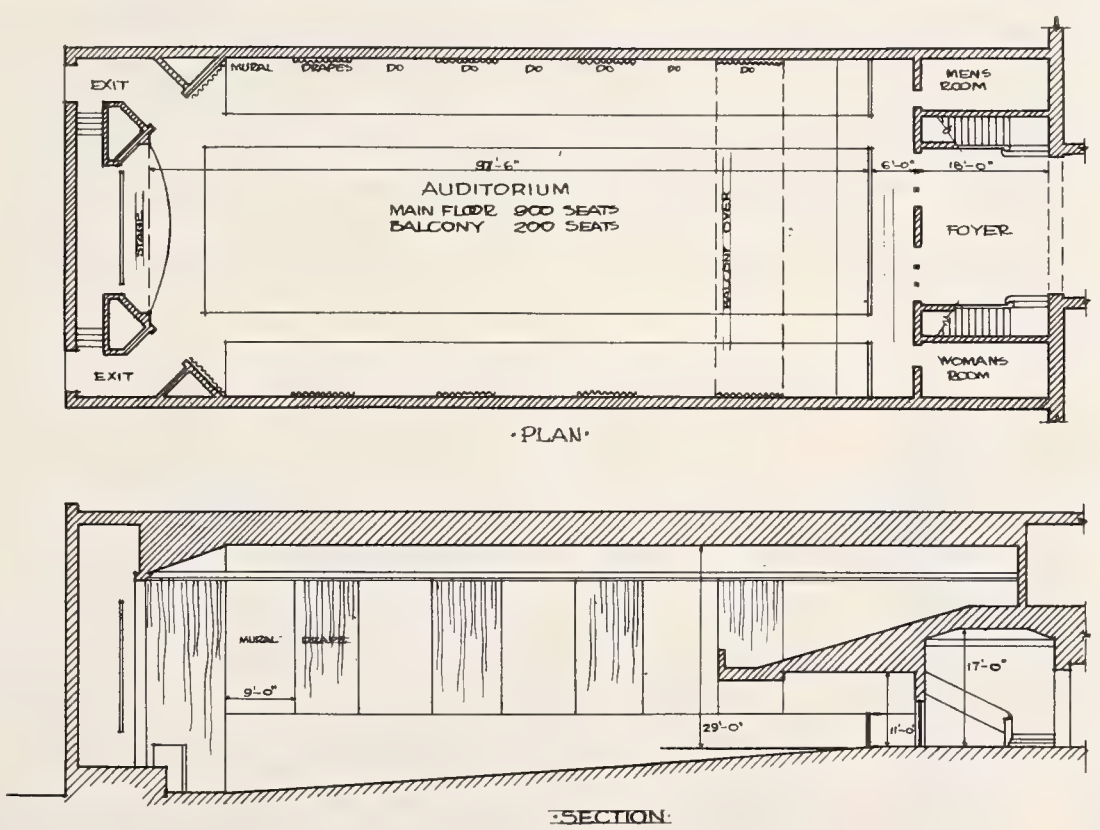
First, it is necessary to decide on the type of illumination to be used, both from the standpoint of architectural and decorative effect, and from the standpoint of the system involved. When this has been done, it is an easy matter to decide upon the amount of illumination needed.

The usual types of auditorium lighting have two distinct disadvantages:

1. Considerable volume of diffuse light that is injurious to picture contrasts.
2. Where a single system of lighting serves for both utility and decoration, the latter is usually achieved at a sacrifice of comfort.

Such characteristics make for inefficient lighting because of the necessity of building up the volume of colored light to "seeing" levels, yet rarely is enough light provided because of economic limitations.

The most satisfactory solution is to provide two separate systems, one for utility with resultant easy seeing, and the other



AUDITORIUM IN PLAN AND SECTION: See text.



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for decoration alone. The former can then make efficient use of light of a white or light tint to favor complexions, readily distributed so as to be free from glare, and without destroying screen contrasts. Thus the supplementary decorative lighting system can perform its function by making more effective and economical use of color.

Determining Specific Wattages

A simple, practical solution to the problem of providing light for *seeing* is to use "downlighting." Such light is produced by equipments located in the ceiling which direct the light strongly to the seating area without reflection from ceiling, or sidewalls, and without interference with the screen. Now in this auditorium under discussion let us use downlighting, supplemented by other lighting for decorative purposes, half of the illumination by downlighting, and half by indirect lighting. From the wattage estimating chart referred to above, it is easy to determine the required watts per square foot.

The auditorium is 97.5′x48′, or 4,680 square feet. From the chart, 2 to 3 watts per square foot are needed for 5 foot-candles of downlighting and bearing in mind that our theatre is located where the air is generally pretty clean, 1 watt per square foot is selected to provide 2.5 foot-candles, making a total of 4,680 watts of downlighting. For indirect lighting, 4 to 8 watts per square foot are needed for 5 foot-candles. Two watts per square foot are accordingly selected to produce the other 2.5 foot-candles, or a total of 9,360 watts.

Selection of Downlighting System

THERE IS a wide variety of types of downlights to consider, as indicated in Figure 1. Appearance, efficiency and freedom from glare are the deciding factors. In this case, let us say, it is desired to keep the ceiling as clean-appearing and smooth as possible, and for that reason a system which projects light through as small a hole as possible is preferred. Such equipment is illustrated in *Figure* 1, as indicated in the caption.

An eliptical reflector combination, such as those shown in the two drawings at bottom of Figure 1 (and as discussed in the article on downlighting in the May 28th issue, by Victor G. Anderson of the Rambusch Decorating Company) provides illumination most efficiently. The lens system at middle left uses a somewhat smaller hole, though it is somewhat less efficient. Because of the smaller hole, the latter system is selected, and the equipment is directed at an angle of approximately 20° to the front of the auditorium so that the light will be cut off close to the vertical. In this manner the small amount of brightness at the opening is practically eliminated.

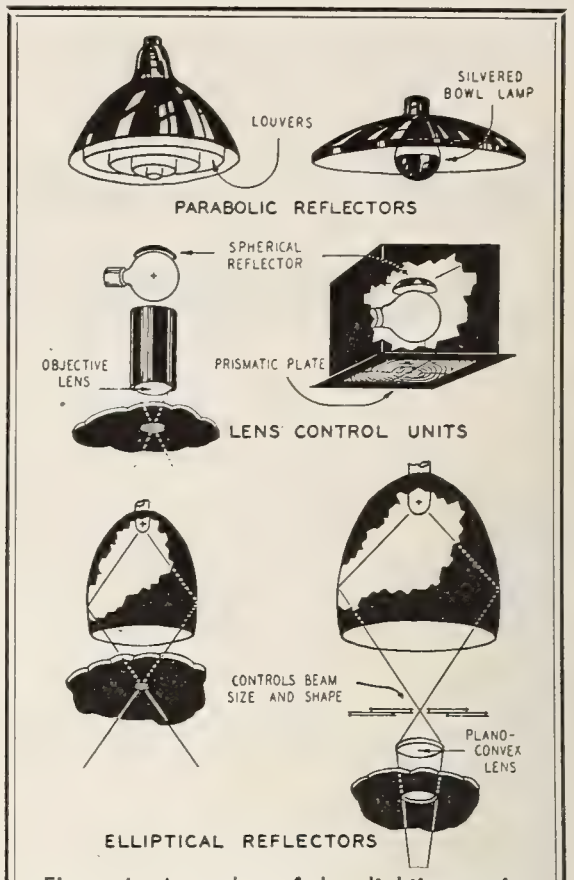


Figure 1. A number of downlighting equipments available for controlling and directing light with a minimum of stray light.

The equipments should be placed over the aisles because they require the most illumination. The units should be located on approximately 16-inch centers, and 12 are required. To use 4,680 watts, 400-watt lamps are necessary.

Supplementary Indirect Lighting Provisions

TO MAKE a system of downlighting completely comfortable, some additional lighting is needed to relieve contrasts. This lighting is also useful for decorative purposes, especially during intermissions and "breaks" in the show. It was previously determined that 2.5 foot-candles were desirable, and 9,360 watts would be necessary to produce it.

The architectural treatment, let us suppose, includes the use of murals on the side walls, separated by velour drapes, and it is desired to light these murals and thus utilize them as a secondary light source. Four potential methods of lighting are indicated in *Figure* 3. The advantages and disadvantages of each are stated below to

The "Wattage Estimating Chart for Theatre Illumination," referred to in this article, and published in the May 28th issue of BETTER THEATRES, *will be found useful in connection with many lighting problems. Therefore* BETTER THEATRES *will be glad to supply the chart in a permanent form, free of charge, if enough requests are received. Such requests should be addressed to* BETTER THEATRES, *Editorial Department, Rockefeller Center, New York, and be accompanied by a three-cent stamp.*—THE EDITOR.

determine the best method to use in this particular case.

A. Floodlighting from top or bottom

Because of the height of the murals, it would not be practical to get the floodlights far enough out (at least one-fourth

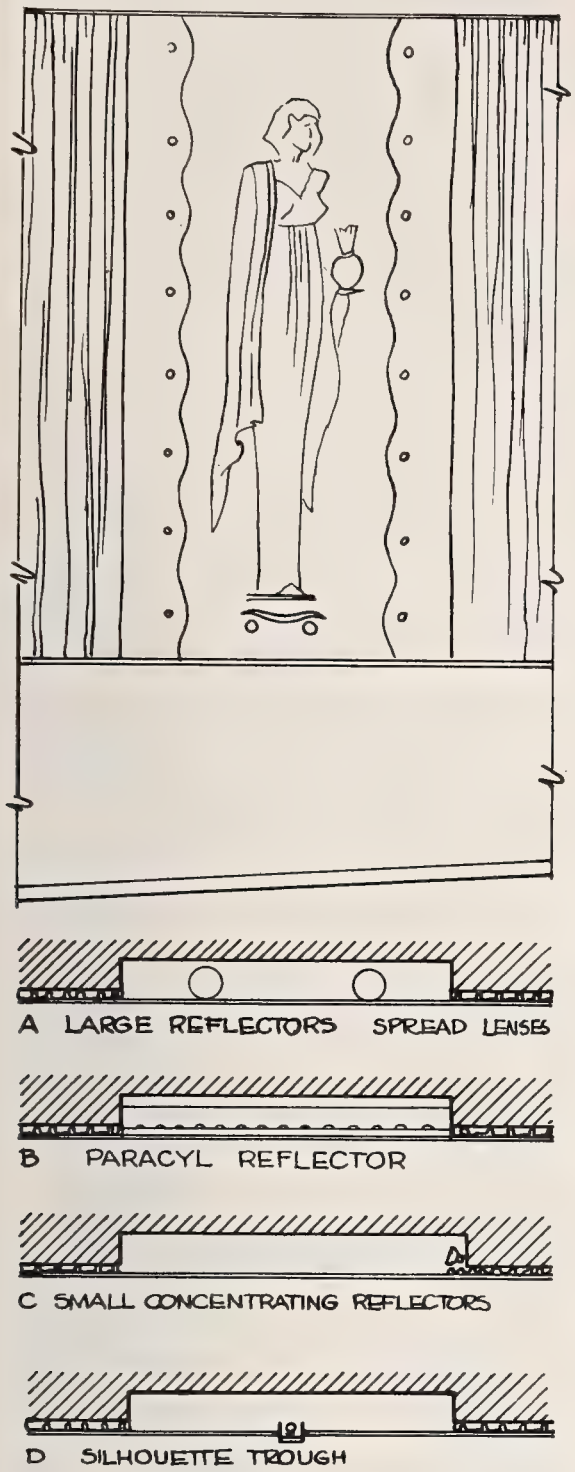


Figure 2. Mural lighting methods. See text.

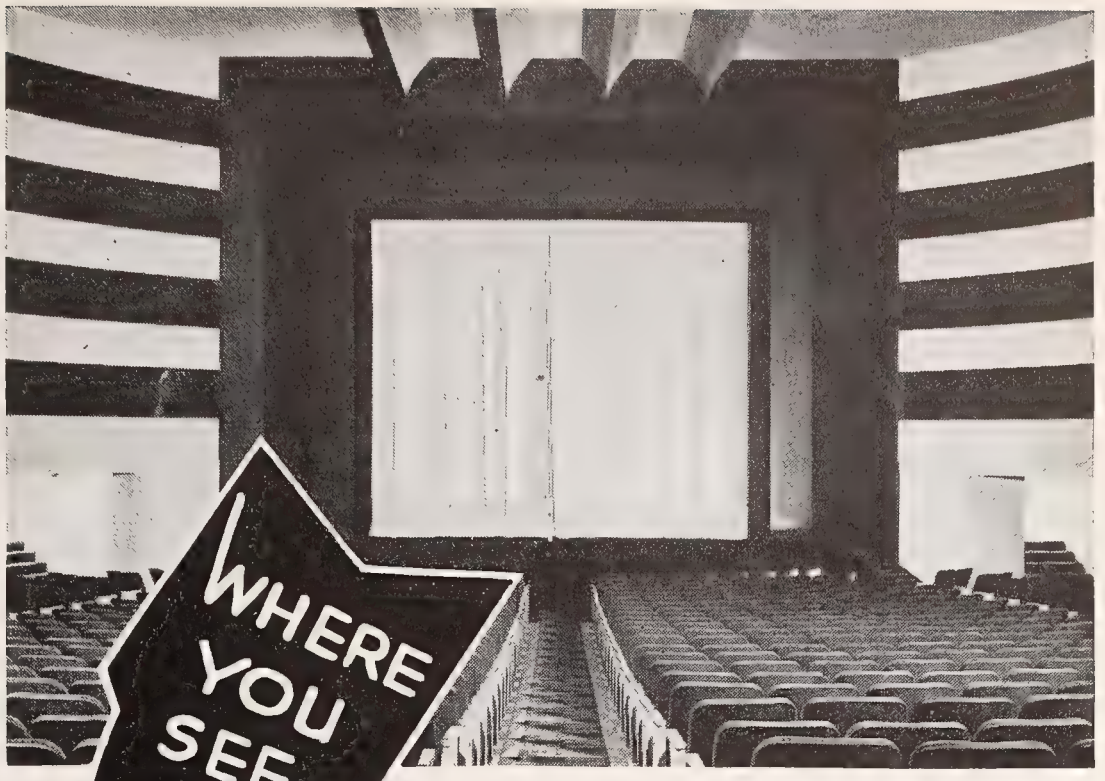
of mural height) to get good coverage. If the floodlight were placed at the top, spilled light would cause glare. If the floodlight were placed at the bottom, patrons in the balcony would look into it. This method is rejected.

B. Striplighting from top or bottom

Much of the reasoning in *A* applies to striplighting from top or bottom, though the distribution of light would be somewhat better. However, this method is also rejected.

C. Directional lighting from side

Because the murals are narrower than they are high, the reflectors need not be placed out so far from the mural surfaces.



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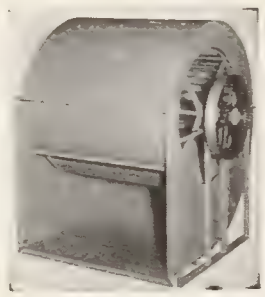


Peter M. Hulsken

is always available from Better Theatres as part of its personal service to readers. This division is conducted with the regular counsel of Peter M. Hulsken, architect, who long has specialized in theatre design. All questions, which should concern specific problems (working drawings and comparable services cannot be supplied) should be addressed to:

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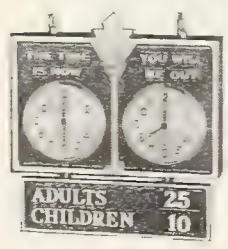
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By setting the drapes out from the surface a foot, reflectors may be easily concealed so as to light a surface approximately 4 feet wide. A continuous parabolic cylindrical trough, or concentrating reflectors, will provide even coverage along one side of the mural. Because the reflectors are concealed, no one is annoyed by looking into them. The individual reflector type has the advantage of providing color with colored glass roundels instead of colored lamps. Several color circuits can easily be provided. This method deserves consideration, though the murals, which are, say, 9 feet wide, would not be uniformly lighted.

D. Indirect lighting with silhouette strips

A somewhat more unusual effect can be obtained by the use of light troughs projecting out from the mural surface and supported by pins. When lighted, the troughs appear in contrasting silhouette with the mural background. By this method, greater coverage of the mural is obtained and a symmetrical fading off effect achieved. It is especially pleasing if the silhouette strip is worked into the mural so as to be a part of it. Two or three color circuits for varying illumination levels can readily be provided.

Method D is selected because it is somewhat more unusual than *Method C* and because the fading-off effect is symmetrical and therefore not objectionable. Dividing the number of murals, eight, into the required wattage indicates the need for approximately 1,000 watts per mural. By utilizing two circuits with like colors on 12-inch centers, eighteen outlets will be provided per circuit. By lamping one with 40-watt lamps of a light tint, 720 of the required watts will be provided. The other circuit may be wired for 25 watts so that lamps of 10- to 25-watt size can be used and in any color to meet the requirements of proper lighting during the performance.

Lighting Beneath the Balcony

A simple method of lighting is desired beneath the balcony, but it must be comfortable and glare-free. It is therefore decided to utilize indirect wall pockets placed at the rear wall, directing their light up to the underside of the balcony. Four pockets are needed. Each should be provided with two lighting circuits; one circuit with a 100-watt lamp for performance lighting, and the other permitting the use of two lamps to carry up to 200 watts. To relieve the brightness of the wall and to improve efficiency, a mirror is fitted at the wall above the pocket so as to redirect the light upward to the balcony ceiling.

With this excellent system of lighting the need for aisle lights is debatable. As they do help to define the aisle ways and because they are useful for emergency lighting, it is decided to use them, placing the units on every other seat standard on alternate sides of the aisle.

The analysis just given is for a complete lighting service. Because the system is relatively efficient in the utilization of light, the wattage is not excessive. It is true that local conditions play an important part in planning a theatre of this kind, just as it influences the selection of marble or less expensive brick or tile; however, given a practical method of providing for better lighting, a compromise can be easily and more sensibly made if it is found necessary.

[*The author, Francis M. Falge, is well known in theatre circles as well as in the field of illumination engineering and has frequently contributed to* BETTER THEATRES *on theatre lighting. He is a specialist in theatre lighting problems and design on the staff of the Nela Park engineering department of the General Electric Company.*—THE EDITOR.]

PRODUCTS FOR THEATRES

Reporting New Developments in Equipment and Its Use

Test Reel for Both Sound and Picture

A TEST REEL for both sound and image has been placed on the market by the S. O. S. Cinema Supply Corporation of New York. Developed by George G. Popovici, a member of the Society of Motion Picture Engineers and formerly associated with Erpi and Paramount, the film provides material for testing the projection and sound equipment on a single strip of 450 feet.

The sound test material consists in recordings of both male and female voices, piano and orchestra music, fixed frequent footage for focusing the optical system, and other fixed frequencies at a constant level for determining reproducer characteristics, frequency range, presence of flutter, making track adjustments, etc. The sound was recorded on Mirrophonic equipment.

The music and voice recordings extends upward to over 9,000 cycles, the constant-amplitude frequencies being in step from 50 to 8,000 cycles per second.

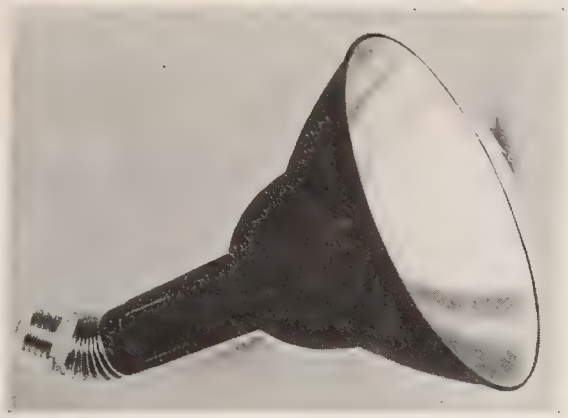
For testing image projection conditions, the reel provides (printed alongside the sound track) classified targets for the apprehension of travel ghost, marginal and radial lens aberrations, image definition, film jump, weave and lateral waver.

Also available is a 16-mm. reduction of the standard 35-mm. test reel.

New Adjustable Display Reflector

AN ADJUSTABLE reflector for incandescent lamps, with swivel arrangement at the socket, has been devel-

oped by Climax Reflector, Inc., of Canton, Ohio. Measuring 10½ x 7⅛ inches, it is designed for general indoor display purposes, and location at such points as the



inner edge of the marquee to direct light on attraction announcements across the entrance.

The reflector accommodates standard 150-watt lamps, and the candlepower given is 3,800, producing 78 foot-candles at a distance of 7 feet. The screw base is standard, and the swivel permits turning the reflector, with the lamp, at a maximum angle of 85°.

Ultra-Violet Lamp For Effect Lighting

A HIGH-INTENSITY mercury vapor lamp, designed so as to permit almost complete emission of the ultra-violet radiation, has been announced by General Electric and Westinghouse. It is intended for use in various kinds of effect lighting.



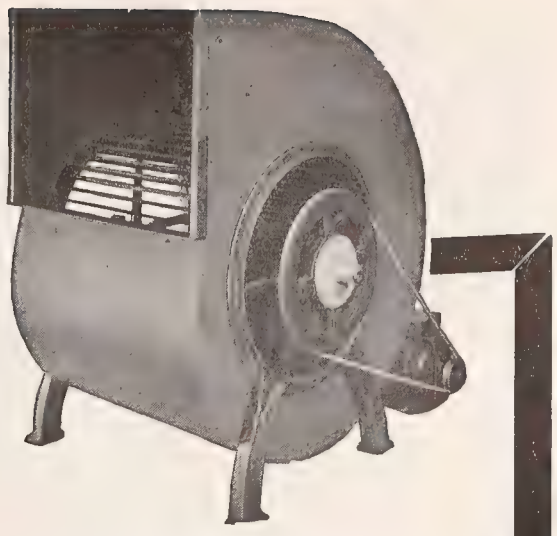
The lamp has an outer bulb which acts as a filter, shutting out nearly all the visible light, but passing the ultra-violet "with little diminution," the announcement says. A faint purple glow visible when the lamp is burning, is not regarded as of sufficient intensity to interfere in the creation of fluorescent effects achieved by directing the rays of the lamp upon fluorescent materials.

The lamp has the same electrical characteristics as a 100-watt high-intensity mercury vapor lamp used for illumination, and is used with the same type of transformer. It has a designated life of 1,000 hours.

To Reduce Noise

A NEW type valve designed to reduce noise in the operation of air-conditioning mechanical equipment has been developed by engineers of the Carrier Corporation. It has what the engineers call a "vapor cushion," which is essentially the effect achieved by the valve cover—as gas escapes at the first opening of the valve, a "cushion" is created, absorbing the sound.

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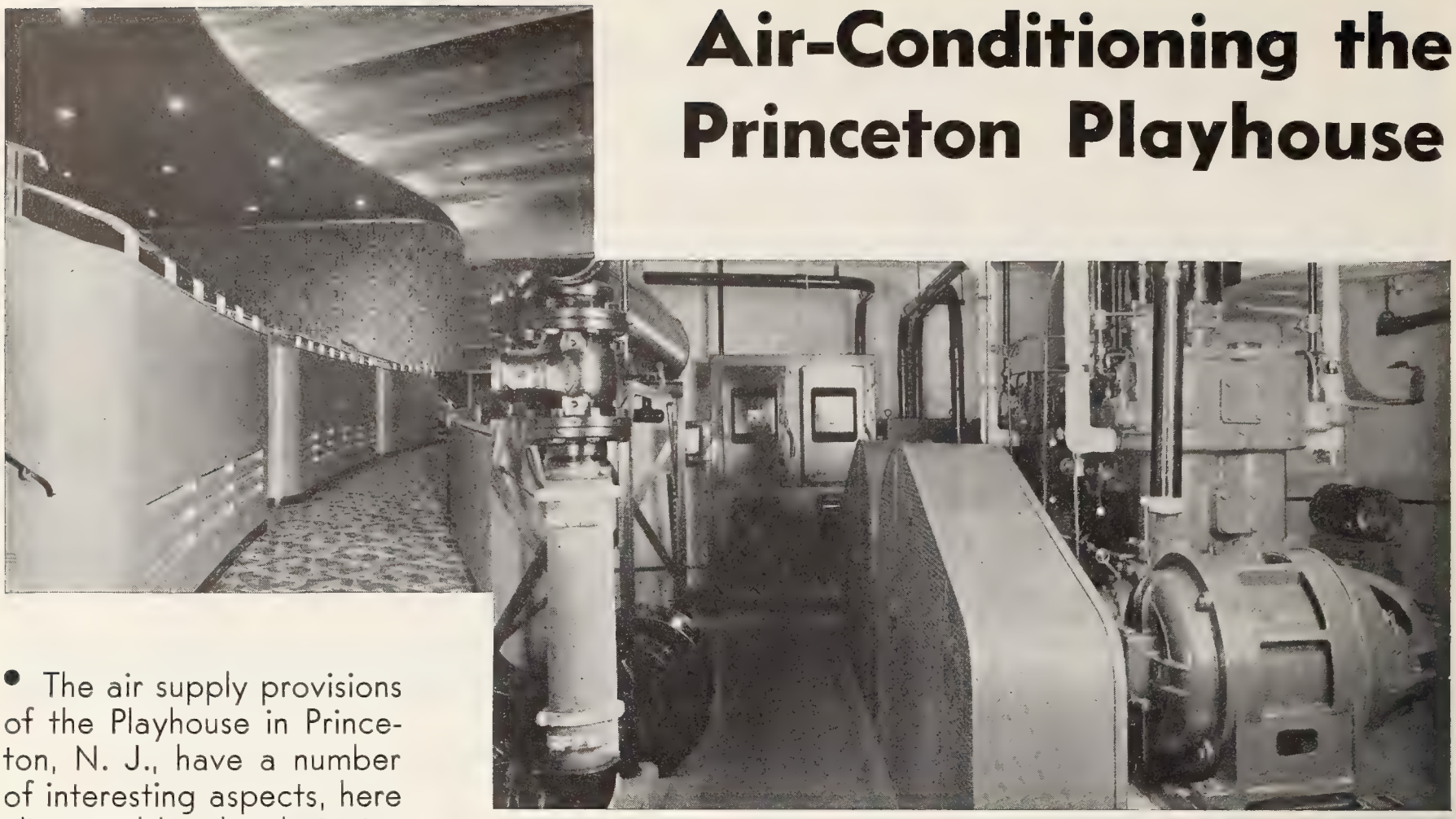


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Air-Conditioning the Princeton Playhouse



Immediately above is pictured the compact equipment room in the basement of the Playhouse. At upper left is shown one of the auditorium ceiling coves in which air inlets are located, and also exhaust openings along the stadium parapet.

• The air supply provisions of the Playhouse in Princeton, N. J., have a number of interesting aspects, here discussed by the designing engineer » » » »

By S. A. S. PATORNO

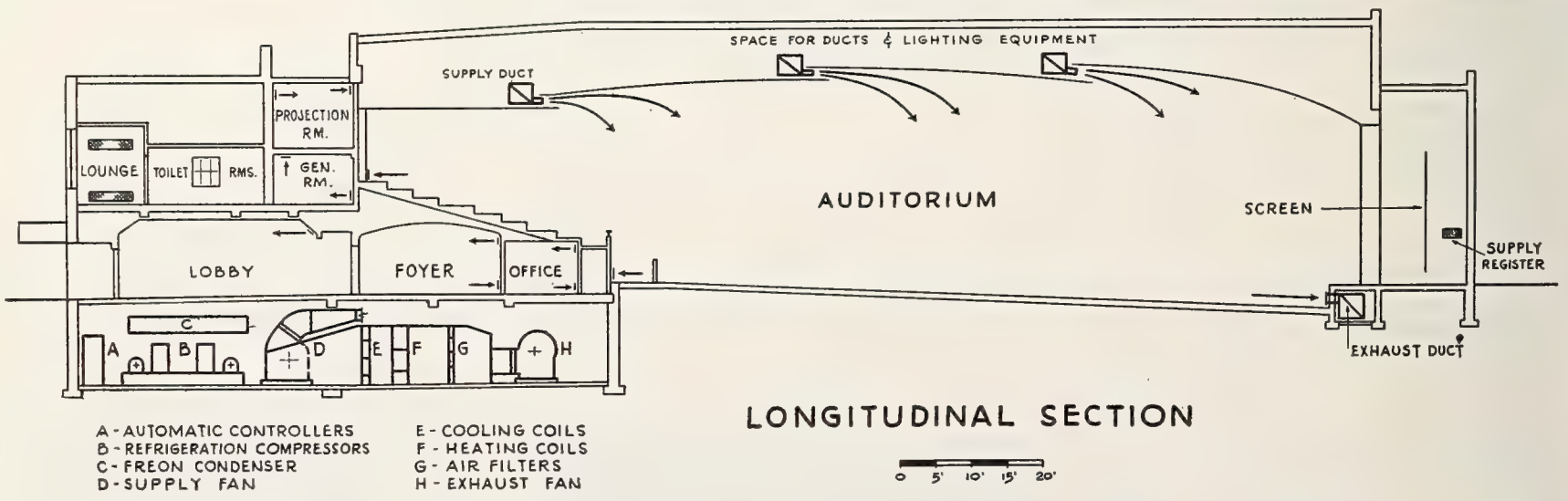
THE FIRST theatre in Princeton, N. J., to have complete air-conditioning, the Playhouse has a system that is otherwise of interest because of the manner in which it was designed, which made effective air-conditioning a basic element of the theatre plan; because of the compact disposition of equipment; and also because of the part played by insulation in providing for economical operation.

The Princeton Playhouse (the unusual architectural interior treatment of which was featured in BETTER THEATRES a few issues back), is one of a group of buildings sponsored by Princeton Municipal Improvement, Inc., a six-million-dollar real estate development, consisting in apartment, store and office buildings, and a hotel, in addition to the theatre, with exterior architecture entirely in Colonial. The architect for the development is Thomas Stapleton of New York.

The Playhouse air-conditioning system includes a cooling tower concealed by the architecture of the building. The tower, while contributing to low-cost operation, also eliminates shutdown hazards, such as water shortage or an emergency restriction by the municipality of water consumption.

Unlike most projects, a budget cost was prepared for the mechanical equipment in this building, based on architectural sketches, and before working drawings and specifications were prepared by the consulting engineers. This system informed the owner of the proper cost before plans and specifications were completed, with a resultant saving in time and fees.

The Princeton Playhouse is an excellent example of a structure properly designed and supervised with a view towards econ-



SCHEMATIC PLAN OF THE AIR-CONDITIONING SYSTEM, PLAYHOUSE, PRINCETON, N. J.

omy in operating costs and accomplishing the concealment of the complete air-conditioning system. Entirely exposed on all sides, all walls and roofs were insulated, the auditorium walls with 4 inches of rock wool, auditorium roof with 2 inches of cork, and the roof over the stores with 1 inch of cork.

The size of the system was naturally reduced by the rock wool insulation. Significant are the operating economies which resulted during the past winter season; in the coldest weather, with the system shut down overnight, and from Saturday night to Monday afternoon (no Sunday performances), the inside temperature never dropped below 60° F. from the normal 70° maintained during performances.

The entire theatre is completely air-conditioned (stores and toilet rooms are heated by direct radiation. The theatre is conditioned by means of a central system of filtering, heating, cooling and dehumidification during the summer. The supply air is passed through filters, then through direct expansion cooling coils, and thence distributed to the auditorium and various other rooms. The cooling equipment, which is by the Worthington Pump & Machinery Company and was installed by their Carbondale division, was selected for its durability and the ease with which the varying load conditions can be met. The 104 ton refrigeration equipment consists of two heavy-duty vertical Freon compressors, each belt driven by 50 h.p. General Electric motors, especially designed for quiet operation.



Foyer, showing cornice inlets from auditorium.

Each compressor is equipped with automatic capacity reduction valves in order adequately to adjust the system to meet varying loads. The auxiliary equipment consists of a condenser, a Marley cooling tower, and a circulating pump for circulating water through the cooling tower and the condenser.

Sound Isolation

The subject of sound isolation was thoroughly studied, and in addition to the specifications calling for especially designed quietly operating motors and machines, others called for the isolating of pipe hangers from the building construction, isolating the pumps and the machines from the piping system, by use of flexible connections.

The conditioned air is circulated by a blower and exhauster of American Blower Corporation make. The fresh air is drawn from one side of the building and exhaust air is discharged on the other side of the building, above the roof.

The supply air is delivered into the auditorium by means of duct outlets concealed in the ceiling space between the lights (*see longitudinal section and interior view of auditorium*). The outlets were sized and spaced to obtain the proper diffusion of the heated or cold air as supplied. The air is exhausted partly through ornamental grilles located below the stage, and the remainder through grilles located below the stadium.

The foyer and manager's office on the first floor, and the lounge on the second floor, are heated and cooled by the main air conditioning system. The lounge is provided with a concealed thermostatically controlled radiator. The lobby is provided with a built-in unit heater in the branch duct. The unit heater coil is thermostatically controlled to heat the lobby, while the fan motor is manually controlled and is turned on only when the main fan is shut down and quick heating is desired.

Operating Characteristics

Minneapolis Honeywell controls for the air-conditioning system were designed to afford the maximum in economy throughout the year. During the summer, the inside temperature is automatically reset, as scheduled in advance, in accordance with the outside temperature. The control system automatically cools with outside air as long as possible, and reverts to compressor operation only when the full supply quantity of outside air is insufficient to cool the theatre properly. Whenever the compressors are used, the outside fresh air is limited automatically to a minimum of 10 cubic feet per minute for each of the 1226 seats, if the theatre is full. During the heating season, the system is automatically operated without the use of steam as long as possible by taking advantage of the heat given off by the occupants, which is substantial. The steam is turned on only when the outdoor air begins to cool the theatre below the desired inside temperature.

The projection room and generator room are provided with independent supply and exhaust systems, under the direct control of the operator.

The equipment used in the Playhouse air-conditioning system includes, besides the items previously named Nash Engineering Company vacuum heating pumps and cooling tower circulating pumps. Warren Webster & Company heating specialties, Aerofin direct expansion coils, American Radiator Company tempering stacks, American Air Filter Company air filters, Bethlehem galvanized iron sheets for the ventilating ducts, and Jenkins valves.

[*Sullivan A. S. Patorno, designer of the Playhouse air-conditioning system, is a New York ventilating engineer.*—THE EDITOR.]

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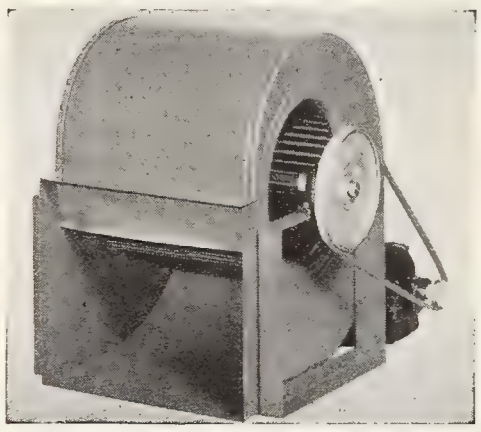
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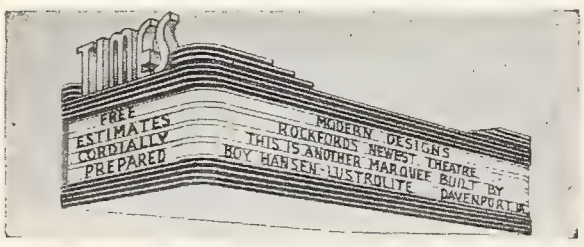


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Mechanical Equipment And Hardware for Stage

• Concluding a series of four articles on equipping the stage adequately for its occasional use for home talent shows and similar special attractions

By O. T. TAYLOR

THEORETICALLY a stage performance could be given without either scenery or mechanical aids of any sort, but such performance could hardly be considered complete. From a practical and artistic point of view the scenery, the setting in which the performers appear, is of major importance. To make the performance still more enjoyable, still more interesting, it is found desirable at times to change quickly from one scene to another. The most practical, efficient and economical manner in which to effect such quick changes is by means of devices to raise cycloramas, drops, borders and other hanging pieces into the fly lot; and so to construct set pieces, flats, profiles, etc., that these can be easily and quickly "set" and "struck."

Combination Handline and Counterweight

The full counterweight system for raising and lowering hanging pieces is the ultimate in efficiency and ease of operation. But for the majority of theatres, except those in which stage attractions form a major part of the program, this system may be found too costly to justify installation. A happy medium is to use rope line sets for all lighter hanging pieces, and confine to counterweight sets only the permanently located heavier drops and other heavy hanging equipment. The following should definitely be installed on counterweight sets: *asbestos curtain, grand drapery, grand drapery border* (or teaser), *act curtain* or traveler, *close-in curtain,* motion picture *screen, sound system-horns* and *cyclorama.* All of these are part of the motion picture presentation set and are also used in conjunction with stage scenery proper.

Borderlights should also be installed on counterweight sets. The pipe batten with movable arms used for the cyclorama must be counterweighted, and it is advisable to have one or more spare counterweight sets well located on the stage.

For the average-size stage, four- or five-line sets are the generally accepted standard. The lines in the counterweight system are of flexible steel cable or wire rope. On the stage the lines are attached to a permanent batten of 1¼-inch wrought iron pipe, from which point they extend to the gridiron, over loft blocks, to a head block with a single sheave, grooved for all cables and hand line.

Inasmuch as the head block sheave has to carry a load equal to the weight of the object to be lifted, it should be equipped with a roller bearing and shaft of sufficient capacity to carry the load. The off-stage ends are fastened to the upper end of a specially constructed arbor containing the necessary castiron weights to balance the batten and its load.

To operate, raise and lower the sets, a ¾-inch manila rope handline is attached to the upper end of the counterweight arbor, run over the head block sheave to the floor through a floor block back to the lower end of the arbor. Actually the counterweight, not the batten and scenery, is raised and lowered by means of the handline.

Sets consisting of four or five lines of ⅝-inch manila rope are adequate for all other hanging pieces, such as drops, borders, legs, etc. The line sets, sufficient in number for all requirements, are rigged similarly to the counterweight sets and the off-stage ends are loose, not attached to a counterweight arbor. The lines should be long enough to rest on the floor at both the stage and off-stage ends, with about 10 feet of additional length on each line, all sets to be equipped with trim clamp. Twenty sets of lines are not too many for the presentation stage of average size.

Supplementary Paraphernalia

Additional paraphernalia and hardware in general use on the stage include stage braces, belaying pins, sand bags, trim clamps, stage screws, lash lines and battens. A hand-operated draw-curtain track for light-weight curtains, is a very desirable and useful piece of equipment.

Schedule of Essential Equipment

In the following list are named the *essential* pieces of equipment and paraphernalia for efficient operation of a fly-loft stage (*not* the sets supporting the screen):

Four or five *counterweight sets,* complete.

Twenty *manila rope sets,* complete.

Four or five (depending on number of counterweight sets) 1½-inch *wrought iron pipe battens,* 8 feet longer than the proscenium opening.

A number of *spruce wood battens.*

Pin rail complete with belaying pins.

Twenty *stage braces* in assorted lengths.

Two dozen *stage screws.*

One dozen 10-pound *sandbags;* half-

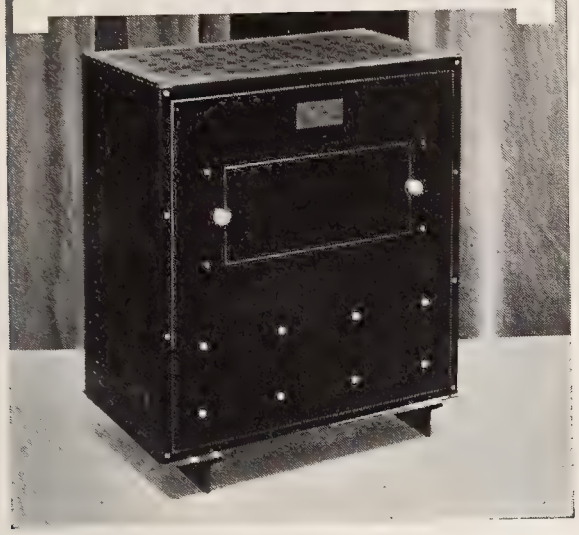
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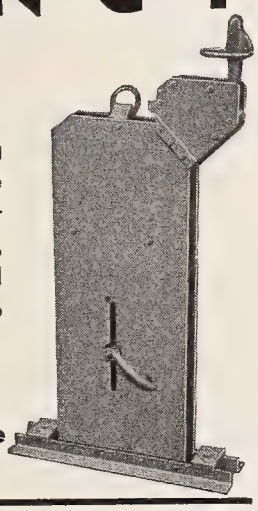
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[*The author of the articles in this series has been associated with stage production in motion picture theatres for many years, and has contributed previously to* BETTER THEATRES *on this subject. He is on the managerial staff of the Evergreen State Amusement Corporation, operators of a group of motion picture theatres in Aberdeen and Hoquiam, Wash.*—THE EDITOR.]

●

A Note on Stage Dimmer Equipment

[*A type of light control equipment also adapted, in many instances, to such use of the stage as has been discussed in this series of articles, is the relatively new one employing Thyratron tubes. Mr. Taylor dealt with light control equipment in the April 30th issue; the following brief discussion of dimmer facilities is added to this final article so as to include, for the purpose of completeness, information on all types now available.*—THE EDITOR.]

STAGE LIGHTING *really* should be expressive as well as versatile. Colors are produced by blending primary colors: brightness and quantity gradations of light should be produced smoothly and economically. Choice of suitable dimmer equipment for the calibre of stage productions to be presented, is very important.

Resistance Dimmers

Resistance dimmers, available both in slidewire and circular plate types, function by the absorption of the energy as heat. Overloads may cause damage, but they should be loaded to their capacity, otherwise the lamps will not dim completely nor will they dim at a rate corresponding to position indicators. *Slidewire* dimmers have capacities up to 1,000 watts; they are usually of inexpensive construction and are not ordinarily arranged for master control. *Circular plate* dimmers have a maximum capacity of 4,000 watts and are available in (1) inexpensive individual control models, and (2) in the heavy-duty theatre type arranged for master control.

Some models comprise double plates with two control handles, others of a dual capacity type permitting variable loading. For remote control some types have individual motors connected to suitable master control. At least 100 contact points are needed to provide flickerless dimming. Care must be used in maintaining all contacts and moving parts: A "flipper" switch should be provided so that when the resistance is all in use, the circuit will be disconnected, thus conserving the electrical energy.

Auto-Transformer Dimmers

Auto-transformer dimmers reduce the voltage of lamps by a transforming action, thus being of high efficiency as contrasted with the resistance types. They are of the circular and slider type; in some cases not arranged for master control, in other cases arranged for manual master control. The

(*Continued on page* 28)

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SOUND TROUBLE-SHOOTING CHARTS

3. Amplifier and Speaker Troubles

• The third of a group of practical guides for the projectionist in determining the cause and cure of common sound system defects

By AARON NADELL

THE CHARTS that follow must be used in association with their predecessors in this series; they are not complete in themselves. For example, Test No. 9 of the amplifier trouble chart given below, is merely an instruction to use the power circuit trouble chart which appeared in these pages on May 28th. Eighty-eight distinct trouble tests, applying to conditions treated in the present installment, are covered by the references given below to charts previously printed.

The charts are used by reading them from left to right, exactly as in the case of previous installments. Thus, is case of sound stoppage definitely traced to an amplifier, the first step is to observe the plate current meter, and the second step will be No. 2, No. 7, No. 10 or No. 12, according to the facts observed. In every case the left-hand column describes the test to be made, and the central column indicates the various results that may be expected in all normal cases of trouble. Checking the result obtained, as listed in the central column, with the corresponding procedure listed in the right-hand column, will indicate what test is to be made next.

However, when the next step is obvious, the central column merely notes that trouble has been found and there is no corresponding notation at the right. Again, when a series of tests must normally result in a cure, the right-hand column also carries no further notation.

Such charts are not infalliable under all conditions, of course, or under all possible variations in equipment detail; they should be used as *guides* subject to such modification as individual circumstances require, rather than as a set of inflexible rules.

To Determine the Cause and Correction of NO SOUND, DUE TO AMPLIFIER TROUBLE

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
1. Observe plate current meter	Reading normal	No. 2
	No reading	No. 7
	Very low reading	No. 10
	No plate current meter	No. 12
2. Operate plate current meter switch to take all possible readings	All readings normal	No. 3
	One or more readings zero or very low	No. 14
	No plate current meter switch	No. 12
3. Apply test phones across resistor or transformer load of first amplifying tube	Sound heard	No. 4
	No sound heard	No. 18
	Level at first tube output known to be too low to operate headphones	No. 22
4. Apply test phones across resistor or transformer load of second amplifying tube	Sound heard	No. 5
	No sound heard	No. 20
5. Apply test phones successively across resistor or transformer loads of remaining amplifier tubes	Sound heard on each test	No. 6
	No sound heard on one test	No. 24
6. Investigate output circuit for open or short	TROUBLE FOUND	
7. Observe tube filaments	Tubes lit	No. 8
	Tubes out	No. 31
	One tube out	No. 28
8. Operate plate current meter switch to take all possible readings	No reading, any position	No. 9
	Some readings normal	No. 15
	No plate current meter switch	No. 13
9. Trace trouble according to NO SOUND chart printed in May 28th Better Theatres, page 30	TROUBLE FOUND	
10. Operate plate current meter switch to take all possible readings	All readings low	No. 11
	Some readings normal	No. 15
	No plate current meter switch	No. 15
11. Trace trouble according to LOW VOLUME chart printed in May 28th Better Theatres, page 29	TROUBLE FOUND	
12. Observe tube filaments	Tubes lit	No. 13
	Tubes out	No. 31
	One tube out	No. 34
13. Apply test voltmeter to all amplifier socket plate terminals	No plate voltage, any tube	No. 9
	No plate voltage, some tubes	No. 16
	All plate voltages normal	No. 36
14. Observe tube filaments	All normal	No. 15
	One or more tubes out or dim	No. 34
15. Replace tubes showing low plate readings	TROUBLE CURED	
	New tubes give same results	No. 16

Tests for Amplifier Trouble

(Continued from preceding page)

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
16. Apply test voltmeter to voltage divider, by-pass and B circuits of low-reading tube or tubes	TROUBLE FOUND Trouble not found	 No. 17
17. Apply test voltmeter to all grid circuits of low-reading tube or tubes	TROUBLE FOUND	
18. Apply headphones to speech input circuits	TROUBLE FOUND Level at input known to be too low to operate headphones	 No. 19
19. Visually and manually check all input connections and insulation; use high resistance voltmeter to test input circuit component parts, disconnecting them temporarily as necessary	TROUBLE FOUND	
20. Apply headphones to second tube speech input circuits	TROUBLE FOUND No trouble found	 No. 21
21. Visually and manually check insulation and connections of second tube input circuits; use high resistance voltmeter to test component parts, disconnecting them temporarily as necessary	TROUBLE FOUND	
22. Apply test phones across resistance or transformer load of second amplifying tube	Sound heard No sound heard	No. 5 No. 23
23. Apply tests No. 19 and No. 21	TROUBLE FOUND	
24. Apply test No. 21 to the input circuit of tube at which sound is lost	TROUBLE FOUND	
25. Apply a.c. voltmeter or test lamp to filament transformer primary winding	Primary voltage normal No primary voltage	No. 26 No. 33
26. Apply a.c. voltmeter or low voltage tester (flash light bulb, exciter lamp, etc.) to filament transformer secondary winding	Secondary voltage normal No secondary voltage	No. 27 No. 39
27. Trace supply line to sockets for break in line	TROUBLE FOUND	
28. Replace tube	TROUBLE CURED New tube burns out with plate flashover New tube lights, but no sound New tube burns out, no plate flashover	 No. 29 No. 2 No. 40
29. Check control grid bias voltage at flashover tube socket, if not derived from cathode resistor	Grid bias zero or low Grid bias normal Grid bias derived from cathode resistor	No. 30 No. 41 No. 30
30. Apply test No. 21 to grid bias circuits	TROUBLE FOUND No trouble found	 No. 41
31. Inspect power line fuse	Fuse out Fuse good	No. 32 No. 25
32. Replace fuse	TROUBLE CURED Fuse does not hold Fuse holds, no sound	 No. 33 No. 13
33. Trace trouble according to NO SOUND chart printed in May 28th Better Theatres, page 30	TROUBLE FOUND	
34. Replace unlit tube	TROUBLE CURED New tube does not light New tube lights, but no sound New tube burns out with plate flashover New tube burns out, no plate flashover	 No. 35 No. 42 No. 29 No. 40
35. Trace filament or heater line from filament transformer to socket.	TROUBLE FOUND	
36. Use test milliameter (or voltmeter across tube load) to check all tubes for normal plate current	All plate currents normal One or more plate currents low or zero	No. 3 No. 37
37. Replace tubes showing low current reading	TROUBLE CURED New tubes no improvement	 No. 38
38. Apply test 21 to all grid and cathode circuits at low-reading tubes	TROUBLE FOUND	
39. Replace filament transformer	TROUBLE CURED	
40. Check filament transformer and its socket for cause of high heater voltage	TROUBLE FOUND	
41. Check voltage divider and plate supply circuits to faulty tube for cause of high plate voltage	TROUBLE FOUND	
42. Operate plate current meter switch to take all possible readings	Replaced tube reading still low No plate current meter switch Replaced tube reading normal	No. 16 No. 13 No. 3

NOTE A—If any trouble has involved burning out of a part, even of a fuse, check for high line voltage; if this exists no repair is permanent until voltage correction has been made. This note also applies to the chart on the following page.

NOTE B—If replacement is necessary per Test No. 39, do not install the new transformer until all its circuits have been checked to make sure no unsuspected short remains.

WARNING: AMPLIFIER VOLTAGES ARE DANGEROUS. When prescribed tests can be made with the amplifier turned off, bleed off the remaining high voltage charges of the filter condensers with a wooden-handled screw-driver or other well insulated conductor, before any work is done. Where tests must be made with the amplifier turned on, use only test prods and cords insulated for a thousand volts, and handle them carefully.

[Speaker Trouble Chart on following page]

(Continued from preceding page)

To Determine the Cause and Correction of NO SOUND, DUE TO TROUBLE BACKSTAGE

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
1. Examine speaker cable plugs	TROUBLE FOUND	
	Plug connections okay	No. 2
	No speaker cable plugs	No. 2
2. Check speaker field fuses	Fuse (or fuses) out	No. 3
	Fuse good	No. 8
3. Replace burnt-out fuse	TROUBLE CURED	
	New fuse does not hold	No. 4
	New fuse holds, no sound	No. 8
4. Using test meter, check speaker field lines for partial or complete short circuit, disconnecting parallel circuits if necessary	Short found	No. 5
	No short found	No. 13
5. Disconnect shorted line from fuse box, run show if possible, disconnect shorted line at speaker terminals and check line and speaker separately for short	Short in speaker unit	No. 6
	Short in speaker cable	No. 15
6. Inspect unit at field input connections for ground to frame	TROUBLE FOUND	
	No trouble found	No. 7
7. Replace unit	TROUBLE CURED	
8. Check field voltage at connection box	Voltage normal (approximately)	No. 9
	Voltage very low or zero	No. 18
9. Using headphones, check speech input at connection box	Speech input normal	No. 10
	No speech input	No. 20
10. Check field voltage at speaker units	Voltage normal (approximately)	No. 11
	No field voltage	No. 22
11. Using headphones, check speech input at speaker unit	Speech input normal	No. 12
	No speech input	No. 23
12. Disconnecting lines, test speaker field and voice circuits for open; repair or replace	TROUBLE CURED	
13. Check field voltage at connection box	Voltage normal	No. 14
	Voltage high	No. 24
14. Replace fuse again, using slightly larger size	TROUBLE CURED	
15. Disconnect cable at plug, test sections separately for short or ground	Short at speaker side	No. 17
	Short at connection box side	No. 25
16. Disconnect cable at speaker, test cable section and unit separately for short or ground	Short in cable section	No. 17
	Short in unit	No. 6
17. Inspect cable for break or abrasion, and splice; or replace cable section	TROUBLE CURED	
18. Check voltage at output of field supply rectifier	Voltage normal	No. 19
	Voltage low or zero	No. 26
19. Check line from rectifier to connection box for open circuit, repair or replace	TROUBLE CURED	
20. Disconnect speech lines to speakers and again headphone check sound at connection box	Sound normal	No. 21
	No sound heard	No. 29
21. Check voice lines to speakers for short or ground; reconnect good lines and run show if possible; check shorted line by disconnecting at plug or at speaker unit; inspect and repair, or replace, shorted cable section or unit	TROUBLE CURED	
22. Open cable at plug connection and test sections separately for open circuit; repair or replace faulty section	TROUBLE CURED	
23. Repeat test No. 22 with reference to speech lines	TROUBLE CURED	
24. Check field supply rectifier for high voltage output according to HIGH VOLTAGE OUTPUT chart printed in April 2nd Better Theatres, page 37	TROUBLE FOUND	
25. Inspect shorted section for break or abrasion; repair or replace	TROUBLE CURED	
26. Disconnect load and test rectifier output voltage again	Output voltage normal	No. 27
	Voltage low or zero	No. 28
27. Leaving load disconnected, open-circuit field line at speaker connection box and test disconnected section for short or ground	TROUBLE FOUND	
	No short or ground	No. 16
28. Check field supply rectifier for NO POWER OUTPUT or LOW OUTPUT, according to Better Theatres charts of pages 35 and 37, Apr. 2nd issue	TROUBLE FOUND	
29. Check speech line from projection room for short, ground or open	TROUBLE FOUND	

Types of Stage Lighting Control Equipment

(*Continued from page* 25)

maximum size is 4,000 watts, but this method of dimming has the advantage of being able to control any load up to the maximum. Another advantage is the freedom from heat problems.

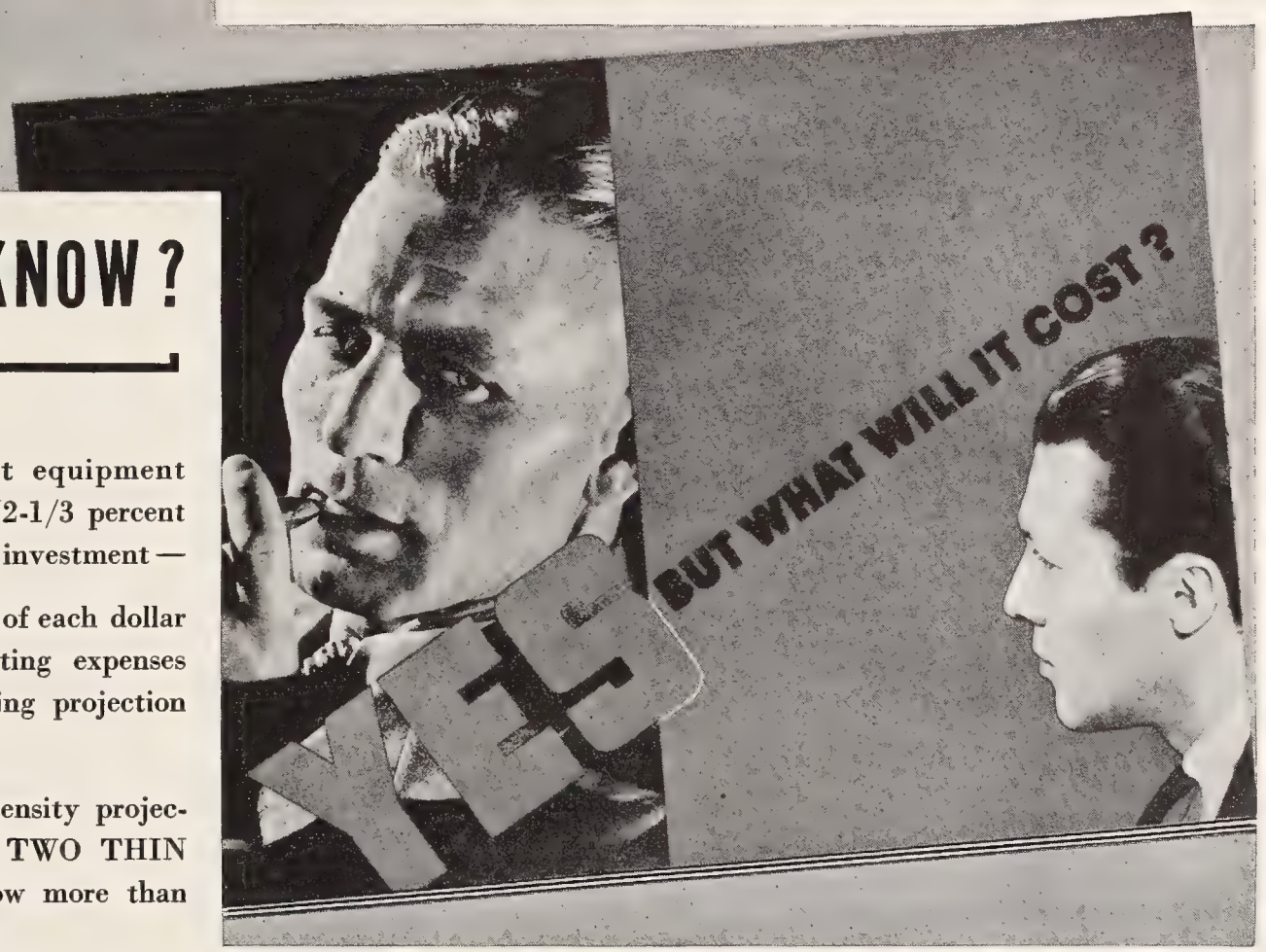
Thyratron-Reactor Dimmers

With Thyratron-reactor control, the actual dimming is accomplished by the saturable core reactor in series with the load. The reactor has two windings, one in series with the alternating current load, the other to be activated by direct current. When no direct current is flowing, the alternating current is "choked" and no current flows to the load. As direct current, up to a few per cent of the main load is applied to the d.c. winding, the lamps brighten accordingly. The thyratron tube control acts as a rectifier to supply direct current to control the reactor; it in turn is controlled by a small resistance or solenoid pilot.

Proportional dimming is provided, assuring relative dimming of all circuits from any given brightness to black-out. A reactor will dim proportionately any load down to one-fourth of its rated capacity. Loads of any size may be accommodated. Reactors can be readily placed in the most convenient locations and the small pilot control placed at the most convenient point such as in the booth or manager's office. No heat problems are experienced because energy is not used up in resistances, but is controlled.

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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

A PROPOSAL THAT ALL PRINTS BE ISSUED MOUNTED IN REVERSE

I AM submitting a suggestion upon which I should like to have comment from readers. It comes from W. Lee Beckley, projectionist at the Spencer theatre in Minneapolis, and I think it merits full consideration. Writes Friend Lee:

"In a very large proportion of theatres, special reels are provided for use in projection. All theatres should be thus equipped, since reels upon which prints are received often are of such flimsy character, or in such wretched condition, that if employed for projection, serious damage may and probably will be inflicted upon the prints.

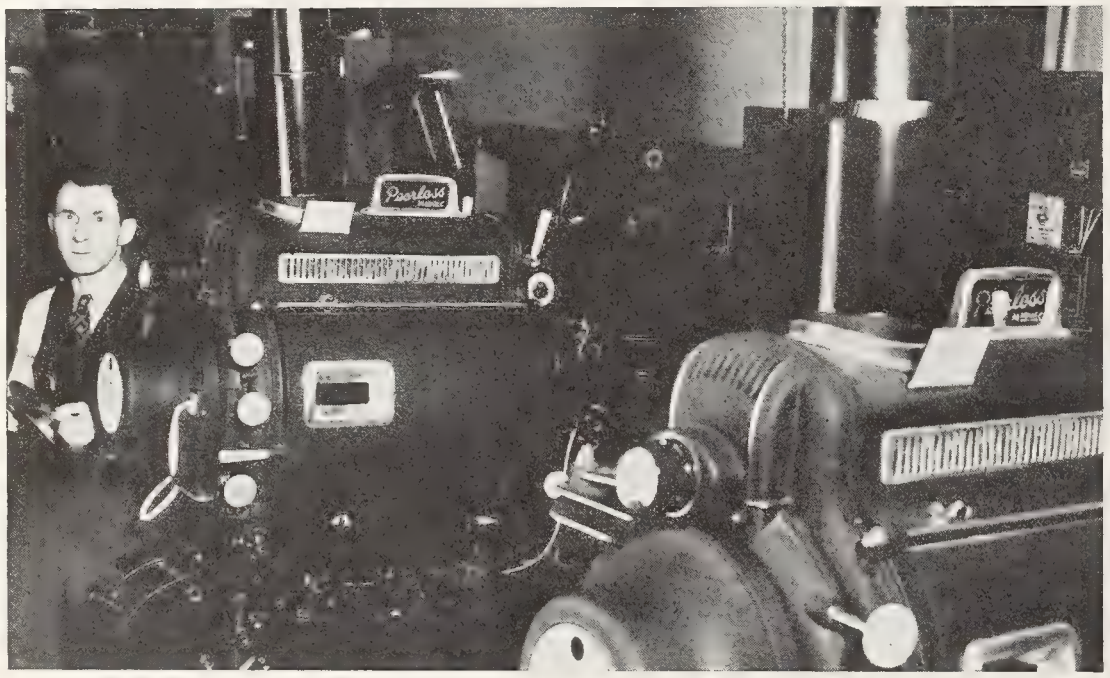
"If projection room reels are used exclusively for projection, then the prints must not only be wound upon one of them, but again rewound, since they will be in reverse, which latter represents unnecessary wear and tear upon the prints, as well as consumption of time and energy. If properly done, rewinding a 7,000-foot program consumes a lot of time. If improperly done (excessive speed) it inflicts considerable damage.

"And now to my suggestion, which is submitted merely as an idea for brother projectionists to consider and comment upon in accordance with their own views. As matters now stand, prints are received mounted ready for projection without rewinding. However, experience has demonstrated that it is unsafe to project them without inspection, which necessitates two rewindings.

"My suggestion is that exchanges send out all prints mounted in reverse. Upon receipt, the projectionist may then rewind them upon the projection room reels, taking care of inspection during the process, or upon an extra reel if projection room reels are not provided, whereupon they are ready for safe projection.

"At present many place the exchange reel in the upper magazine for first projection, with a projection room reel in the lower magazine. This gains nothing, unless inspection be discarded, which of course would set up a hazard. So far as I know the plan I propose has never heretofore been advanced. If you feel it has sufficient merit, will you place it before the rest of the fellows for consideration and comment."

This I gladly do, since, so far as I am able to see, it has real merit, with few if any objections. Of course, if adopted a warning should be pasted on each reel until the men become accustomed to receiving prints mounted in reverse, reading: Warning: "This print must be rewound before projection."



Paul Hale, projectionist of the Novo theatre in Cumberland, Ky. (the subject of a feature article elsewhere in this issue), with some of the equipment he works with. Projectors are Simplex, sound Mirrophonic, lamps Peerless Magnarc, and rectification by General Electric copper oxide rectifiers.

PUSH-PULL PRINTS NEED SPECIAL HEADS

H. W. SPURRIER, projectionists of Grenfell, Saskatchewan, has had some push-pull difficulty which he describes as follows:

"Read your articles and have the fifth edition of the Bluebook. But the new push-pull prints have me stumped. The old style track reproduces good sound, but with push-pull, after trying everything I know, there still is fuzzy sound. I have changed the film guide over the sound drum, reset and checked exciter lamps, but still the sound is not clear. We use various soundheads on nine different projectors. Use three different kinds of emplifier. All produce the same results.

"Installed four new Zenith machines, complete with mazda light sources, last year. Have five theatres in small towns. Does one need some sort of new photocell or sound lens for this new track?"

Your fifth edition Bluebook is eleven years old and *very many* changes have been made in that time. Bluebooks are reissued in new, largely changed editions about every five years. Projectionists and theatre managers should keep up to date in such text books. It is highly important that they do so and costs only about one dollar a year.

Push-pull prints cannot be reproduced properly unless the soundheads are designed for push-pull, which is obviously not the case in this instance. The remedy is either to modify or replace the heads, or else to ask the exchanges not to send push-pull prints.

For modification details it will be necessary to consult the sound equipment manufacturer, who may or may not be able to supply the necessary modifying equipment for the heads in question.

COMMENT FROM ALASKA ON THEATRES AND UNIONS

MARION B. STOUT, of Petersburg, Alaska, recently wrote asking advice as to certain sound equipment troubles, which was duly forwarded, together with a request for such informative data as Mr. Stout might be able to supply regarding projection in that distant appendage of these United States. He replies:

"The suggestions as to amplifier trouble proved to be correct. However, after writing you I found the answer to my trouble in the Bluebook. Just had not studied it carefully enough.

"Your letter did supply a lot of help and the necessary courage to go ahead. We use Simplex projectors, Universal sound equipment, and rectifiers instead of M.G. sets.

"The theatres in southeastern Alaska, which is the island group are all owned by one man. He has theatres in Ketchikan, Wrangell, Petersburg, Juneau, Douglas, Sitka and Haines. He has competition in Ketchikan and Juneau, the two largest towns. There is one independent house at Skagway. The theatres of interior and West Coast Alaska also are all owned by one man.

"Here we run one show daily, starting at 8 p.m., also a Saturday and Sunday matinee. I am not sufficiently informed to make statements concerning theatrical affairs in the interior. I have never been there. Admission prices here are, adults, 40c.; youths, 25c., and children, 15c.; which prices prevail all over southeastern Alaska. In the interior they are, I understand, a trifle higher.

"There is no projectionist union in Alaska. After reading of the doings on the West Coast I feel thankful for that. I was advised recently that it costs $300 to join the union in one city in Oregon, with a very mild examination. It seems to me that should be turned around—a really competent examination to be passed before an applicant is received into membership, with a reduction in admission fee to applicants able to demonstrate superior ability in both practical and technical knowledge."

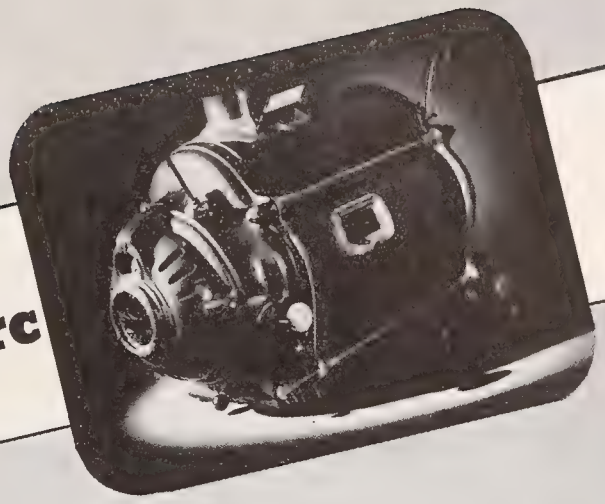
Mr. Stout's last remarks contain plenty of food for thought. However, though faults and shortcomings they may have, it must be admitted by all observent persons old enough to have seen conditions before unions had general influence, that unions have performed a service of high value. There is small question that were unions disbanded tomorrow, we would all very soon be extremely sorry—and when I say *all,* I mean just that.

No human agency is free from fault, but faults may be remedied, and the sooner unions remedy those now existent in their operations, the better it will be for all concerned, *including themselves.* I have been a union man ever since 1884; I am thoroughly loyal to trade unionism, but highly desirous of seeing its imperfections remedied.

I thank Mr. Stout for his interesting letter.

FINDING TEMPERATURE OF MOVING COMPONENTS

J. L. MYERS, of Boston, asks, "Can you suggest any way in which the operating temperature of moving parts may be ascertained? For example: suppose I suspect a generator commutator to be



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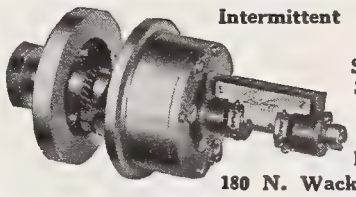
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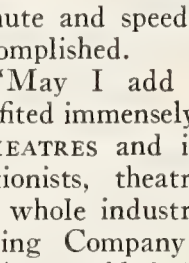
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running too hot. Is there any method by means of which its exact condition may be ascertained?

"Also, can you suggest any manner in which the exact minimum aperture tension may be ascertained, and the springs set to meet that exact requirement?

"I feel certain a great many projectionists will appreciate any answer you may be able to give to those questions. The excellent and very practical method you suggested some years ago of speeding up the projector to test tension, and setting the same so that the picture was steady at 10 feet above maximum speed, is no longer available for the reason that all projector speed now is fixed at 90 feet of film per minute and speeding up can no longer be accomplished.

"May I add that for years I have profited immensely by your work in BETTER THEATRES and in your Bluebook. Projectionists, theatre people and, in fact, the whole industry owe the Quigley Publishing Company a very great deal for having enabled you to carry your work forward."

Please accept my thanks for your kindly approval. I have tried to do what seemed best for all concerned. . . . And now to your questions:

Yes, it is quite possible to take temperature reading of moving parts with accuracy, provided they be of such dimensions or character that they can be made to lose their temperature slowly. Taking a commutator, for example, obtain a reliable thermometer and, using care, cut away all metal parts surrounding the mercury bulb. Hang the instrument for a time as close as possible to some part of the machine that approximates the commutator temperature. This is merely to warm up the bulb until the rise or drop in communtator temperature will be as little as possible, thus considerably reducing the time element.

Get a ball of very stiff putty, such as window glazers use. It may be had from almost any ten-cent store. If is is too soft, mix in ordinary spanish whiting, procurable from any paint store; a dime's worth will serve. Warm the putty to as nearly the commutator temperature as you can and, after the whole machine has reached full normal working temperature, bed the thermometer bulb in a small ball of the putty, then stop the generator and bed the putty ball upon the commutator (preferably, though not necessarily, in an upright position) *so that the ball contacts the metal.* You might also wrap several thicknesses of soft cloth around the commutator to retard radiation of its heat. Within two or three minutes, at most, the reading should be at least very closely the correct operating temperature of the commutator.

The surface of the commutator contacting the putty must afterward be wiped thoroughly clean. No harm will be done the commutator.

I referred this answer to Mr. John Hertner, president of the Hertner Electric Company, who replied, "Your plan for getting commutator temperatures is excellent. It may be in order to say that about this time of the year we usually receive complaints of this character. A test of the kind you have outlined will almost invariably show the commutator not to be over-heated. When a piece of metal at 120° F., or even higher, is touched by moist fingers, it will feel very hot, yet the rise above room temperature still is well within permissible limits."

As to the matter of aperture tension matter, it is indeed important. Some months ago, realizing that the old plan you speak of was no longer available, I took the matter up with a manufacturer thoroughly competent to handle such things, asking that the minimum pull of intermittent sprockets which would insure a steady picture, insofar as tension is concerned, be ascertained, and that some instrument sufficiently low in cost to be available to all theatres, be devised, by the use of which projectionists could set the tension exactly to that requirement. This manufacturer agreed to go into the

Effect of Film Chemicals on Teeth

Harold Stuker, chief projectionist for the Valuskis Corporation, writes from Buena Park, Calif., warning against dampening the emulsion with the tongue in making splices. He says:

"The projectionist who taught me always moistened the emulsion with his tongue when making a splice, so naturally I did the same, with the result that the nitrate gradually removed the calcium from ten of my teeth. This is going to cost me a total of $17 per tooth, or several weekly pay checks. Seems you might well warn projectionists to avoid this practice. My dentist is willing to forward a written statement of the damage and its cause, if you wish."

So far as I can remember, this is the first report made to me of such an occurrence. I consulted the dental department of the Cornell Medical Center in New York City regarding the possibility of such damage being inflicted in this manner, and have the following reply from Maxwell Karshan, associate professor of biological chemistry:

"Responding to your request, I have made a number of tests to determine whether or not such film as is used in theatres contains any element that might act on the teeth in the manner described by Mr. Stuker. *These tests failed to show that saliva or water can extract anything from the films that might result in withdrawal of calcium from the teeth.* You may use this information as you see fit."

matter, but asked that the company not be named so as not to cause needless correspondence. I have just been advised that the work is being carried forward. Meanwhile, I know of no reliable method of setting aperture tension.

SOME FACTS ABOUT FILM — AND ENGINEERS !

AT THE LAST Summer meeting of the Porjection Practice Committee of the SMPE, the engineers took advantage of my enforced absence (so it would seem, at any rate) and allowed their serious deliberations upon motion picture technology to "degenerate" into quite a party. However, it was all very intellectual, I learn; in fact, the only reason I mention it here is that a couple of curious characteristics of film were brought out.

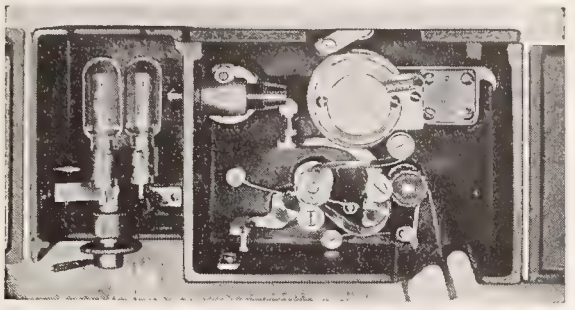
It all started, as I understand it, by someone asking how large a screen would be required if all the images of a feature film were cut out and placed in rows upon the screen surface. A whimsical question, it appears, but it got some interesting results, principally through the good and strikingly competent offices of Dr. Alfred N. Goldsmith, past-president of the Society. Doctor Goldsmith calculated that the total area of all the picture images on the film is approximately equal to the superficial area of the screen. How do you figure it? By multiplying the width and height of the image by the number of frames per foot and by the number of feet in the average feature, which average is said to be 660 feet. This calculation will show that there are 363 square feet of images on the film. Now a screen image measuring 22x16.5 feet, has a total area of 363 feet.

Then someone wanted to know if it would be possible, in a simple way, to relate magnification to the length of the feature film or to some similar factor. Again Doctor Goldsmith jumped to the rescue of this troubled mind and came up with this.

Dividing the area of the screen image 22x16.5 feet by the area of the image on the film, one finds the area of magnification—105,000. Next, multiply the number of frames per foot by the length of the average feature film, which has been taken as 6,600 feet, one also gets 105,000. Therefore, for the average feature-length film the area of magnification is approximately equal to the number of frames in the film.

And just by way of demonstrating the even serious-minded engineers can go temporarily "screwy" if you give them a chance, someone suggested that motoring be made more interesting by placing printed englargements of feature film images along the highway, so that the people in the automobile would get the effect of a motion picture in passing. It was figured out that in order to achieve the illusion, the motorist would have to trvael at a speed of 450 miles per hour.

YOU CAN GET TRUER SOUND REPRODUCTION WITH ABH SOUND HEADS—ASK THE MAN WHO KNOWS!



★ Rotating film drum, ball-bearing film rollers, cushion starting, free from shock, new optical system designed by one of the world's leading manufacturers for the new type film recordings.

Syncrofilm

MODEL ABH SOUND HEADS

★ These new sound heads—adaptable to push-pull recordings — are manufactured and designed to *give results*. This most important part of your projection should be Syncrofilm marked, the sign of precision, fine workmanship and guaranteed operation.

Distributed by leading theatre supply dealers in all principal cities.

Let us give you further information!

WEBER MACHINE CORPORATION

59 RUTTER STREET • ROCHESTER • NEW YORK

EXPORT: 100 VARICK STREET, N.Y.C. CABLE ADDRESS: "ROMOS"

A practical working tool for every projectionist

Revised Sixth Edition

F. H. RICHARDSON'S BLUEBOOK OF PROJECTION

The sixth edition of F. H. Richardson's Bluebook is now in its second printing, for which it has been extensively revised. In addition to revisions in text, it contains a supplementary chapter devoted to developments which have become important in projection room technique and servicing methods since the first printing.

The revised edition includes 722 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency.

$6.25 Postpaid

QUIGLEY BOOKSHOP

ROCKEFELLER CENTER - - NEW YORK

Kaplan PROJECTORS

729 SEVENTH AVENUE, NEW YORK CITY

The Public Patronizes THE QUALITY SHOW Produced By BRENKERT ENARC

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A
Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-time
Color hoods
Cutout machines

D
Dimmers
Disinfectants
Drain pipe, cleaners

E
Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps
Exploitation, mechanisms

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display
Furniture, lobby and lounge

G
Grilles, ventilating

H
Hearing aids
Heating systems
Horns

L
Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O
Organs

P
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R
Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S
Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T
Tickets
Ticket booths
Ticket destroyers
Ticket issuing machines
Transformers

U
Uniforms
Upholstery fabrics

V
Vacuum cleaners
Vending machines
Ventilating systems

[4-2-38]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1..... 6.....

2..... 7.....

3..... 8.....

4..... 9.....

5..... 10.....

Remarks (or any items not listed above):.....

.....

.....

Name..... Theatre..... City.....

State..... Seating Capacity.....

Index to Advertisers

A
Adler Sign Letter Co..... 21
Altec Service Corp..... 16
American Seating Co..... 3
Artkraft Sign Co., The..... 23
Atlantic Mercantile Corp..... 20
Automatic Devices Co..... 24

B
Baldor Electric Co..... 25
Ballantyne Co., The..... 25
Best Devices Co..... 32
Boy Hansen Lustrolite Co..... 24
Brenkert Light Projection Co..... 33

C
Chicago Expansion Bolt Co..... 32
Clancy, Inc., J. R.....25
Continental Electric Co..... 32

D
Da-Lite Screen Co., Inc..... 25
Dominion Theatre Equipment Co., Ltd. 32

E
Eastern Seating Co..... 23

G
Garver Electric Co..... 25
General Seating Co..... 24
Goldberg Bros. 25-32
GoldE Manufacturing Co..... 31

H
Hertner Electric Co..... 31
Heywood-Wakefield Co. 15

I
Ilex Optical Co..... 25
International Projector Corp..... Third Cover
International Seat Corp..... 21

J
Johnson Fare Box Co..... 32

K
Kaplan Mfg. & Supply Co., Sam... 33
Kneisley Electric Co..... 32

L
Lavezzi Machine Works..... 31

M
Motiograph, Inc.....Second Cover

N
National Carbon Co., Inc..... 29

O
Ozone-Air, Inc. 20

R
RCA Manufacturing Co., Inc. .....Fourth Cover
Reynolds Mfg. Co..... 21
Royal Metal Mfg. Co..... 18

S
Sangamo Electric Co..... 23
Sprincin Mfg. Co., Albert..... 20
Strong Electric Corp., The..... 31

T
Taylor Mfg. Co..... 24

U
Union Carbide & Carbon Co..... 29

V
Vallen, Inc. 19

W
Weber Machine Corp..... 33

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK

Pleased Patrons and Showmen asked...

"WHAT SOUND EQUIPMENT IS THAT?"

THE NEW ROSCO, CHICAGO, ILL.

At the opening of the Rosco on April 16th, patrons as well as visiting exhibitors were loud in their praise of the picture presentation. Exhibitors, particularly, are reported to have readily admitted that they had seldom heard such clarity of sound anywhere at any time. Several of the showmen present had already played the same picture in their own theatres and were thus able to judge by comparison the fine presentation at the new Rosco.

FROM "BOX OFFICE"
MAY 28th 1938

It's ★ ★ ★ ★

Simplex TRADE MARK REG'D SOUND System

THE PERFECT BLENDING OF SIGHT AND SOUND

MODERNIZE WITH SIMPLEX FOUR STAR SOUND SYSTEM

Theatre Owners are meeting competition and increasing business by modernizing with Simplex Four Star Sound System and the new Simplex E-7 Projector. • Simplex Four Star Sound System — Provides highest quality of sound for all theatres regardless of size. Reasonably priced for theatres of every size. Improved sound means pleased patrons and Simplex Four Star Sound System will pay for itself through increased patronage.

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY COMPANY
BRANCHES IN PRINCIPAL CITIES

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET, NEW YORK, N. Y.

Only RCA PHOTOPHONE DOES THE WHOLE JOB

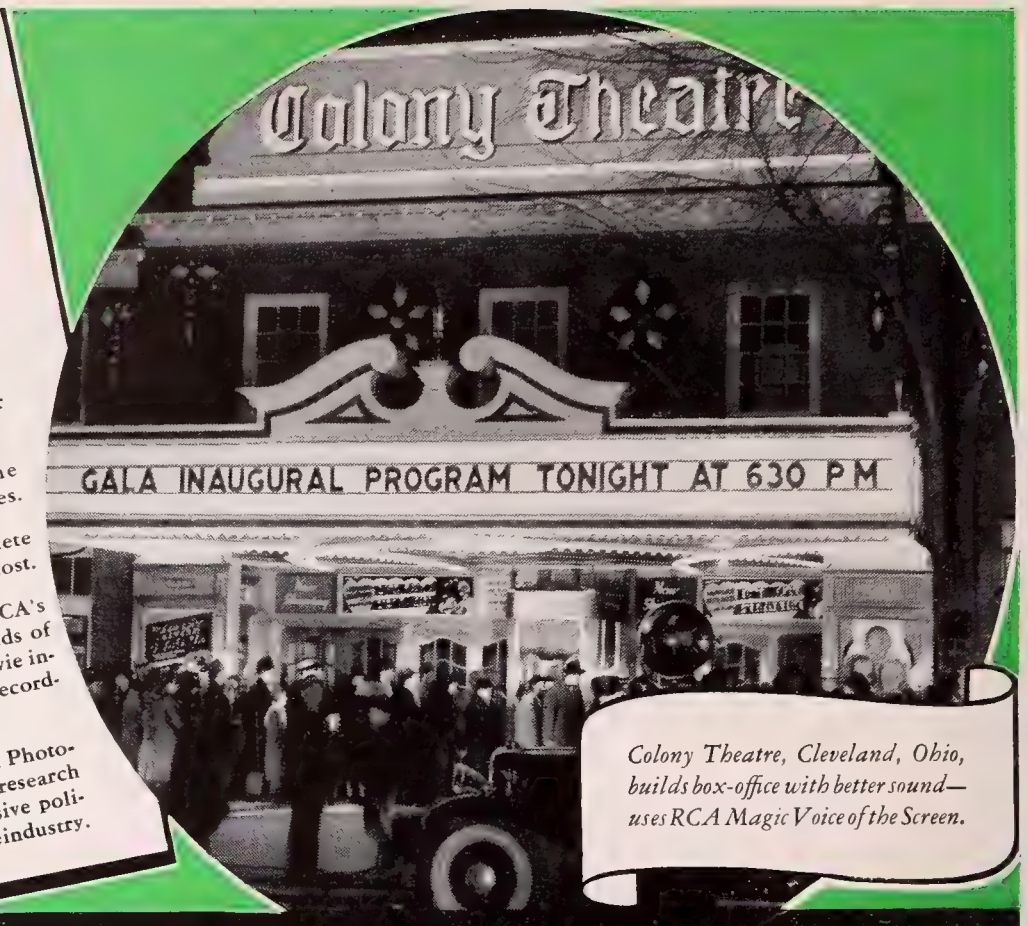
RECORDING...Ultra-Violet Sound for Major Hollywood Studios.

REPRODUCTION...Magic Voice of the Screen with Rotary Stabilizer for theatres.

SERVICE...The most efficient and complete theatre sound service—at the lowest cost.

RESEARCH AND DEVELOPMENT...RCA's research and engineering in all fields of sound enables it to pioneer the movie industry's greatest advances in both recording and reproduction.

PERMANENCE...As in the past, RCA Photophone will continue its intensive research and engineering and its progressive policies in behalf of the motion picture industry.



Colony Theatre, Cleveland, Ohio, builds box-office with better sound—uses RCA Magic Voice of the Screen.

Your Theatre, too, can have the Exclusive Advantages of the Magic Voice of the Screen!

Over 5,000 *houses now use this equipment which offers* 10 *proofs of its superiority! It's available to theatres of every size —at a price you'll appreciate!*

Having good sound in your theatre is sound business on your part. For theatre-goers nowadays are sound conscious. That's why it will pay you to use RCA Photophone's Magic Voice of the Screen.

Made by the only company active in every phase of movie sound, the Magic Voice of the Screen in your theatre is the final link in the sound chain that begins in producing company's studios.

Only the Magic Voice of the Screen offers you the ten outstanding proofs of superiority shown in panel at right. These facts clearly indicate the wisdom of investing in this equipment. So, follow the lead of more than 5,000 other theatres—chains and independents alike — get the Magic Voice! It's available for *your* kind of theatre—at *your* kind of price!

Only the Magic Voice of the Screen Offers these 10 Proofs of Superiority

- Rotary Stabilizer
- Cellular Speakers
- Simple Operation
- Economical Operation
- Push-Pull Adaptability
- High Fidelity Reproduction
- Simple Installation
- Accessibility
- Easy Payment Plan
- Low Cost Maintenance —Liberal Service

RCA presents the Magic Key every Sunday, 2 to 3 P. M., E. D. S. T., on the NBC Blue Network.

Better sound means better box office—and RCA Tubes mean better sound.

RCA Photophone's Service Organization has a low-cost theatre service you'll be interested in.

RCA Photophone

THE MAGIC VOICE OF THE SCREEN

MAGIC VOICE of the SCREEN

RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A SERVICE OF THE RADIO CORPORATION OF AMERICA

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD

Complete text of the Government's suit against the majors

Film industry goes ahead with its self-regulation program despite Government's suit to divorce exhibition and eliminate block booking and Hollywood's talent pooling.

"The most intelligent and satisfactory solution of our problems eventually will be reached through self-regulation, rather than through litigation"—Sidney R. Kent, chairman of the distributors' committee.

Washington sees suit as "war to end wars" within the industry over trade practices.

Who's Who of Government's staff prosecuting court action against 8 companies, 24 subsidiaries and 133 individuals.

Reactions of the newspaper press to the Government's action.

Allied States Association says it stands ready to cooperate for peace in the industry.

VOL. 132, NO. 5 JULY 30, 1938

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center,

The LION'S ROAR

EXTRA!

This issue of "The Lion's Roar" is dedicated to "LOVE FINDS ANDY HARDY."

Because it's not only the answer to every exhibitor's prayer, but also just what the doctor ordered.

A rare combination



9000 showmen got this autographed photo FREE (Write M-G-M if *you* didn't)

★ ★ ★ ★ ★

IT'S A SMASH AT THE BOX-OFFICE!

Good news from everywhere. Los Angeles Day & Date engagement at Chinese and State biggest at both theatres since "Test Pilot" with *extra performance* necessary at each one to handle crowds. Capitol, N. Y. beats "Three Comrades" and held for 2nd Week.

Week-end openings in 27 key cities (mostly rainy!) all doing from 125% to 160% of normal business, including Waterbury, Reading, Wilmington, Worcester, Houston, Atlanta, Richmond, Harrisburg, New Orleans, Kansas City, Hartford, Providence.

As we go to press 13 *single bill* situations doing sensational business!

And how those HARDYS are growing! Wait 'till you compare the business of "LOVE FINDS ANDY HARDY" with "Judge Hardy's Children." *More than double* at Hartford, St. Louis, Philadelphia, Atlanta, Houston, Nashville and beating "Captains Courageous" in 13 of the first 27 key city engagements.

Small town business absolutely phenomenal! For instance at random, Tom's River, N. J. beats "Test Pilot," "Rosalie," "Double Wedding," "Saratoga" and "Maytime." In York, Pa.; Hazelton, Pa.; Stroudsburg, Pa.; Beach Haven, N. J. and other small towns it leads four out of those five comparative Big Ones!

Just the beginning! Get on the bandwagon and ride right up to the bank!

"Today's white-haired boy"



MICKEY ROONEY FOR PRESIDENT!

What this country needs is a bigger budget of belly-laughs. When Mickey's name appears in an ad, when his generous grin expands on the screen the public chuckles in anticipation. M-G-M has built another solid box-office draw for you, another Star added to your wealth of M-G-M Stars!

★ ★ ★ ★ ★

FINE TALK!

"'LOVE FINDS ANDY HARDY' is first rate."—BOX-OFFICE. "The picture has what it takes."—M. P. DAILY. "Has everything that an 'A' picture should have."—M. P. HERALD. "Will take its place alongside anything to come out of Hollywood this season."— DAILY VARIETY. "Tops in this series. Terrific appeal."—HOLLYWOOD REPORTER. "For every type of audience, sparkling comedy, warm human emotion."—FILM DAILY. "Finest of the series."—SHOWMEN'S TRADE REVIEW. "Rates high bracket allocation."—VARIETY. "As welcome as the sunshine."—N.Y. DAILY NEWS. "More genuine entertainment than many super-specials."—JOURNAL-AMERICAN. "Drop whatever you are doing and rush to see it."—WORLD-TELEGRAM. "Sheer joy. Deservedly popular series."—SUN. "Friendly, likeable show."—TIMES. "Best of the series. Exceedingly entertaining." — HERALD-TRIBUNE.



UP GOES YOUR AD-BUDGET!

(Many exhibitors are running the above ad *after* opening. A smart change of scheduling that keeps business hot for a hold-over!)



"ROLL UP THE SLEEVES BOYS!"

Showmen are doing their stuff. It's a pleasure to promote. For *money*, honey!

Six national manufacturers selling Judy Garland apparel. Thousands of dollars spent in clothing trade journals to acquaint stores with window and newspaper cooperative tie-ups.

Judy Garland sings two hit songs by Gordon and Revel, published by Leo Feist, Inc., for music promotion via radio, bands, etc. Use the sheet music. Electrical transcription free to radio stations.

"HARDY CLUBS" being formed everywhere. Sponsored by local newspaper, radio station, theatre. Promoting youthful recreation and better understanding between children and parents. Schools, Y.M.C.A. and Y.W.C.A. cooperating, developing into a big nationwide promotion for the Hardy series.

Appeal of picture to newspaper-reading home folks makes press cooperation, contests, etc., welcome.

Actual Hardy Families entertained by local hotel with newspaper tie-in; introduced on radio; interviewed by press; invited to performance.

A million ideas in the press-sheet. Get it!



Above is front cover of a 4-page herald to help you start new season business pick-up with a bang!

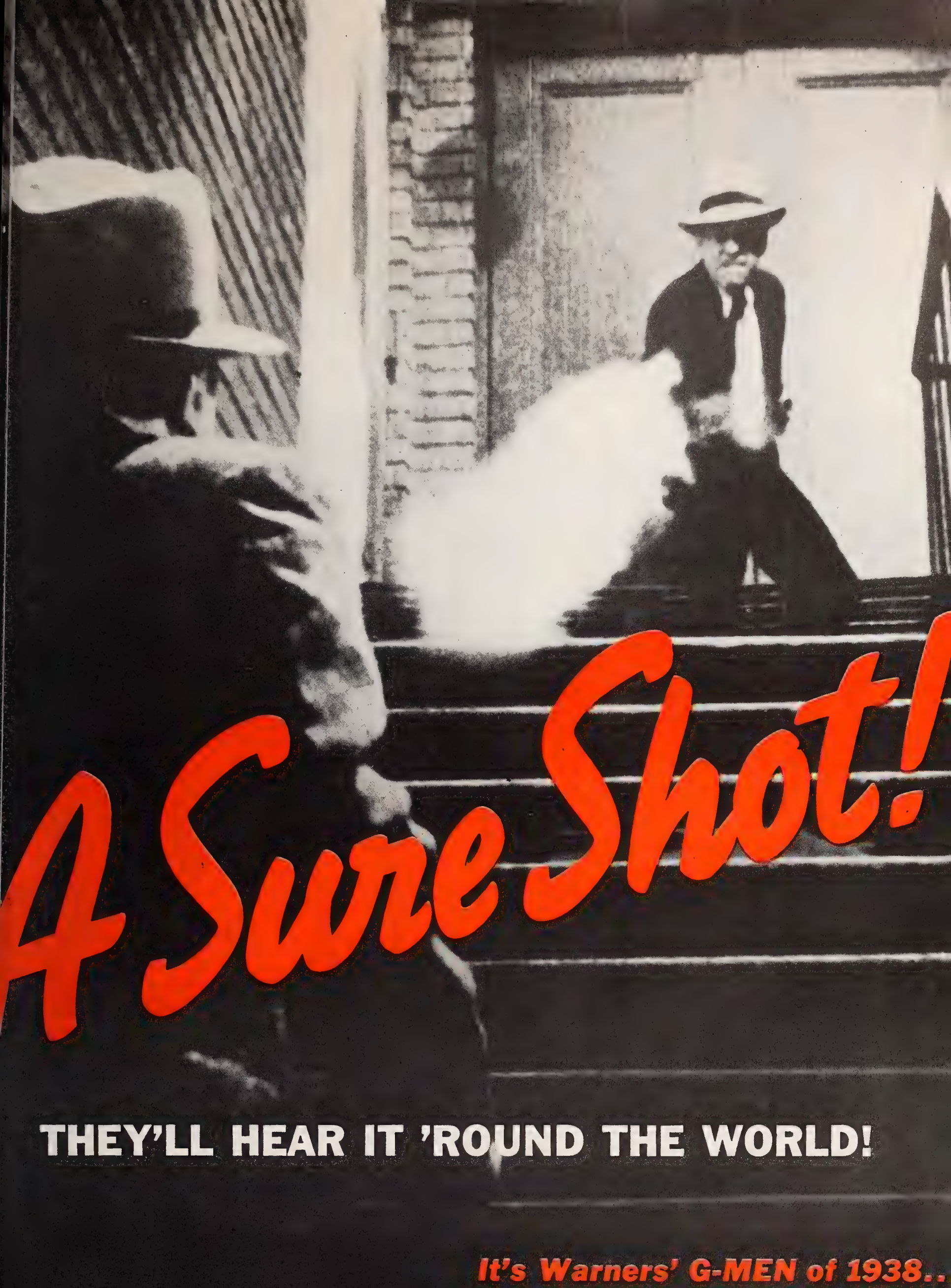
Write to THE LION'S ROAR, 1540 Broadway, N. Y. C. for a free sample or for prices, stating quantity desired.

"LOVE FINDS ANDY HARDY" is just one of the Big Ones.

But the slogan of the herald tells the whole M-G-M story . . .

"Happy Days Are Here Again!"

Leo


A Sure Shot!
THEY'LL HEAR IT 'ROUND THE WORLD!
It's Warners' G-MEN of 1938..

RACKET



It's Hot!

Ripped from the sizzling files of New York's Special Prosecutor of Rackets! Information so explosive they had to pass a law to get it!

RECORD

with

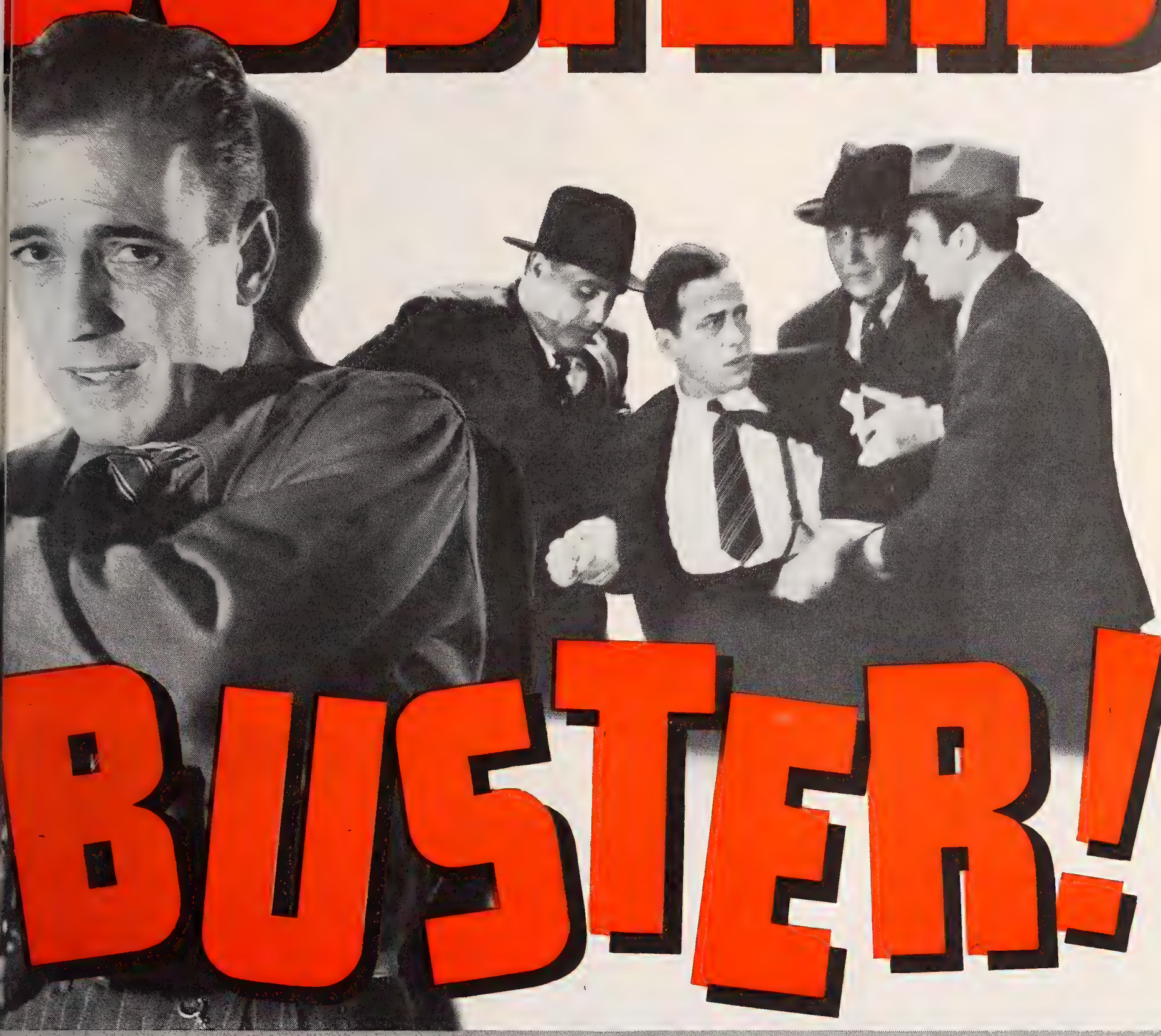
HUMPHREY BOGART · GEORGE BRENT

GLORIA DICKSON · ALLEN JENKINS · WALTER ABEL

DIRECTED BY LLOYD BACON

Original Screen Play by Robert Rossen and Leonardo Borcovici

BUSTERS



BUSTER!

A Cosmopolitan Production sweepingly advertised and publicized in key-area newspapers by WARNER BROS.

First motion picture ever to carry this seal!

This means local ammunition you've never had before. See special flyer in pressbook for complete details of invaluable local businessmen's cooperation offered by this important national organization.

COMMERCIAL CRIME COMMISSION INC

IN NEW YORK'S TORRENT OF RAIN THAT . . .

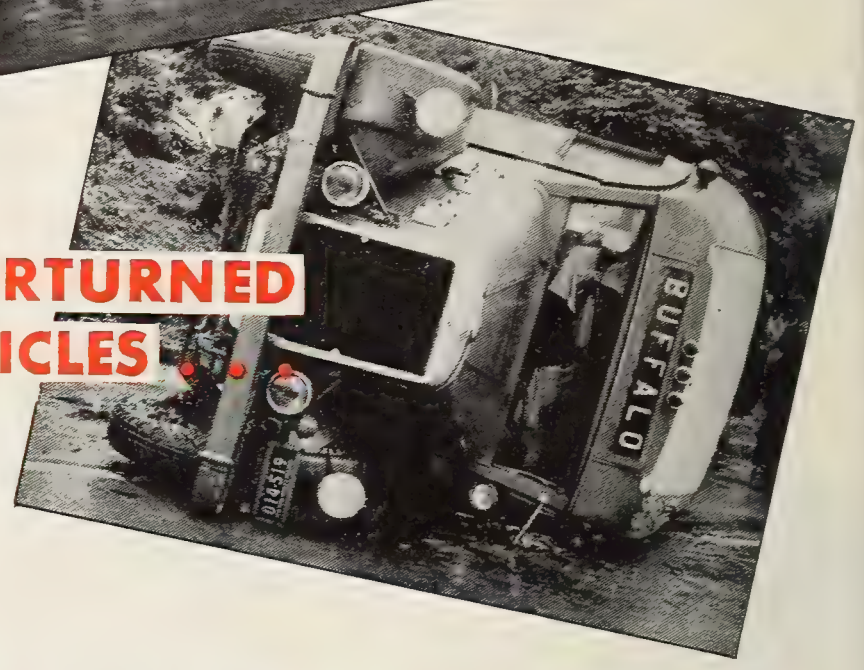
MAROONED PEDESTRIANS . . .



FLOODED STREETS . . .



OVERTURNED VEHICLES . . .



THEY STOOD FOR HOURS UNDER UMBRELLAS TO SEE



That's how 20th finishes 1937-38! Now see how 20th starts 1938-39!

(Pages 19 to 26)

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 5 July 30, 1938

The Government Action

By Martin Quigley

I

THE action brought by the Department of Justice against the eight major motion picture companies presages consequences unparalleled in importance in the history of the industry.

The suit is intended to effect "the restoration of free enterprise and open competion amongst all branches of the motion picture industry" through the revision of trade practices and by other means.

That some of these practices are due—if not in fact long overdue—for revision and adjustment is disputed by few. The recently constituted Kent committee has already entered upon a program intended as a study of trade practices in light of existing conditions which would eventually lead to such rearrangements as the exigencies of the business permit.

IT must be recognized that existing trade practices are pioneer paths cut through a wilderness. They have grown up apace with the meteoric rise of the industry of motion pictures, a business which in various of its essentials is unique with respect to any other business. It has not been possible for the business of motion pictures to find much of precedent or guidance in the record and performance of other businesses. The prevailing trade practices have been contrived and evolved in face of times and conditions during the swift growth of an industry which within a single generation rose from the lowly status of a penny arcade device to the lofty estate of an industry of vast economic and social importance.

It must also be recognized that however and for whatever reason many of these trade practices came about there have been continuing complaints against them. Many firms and individuals have been seen struggling desperately against difficulties which they have imposed. Only an exhaustive and impartial inquiry can determine in what measure the complaints have been justified and in what measure their plight has been due to the failure of their own efforts and the consequences inescapably associated with competitive enterprise.

All indications have for some time pointed to the need of an overhaul of trade practices and arrangements looking to that end are the announced purposes of the Kent committee. Doubtlessly it would have been desirable if at present intra-industry conference had already made measurable progress toward compromise and conciliation, but it probably will be more generally appreciated in the long run that the problems, which at first blush seem to admit of quick and easy solution, present upon longer and more intimate acquaintanceship a wide variety of perplexing difficulties.

THE pending action by the anti-trust authorities of the government against the film companies which constitute such an important part of the American industry presents an opportunity and a responsibility for all interests and all persons in the business. The incident naturally creates stress and uncertainty which is an atmosphere not conducive to constructive operation in any business. The uncertainty of it is gravely emphasized in the fact that the government's objectives in this case are at several points diametrically opposed to what but a few years ago the same national administration required under the National Industrial Recovery Act. The Blue Eagle has been metamorphosed into a bird of different feather.

It is the declared intention of the government "to encourage and not to retard the development and orderly operation of the motion picture industry." Such an intention may be heartily concurred in and cooperated with by every sensible and constructive person in the business. Such concurrence and cooperation will hasten the advent of more equitable and sounder business relationships within the industry. In the meantime such an attitude will do much to facilitate currently the orderly operation of the business and protect it from mud-slinging and selfish harassment.

Unfortunately there are persons in this and every other industry of scope who are neither sensible nor constructive. These may be depended upon to assume the role of trouble-maker which is so congenial to them. But with the continued success and prosperity of a great industry at stake we hope it may rightly be assumed that the predominating attitude everywhere will be such as to make easy the way toward a right and equitable solution of the problems presented.

The Department of Justice in instituting this anti-trust proceeding against the eight major companies released a statement of challenging importance. The statement is thoroughly comprehensive in its objectives. The American motion picture industry, reformed to meet these objectives, would hardly be recognizable. It is probably reasonable to assume that the prosecution in this case, in keeping with usual practice, has set up formally a goal which represents a point at some generous distance beyond that which it really expects to reach.

II

THE pros and cons of the several government objectives will of course be ventilated in great detail in the months ahead. One of the objectives set forth, which is described as an economic effect of the system of control which is alleged to prevail in the industry, is so curiously worded and so pregnant with implications as to create particular interest. It reads as follows:

"There is no opportunity for new forms of artistic expression which are not approved by those in control of major companies, even though there exist communities which would support them."

It will be interesting to learn eventually just what the Department of Justice is driving at here. It does not seem possible that complaint is made that the eight major companies

[*Continued on following page, bottom of column* 1]

This Week

During Altercations

Having had a week to study and consider the voluminous Government dossier of complaint against and proposed reform by litigation of trade practices the motion picture industry settled down to business as usual during altercations. Specifically, Sidney R. Kent, speaking for the distributor group who recently have been concentrating on organizing machinery for negotiation with exhibitor organizations with a view toward formulating a definite program of trade practice self regulation, said that plans already undertaken will be continued, pointing out, however, that the questions raised in the Government petition in equity will require a careful reexamination of the problems involved.

Action in the Government suit proceeded little beyond the actual announcement and filing recorded last week. Industry leaders speculated on the advantages or disadvantages of agreeing to a consent decree in the case and pointed out that the court battle, what with the customary preliminary delays and skirmishes, hardly can get under way within six months with an equal or longer subsequent period of court debate. Washington observers believed the suit was a move by the Government in the mood of a "war to end war."

Complete coverage of these aspects of the news is provided in the story starting on page 14. *The complete text of the Government's complaint filed in the New York district federal court last week starts on page* 47, *pictures and thumbnail biographies of the Department of Justice staff members who will conduct the case are on page* 17, *and extracts from editorial comment of newspapers throughout the country are on page* 18.

The Government Action . . . . by Martin Quigley

[*Continued from preceding page*]

have been indifferent toward novelty treatments in the motion picture medium. It must be known that only during recent months one of the defendant companies, RKO, released "Snow White," which has received world-wide acclaim as a distinctly new form of artistic expression.

There is also a seeming lack of logic in this complaint. It could hardly be expected that the executives in control of these companies would be expected to create opportunities for either new or old forms of artistic expression of which they would not approve. No intelligent institution, including the Department of Justice, could be expected to create opportunities for policies which are not approved by those in control. Anything else is stupid if not vicious mismanagement.

THE argument, if reference is made to the business of entertainment, is also cloudy when it imputes to these major companies such commercial shortsightedness as to fail to supply pictures which certain "communities" would support.

Speculation inevitably arises on account of this paragraph as to whether the Department of Justice has lent attentive ear to those groups—not communities—which wish to have the entertainment screen perverted from its avowed purposes of entertainment and enlisted in the service of the propagandists who wish to use the medium of great public favor for the propagation of some particular set of notions about social, political and economic reform.

On the surface the paragraph seems to say nothing intelligible. A casual glimpse between the lines makes rather plain that what it is all about is in reality a complaint that there has been no opportunity afforded by the companies concerned to those who wish to have their notions of political, social and economic reform masquerade upon the theatre screen as entertainment.

At this point the Department of Justice seems to have embarked upon an unexpected course in seeking to tell the industry what kind of subject matter it must produce, an objective which enjoys the sanction of the rule in the totalitarian regimes but appears nowhere that we have ever heard of in the laws or the democratic traditions of these United States.

Among the many vitally serious implications of the government's proceeding, several of which must be heartily welcomed as serving eminently constructive purposes, here is one well calculated to create deep concern as to just what influences may be active in the shadowy background of its conception and promotion.

U. S. Project Probe Asked

An investigation of the Federal Theatre and Writers Projects by the Dies Committee created by the House of Representatives to study unAmerican and subversive activities will be demanded by Representative J. Parnell Thomas, Republican, of New Jersey, a member of the committee. Mr. Thomas announced his intention to demand an investigation of the two projects as a result of testimony given before him at informal hearings conducted in New York, preliminary to the opening of the full committee's investigation August 11th in Washington.

Mr. Thomas also announced that he would demand appearance before the full committee of Mrs. Hallie Flanagan, national director of the theatre project in charge of production, to answer questions concerning charges of Communistic activities of the project. Mr. Thomas said she would be asked to explain why applicants for jobs in the project must first join the Workers Alliance, which he characterized as a Communist organization. "It is apparent from the startling evidence thus far," said Mr. Thomas, "that the Federal Theatre Project not only is serving as a branch of the communistic organization but also is one more link in the vast and unparalleled New Deal propaganda machine."

Theatre Tickets

Contracts establishing a code of fair practices for legitimate theatre ticket sales were signed Tuesday by Actors Equity Association and the League of New York Theatres, representing the performers and the producing managers respectively. The agreement will become effective September 1st and will remain in force for a year. It specifies that at least 25 percent of the seats in individual theatres be made available at the box-office at established prices; that no orchestra seat may be sold through a broker for more than the box-office price, and no balcony seat for more than 50 cents, plus tax, over the box-office price. An enforcement fund for the agreement will be maintained by a five-cent levy on every ticket sold through a broker.

Evolution of Genius

A quarter of a century after Irving Berlin was first acclaimed king of Tin Pan Alley his gift for bringing joy and lilt of a blithe spirit into a troubled world still retains its original freshness, originality and fascination. The treasury of popular melody which he has accumulated in that time has formed the nucleus and motif of a new Twentieth Century-Fox triumph, "Alexander's Ragtime Band."

Joseph O'Sullivan elucidates the role of Irving Berlin and his music on page 32.

Universal Financing

Additional financing, said to involve between $1,500,000 and $2,000,000, was negotiated for Universal's production program through General Film Distributors, Universal's associates in Great Britain, during a six-week visit to England by J. Cheever Cowdin, chairman of the Universal Board of directors, he announced when he arrived in New York Tuesday aboard the *Ile de France*. The new capital is being made available immediately and in return Universal has pledged its foreign receipts to C. M. Woolf, head of GFD, and associates, beginning with the new releasing season and continuing until the amount is paid off. Mr. Cowdin, in an official statement said he had concluded a new distribution agreement with GFD "for a long period of years on a much more satisfactory basis for both."

The statement added that his associates in Great Britain "had arranged for a very large sum of money to be placed at the company's disposal for a substantial length of time, which will enable next year's program to be strengthened still further."

On the day of Mr. Cowdin's arrival in New York, Universal announced that during the next three months it will have nine top-budget productions in work as well as six other films and two serials. The completion this week of the "Road to Reno," the statement continued, "tapers off the big production drive that began with the advent of Cliff Work as studio head."

Box Office Stimulant

Plans for the launching of a nationwide advertising, publicity and exploitation campaign to stimulate interest in motion pictnres were outlined Wednesday when some 300 industry representatives, including about 90 delegates from independent circuits, gathered in the Hotel Astor, New York. George Schaefer, chairman of the distributors' campaign committee, and Howard Dietz, chairman of the advertising and publicity committee, explained that with a budget of $1,000,000 the drive is expected to bring an added $20,000,000 into the box office during the fall and winter.

A report of the meeting and details of the campaign plans are on page 29.

Radio Reunion

Independent radio stations affiliated with networks, alarmed at the investigation of network operations by the Federal Communications Commission will send representatives to a meeting in Chicago August 16th to discuss and possibly bring about the reorganization of their disbanded organization, the Independent Radio Network Affiliates.

See page 33.

FOR REFERENCE

Editorial	Page 7
The Hollywood Scene	Page 31
This Week in Pictures	Page 10
Release Chart	Page 87
Managers' Round Table	Page 79
In the Cutting Room	Page 42
Showmen's Reviews	Page 64
Asides and Interludes	Page 71
In the Courts	Page 70
In the Newsreels	Page 97
In British Studios	Page 66
Short Subjects on Broadway	Page 65
Productions in Work	Page 69
What the Picture Did for Me	Page 73
Deaths of the Week	Page 70
Letters from Readers	Page 70
Jenkins' Colyum	Page 97
Technological	Page 77

MOTION PICTURE HERALD

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Scooped by Press

Newspaper cameramen scooped the motion picture newsreels Tuesday night—although it was no fault of the reels—in filming the actual death leap of John W. Warde, 25 years old, from the 17th floor of New York's Gotham Hotel, where, for 11 hours Warde, standing precariously on the ledge had defied rescue attempts and entreaties of friends, police and firemen.

It was one of the most dramatic run-of-the-day news stories to be covered by press and newsreels in many a month, but darkness defeated attempts of newsreel editors to film the climax. They had placed 15 cameras on the spot.

Police had forbidden the newsreels to mount lights in advance or light the flares that were necessary in the darkness to film Warde's jump, for fear of further aggravating him as he stood 200 feet above the street on the ledge. After the jump they could not, of course, expose lights in time to catch any part of the descent, but they later filmed the victim lying dead in the street. However, from among the army of still photographers there were enough on the alert to catch the actual dramatic action with hand flashes, International News, New York *Daily News,* Associated Press and Acme getting pictures.

Pictorially and reportorially, it was one of the most widely covered stories of the year, officials observing that practically every cameraman and reporter in New York, on duty or off, was on hand to watch the suicide that was in the making the while four newspaper editions went to press and over a period sufficient to allow the five newsreels to place 15 sound units.

The newsreel did do quite a "build up" story during daylight, and with what scenes they filmed at the end, sent out the pictures in their regular midweek releases.

New Otterson Firm

John E. Otterson, former president of Paramount and Electrical Research Products, Inc., and now in the film importing business, sailed for New York Wednesday on the *Normandie* after organizing another film exporting company, Compagnie Franco Americaine pour Exportation du Film Cinematographique, with headquarters in Paris. Eugene Barbier, French industrial millionaire, is president, Mr. Otterson, vice-president, and Denys de Anselme and Marc Lauer are managing directors. The company will buy French films for distribution by Mr. Otterson in the United States. They will be shown in the Brandt Circuit, New York City, and elsewhere. The company, it was pointed out, is not connected in any way with previous arrangements made by Mr. Otterson and Corniglion Mollinier for Mr. Otterson's importation of French product into the United States.



Twentieth Century-Fox assets meet on vacation in London, left. Mr. and Mrs. Darryl Zanuck who have been in England for some weeks, with Don Ameche at a press reception given for Mr. Ameche and Eddie Cantor at Dorchester House, London.

Barney Balaban, below, Paramount president who has earned something of a reputation for avoiding press and publicity cameras, poses with Jeff Davis, traditional King of the Hoboes, before that monarch left for Hollywood to supervise technical points in a new Bob Burns picture, "The Arkansas Traveler."

This Week In Pictures



JOSEPH I. BREEN, director of the Production Code Administration, and Charles C. Pettijohn, general counsel for the MPPDA, return on the Rex from European vacations, Mr. Breen from Switzerland and Italy where he visited the new Cine City, and Mr. Pettijohn from Paris, Cannes and Rome where he paid a social visit to Vittorio Mussolini.

(Photo by Cosmo-Sileo)





North Queensland, Australia, exhibitors gather at the Winter Garden theatre, Townsville, to meet Harry Hunter, Paramount managing director on tour of the territory with prints of "Wells Fargo" and "Bluebeard's Eighth Wife." Left to right: P. Scammell, Home Hill; E. Maxwell, Home Hill; E. Setterfield, Charters Towers; E. Laffan, South Townsville; A. Gadsby, Roxy, Townsville; A. Swinton, Ayr; J. Feldt, Sun and Regent, Townsville; His Worship the Mayor of Townsville, Alderman J. S. Gill; Mr. Hunter; R. Edwards, Ayr; W. H. Lock, Birch, Carroll and Coyle, Townsville; Gordon Brookes, Paramount; J. Johnson, Ingham; G. Towart, Redfern, N. S. W.; J. Watson, Home Hill; and H. Varcoe, Paramount.



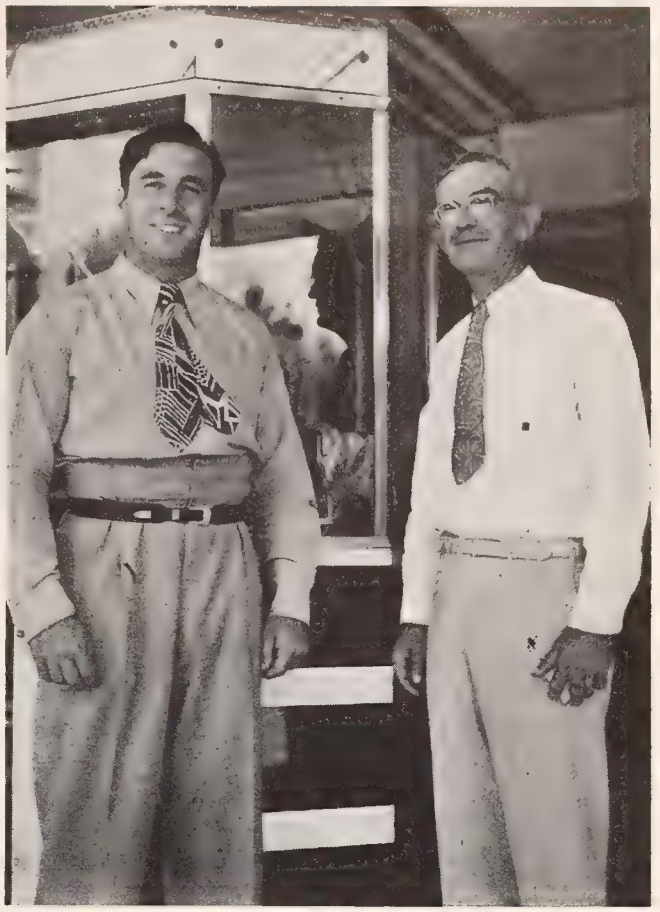
Jack Kirsch, left, elected by the members of Allied States Association of Illinois to fill the president's chair left vacant by the death of Aaron Saperstein.

Paul Klingler, manager of the Rialto theatre, Lewiston, Pa., and Ike Berney, manager of the Pastime in the same city, left and right below, with Gene Autry, western star who visited the two theatres on his way to Pittsburgh for a personal appearance engagement.





Exhibitors, like any tourists but with more reason, make Hollywood the goal of many a vacation trip. W. J. Long, above right, theatre operator of Edmonton, Alta., Canada, and Mrs. Long meet E. W. Butcher, production manager on the Selznick International set for "The Young in Heart."



Henry Rogers, right, above, manager in Sweetwater, Texas, for the Robb and Rowley circuit, with George O'Brien who flew from the RKO Radio studio in Hollywood to be honor guest at the Sweetwater Annual Water Carnival and Bathing Review.

Lowell Thomas, chief commentator for Movietone News, receives the traditional French salute from Count Rene Doynel de Sainte Quentin, ambassador of the Republic of France to the United States, after being decorated by the ambassador with the ribbon of the Legion d'Honneur.





On the main deck. Harry Brandt, ITOA president; Jack Sokoloff, David Weinstock, John Manheimer and Al Daw.

New York ITOA On River Outing

NEW YORK exhibitor members of the Independent Theatre Owners Association, film exchange men, their families and friends to the number of 700 embarked on the Hudson River steamer Alexander Hamilton on Tuesday to picnic and play at Indian Point. The day's program at the upriver playground included games, stunts and prizes. David Weinstock and John Manheimer headed the committees. (*Photos on this page by Cosmo-Sileo*)



Contented, below, Herman Gluckman of the Republic exchange.

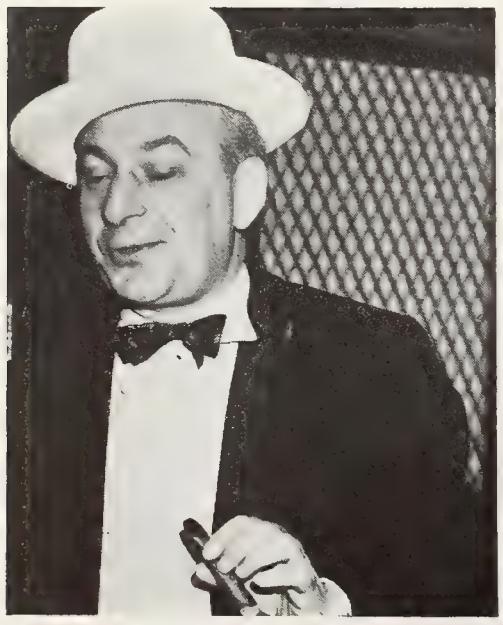


Irving Landes, manager of the GB New York exchange, and David Snaper, New Jersey exhibitor.

At the rail, left, Mr. Weinstock and Joseph Lee, Twentieth Century-Fox exchange manager.



On the dock, above, Jack Ellis and Jerry Wilson, manager of the Principal exchange.





Mr. Brandt and members of his family.



Jack Hattem.

"Movies Are Your Best Entertainment"

WITH every promise of enthusiastic support from all factions, industry leaders on Wednesday launched formal plans for a far-reaching institutional advertising campaign to be spread across the nation during the last four months of this year with "Movies Are Your Best Entertainment" as the theme song and slogan. Meeting at the Hotel Astor, the full distributor and affiliated circuit committee which has been working on the campaign presented the results of its study to representative independent exhibitors who promptly began signing pledges for one-quarter of the proposed $1,000,000 budget, of which the distributors and their affiliates will bear three-quarters. (Story on page 29.)

(Photos on this page by Cosmo-Sileo)



George J. Schaefer, United Artists, chairman of distributors.



Howard Dietz, MGM, chairman of advertising.



Y. Frank Freeman, Paramount, chairman of affiliated circuits.



Paul Gulick, coordinator for committee activities.

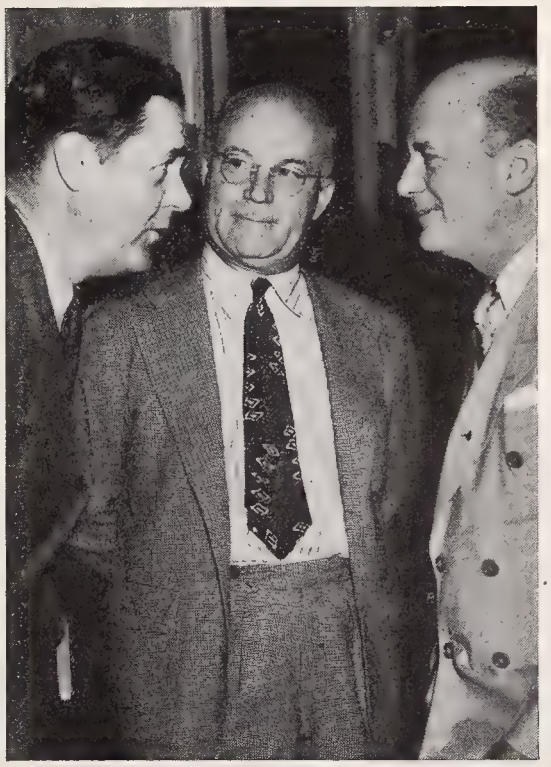


Edward Sparks and Sam Dembow, left above, circuit operators, with Major Albert Warner.

A lull in the proceedings: Below, George Skouras of the Skouras theatre interests; Lynn Farnol, United Artists advertising chief, and Earl Wingart of Twentieth Century-Fox.



Robert J. O'Donnell of the Texas Interstate circuit and the Hoblitzelle and O'Donnell interests, with J. H. Harris, Pittsburgh independent.



Gradwell Sears, general sales manager for Warner Brothers, in animated conversation with A. C. and R. E. Griffith, of the Oklahoma and Texas circuit.



BUSINESS AS USUAL DURING ALTERCATIONS

Industry Will Continue Movement for Self-Regulation, Says Kent; Washington Sees "War To End All Wars"

The motion picture industry this week hung out a brand new shingle: "Business going on as usual during altercations."

Specifically, industry leaders have definitely decided that the United States Government's equity suit filed last Wednesday against the eight majors, aiming to divorce exhibition from production and distribution, abolish block booking and 16 other trade practices, and abolish Hollywood's talent pool, will not interrupt the plan for self-regulation now being formulated to govern the buying and selling of motion pictures. There will, however, be some delay.

They see as much as two years passing before the questions of law are decided by the federal courts in the government's actions, and meanwhile are determined to effect the trade practice program on which they have been working for weeks, and which a large number of exhibitors have been demanding for years.

The suit itself faces many delays. Answers are returnable by the defendants within 20 days from the service of subpoenas, but with eight corporations, 24 of their subsidiaries and 133 of their officers and directors to be served—all defendants—the servicing scarcely could be completed in a month. One and possibly more 20-day delays probably will be requested of the court, and undoubtedly granted, which means at least three months even before the first answers are filed. Then, demands on the Government for bills of particulars are possible, making for further delay, with even more postponements of action likely as a result of the usual skirmishes in court cases of such magnitude.

The government spent five years probing Famous Players, through the Federal Trade Commission, and the Justice Department's trust suit to break up the American Society of Authors, Composers and Publishers has been pending three years thus far, with scarcely any action.

Self-Regulation Move Continues

The position of the industry in connection with the relation of the Government's suit to the plan for self-regulation was outlined Monday morning by S. R. Kent, president of Twentieth Century-Fox, acting as chairman of the distributors' committee charged with developing a program. From his vacation headquarters at Rangely, Maine, Mr. Kent said:

"The trade practice questions now raised in the Government's petition demand a most careful reexamination of all the questions involved. This will require further discussion not only by members of the committee, but consideration by the respective counsel of all affected. To that extent, some delay may be inevitable in bringing the deliberations to the point of conference with exhibitor representatives.

"It should be noted that the statement of the Department of Justice in connection with the action filed makes clear its desire to encourage a constructive solution of the industry's problems. In this regard the Department said: 'The Department desires to encourage and not to retard the development and orderly operation of the motion picture industry.' And Mr. Will Hays in his comment on the suit brought by the Government said: 'A committee of leading producers and distributors is now engaged in considering readjustments in the intricate machinery of this business to the end that it may even better serve public interest.'

Committee Work Goes On

"Since the committee was formed, numerous conferences have been held. The problems to be considered are important and the solutions intricate. Clear thinking and deliberate consideration must precede action.

"Action taken will be in cooperation with all exhibitor groups and the committee intends to get in touch with the exhibitors when the useful moment arrives. From then on it will be a matter of working out these problems jointly.

"I might add that we share the general industry belief that the most intelligent and satisfactory solution of our problems eventually will be reached through self-regulation, rather than through litigation. We shall continue the work of our committee to that end."

The delay referred to by Mr. Kent will not be for long, however; the distributors' committee probably will bring in their version of a program within a few days.

Originally, it had been expected that the draft would be completed in time to send out invitations to exhibitor leaders during the weekend of July 16-17 to come to New York for preliminary discussions prior to a formal negotiating conference with exhibitors generally. The distributors sub-committee, however, met some snags in the construction of the program and a delay for a week ensued. By that time the Government had filed its sweeping anti-trust complaint. Meanwhile, the "snags" are being eliminated, and with the return to New York of Mr. Kent this weekend, and the return from Hollywood of his co-chairman, Nicholas Schenck, speedy action is expected. By the weekend, too, lawyers of the large companies will have completed their study of the Government's petition in its possible relation to the trade practice program. In this connection it is pointed out by official spokesmen for the companies that the Government's lengthy complaint really clarifies for the first time the objections of the Government to the industry's trade practices.

Complaints of Three Groups

The program, it was explained, was launched with a view to appease the complaints of three groups: exhibitors, the public and the Government. The distributors for months have had the complaints of exhibitors well defined, as obtained from various statements, demands and programs set down by the exhibitor leaders. They also have been as well aware of the public's mind, studied from thousands of newspaper editorials, letters to newspaper editors and from expressions to the industry by leaders of public groups, all collected in the regular course by the MPPDA.

Determination of the Government's attitude has been more difficult, because of the usual

U. S. Would Break Up Talent Pool in Hollywood Besides Divorcing Exhibition

Many sweeping demands besides those of theatre divorcement and block sales abolition, already mentioned, are made by the United States Government in the equity suit filed last Wednesday by the Department of Justice against the eight majors. These have gone practically unnoticed in the trade.

Complete text of the complaint starts on page 47.

One of the most drastic is that part of the petition which asks the Federal Courts to permanently enjoin the producer defendants from borrowing, loaning, or otherwise making available their respective contract stars, featured players, or other technical personnel to any of the other defendants and from otherwise pooling their production assets.

The reason for this specific action is based on the government's contention that the eight majors have a monopoly on so-called "quality" product through the borrowing and lending and otherwise pooling of the best talent and production assets, to the detriment of non-affiliated independent producers who for years have complained that so-called "big names" are not available to them for their pictures, unless and until the "big names" are fading in popularity.

Motion Picture Herald, April 30th, described the extent of "star-swapping" among majors, listing 64 "top" names most in demand.

Reports from Hollywood a few weeks ago mentioned new moves among the producers pointing toward reputed desires of some of the companies to further cooperate in the pooling of production assets for reasons of economy.

U. S. LISTS 11 GROUNDS FOR ACTION

410 Theatre Construction Contracts Awarded in 37 States in Half-Year

In the first six months of this year 410 contracts for theatre construction projects were awarded in 37 eastern states, according to the Dodge Reports division of F. W. Dodge Corporation. The projects include new construction and substantial remodeling.

The total value of the projects for the half-year was $12,086,000, less than in the same period in 1937 but far ahead of 1935 and 1936. The building provides for 1,576,000 square feet of floor space, compared with 2,121,000 square feet reported for the 1937 half-year.

The trend continues to smaller houses, as indicated in 420,000 square feet for 72 projects in June as compared with 460,000 square feet for 71 projects in May.

In the first six months of 1937 there were 445 theatre construction contracts awarded at a valuation of $14,509,400. In the corresponding 1936 and 1935 periods, the totals were $7,542,000 and $5,797,000 respectively. The figures show that the year 1937 reached a four year peak.

The half-year ended with a strong upturn in theatre building, the summary showing that June was the high month in contracts awards for the six month period.

"There had been some expectations that the June contracts would nearly close the gap between the 1938 and 1937 half-year volumes," says Dodge Reports. "Despite the hopeful June record this could not be accomplished, due to the higher level reached in June, 1937, which was also the top month of the half-year.

"Some encouragement may be found in the fact that last month's total contract value was well ahead of individual monthly totals for the second half of 1937," the report points out.

The figures were compiled on the basis of reports to Dodge Corporation from 750 representatives in the field. The service does not extend to the states west of the Rockies.

The Dodge summary, including a four-year comparison of theatre building contract values in the six month period follows.

	1938	1937	1936	1935
January	$1,187,000	$1,416,300	$1,078,800	$1,371,400
February	2,369,000	1,976,500	788,700	713,500
March	2,064,000	2,824,800	1,721,800	797,800
April	2,071,000	1,838,600	2,087,400	576,000
May	1,514,000	2,918,200	1,032,800	1,358,800
June	2,881,000	3,535,000	833,000	979,700
Six-Month Totals	$12,086,000	$14,509,400	$7,542,500	$5,797,200

silence, or vagueness, of governmental agencies—in this case the Department of Justice.

The complaint in the equity suit now gives the distributors an idea of what the Government is trying to criticize in film trade practice. Therefore, distributors feel, the complaint may have some immediate value in formulating a system for self-regulation.

The need for the industry program is as sharp as it was before the Government filed its suit, according to official representatives of the majors, who point out that the filing of the suit does not solve any of the problems which are aimed for solution through the program, although immediate remedies would be forthcoming by self-regulation for many of the complaints described in the suit.

State legislatures with their theatre "divorcement" and anti-play date bills, Congress with its anti-block booking activities, independent exhibitors in the field with their "million dollar" suits against distributors and circuits—all these problems still require solution, regardless of the questions of law now raised by the Department of Justice suit. The distributors feel that the suit will not halt any attacks from the aforementioned sources, and conclude that there is as much reason existing now as before for establishing self-regulation.

What the organized industry does expect from the suit is a clarification by the courts of the legal status of the trade customs of the business.

However, if the Government really intends to insist upon divorcement of theatres and the studios, the abolition of block selling and all the other 16 trade practices which it describes as "unfair," it is difficult to see how far the majors could go along this line, said an official at the offices of the Motion Picture Producers and Distributors of America.

Highly speculative is the question of the industry agreeing to a consent decree in the action. In some quarters it is felt that a consent decree would not determine the questions of law on the trade practices involved, and therefore would not solve the problems of the trade, certainly not on the basis of the demands made by the Government in the complaint.

There were but a handful of copies of the actual bill of complaint in circulation in the motion picture business, and all of them were concentrated in offices of the big executives and their attorneys at the home offices in New York, where contents of the 22,600-word, 119-page document still are being studied. (Complete text of the bill starts on page 47.)

The title of the complaint follows:

EQUITY No. 87-273
In the District Court of the
United States for the
Southern District of
New York

United States of America, Petitioner
v.
Paramount Pictures, Inc., Et Al., Defendants

Petition

LAMAR HARDY,
United States Attorney

HOMER CUMMINGS,
Attorney General

THURMAN ARNOLD,
Assistant Attorney General

WENDELL BERGE,
JOHN J. ABT,
PAUL WILLIAMS,
J. STEPHEN DOYLE, JR.,
JOHN F. CLAGETT,
Special Assistants to the Attorney General

In Charge of Prosecution

The Government agents mentioned represent those who will be in charge of and actually conduct the prosecution for the Department of Justice, Lamar Hardy actually signing the complaint, with others, and Mr. Williams swearing to it, his signature having been witnessed by Dorothy Yost, notary public of the District of Columbia. A "Who's Who" of the principals appears on page 17.

Mr. Williams swears in the complaint, as a special assistant attorney general, that he has been actively engaged in the conduct of the investigation and all other work on behalf of the Government in connection with the proceeding. Mr. Williams is expected to lead the actual prosecution in the courts.

"The source of my information and the grounds of my belief," he declared, "are statements and correspondence of the defendants and their offices and agents, and others, the statements and official reports of Government investigators, and other records, reports, and information relating to the motion picture industry in the possession of the Department of Justice.'"

Specifically, the petitioning Government asks the court for "relief," through the suit, on 11 grounds:

1. That the court issue a preliminary injunction restraining the defendants from building, buying, leasing or otherwise acquiring any additional theatres or any further interest, or interests in any additional theatres, directly or indirectly, through the acquisition thereof by subsidiary or associated corporations or otherwise, until the final decree or until the further order of the court.

2. That the contracts, combinations, and conspiracies in restraint of interstate trade and commerce, together with the attempts to monopolize and the monopolization of the same, be declared illegal and violative of the Act of Congress passed July 2, 1980.

3. That the defendant companies and all of their officers and agents and employees, be perpetually enjoined and restrained from continuing to carry out, directly or indirectly, ex-

(*Continued on following page*)

MOVE SEEN AS "WAR TO END WARS"

(*Continued from preceding page*)

pressly or impliedly, the attempts at monopolization, the monopolies and all restraints of interstate trade and commerce in the production, distribution and exhibition of motion pictures, and from entering into and carrying out any monopolies or restraints of interstate trade.

4. That the integration of the production and exhibition branches by the producer-exhibitor defendants be declared to be unlawful and violative of the Sherman Anti-Trust Act.

5. That Paramount, Twentieth Century-Fox and Warner Brothers be ordered and directed to divest themselves of all interest and ownership, both direct and indirect, in theatres and theatre holdings and that each and their successors be enjoined permanently from acquiring any other interests in exhibition or in any persons, firms or corporations which are engaged or may engage in exhibition; said divestiture to be accomplished and carried out upon terms set down by the court, and pending such divestiture, the operation and management of theatres involved by placing in the hands of trustees to be selected by the court, who shall be entirely free from the control or domination of any producer or distributor.

6. That Loew's and Irving Trust, as trustee in bankruptcy for RKO, as exhibitors, be ordered and directed to divest themselves of all interests in all persons, firms or corporations engaged in production or distribution, and that they be permanently enjoined from acquiring any interests in production or distribution, such divestiture to be accomplished under the same conditions as those stipulated for distributors in the paragraph above, and likewise to be placed in the hands of trustees.

7. That the producers be permanently enjoined from borrowing, loaning, or otherwise making available their respective contract stars, featured players, or other technical personnel to any of the other defendants.

8. That the defendants be permanently enjoined from enforcing upon independent exhibitors any and all of the unfair trade practices referred to in Paragraphs 214 and 215 of the complaint: block booking, forcing of shorts and newsreels with feature sales, arbitrary designation of play dates, protection, overbuying, arbitrary, unconscionable and discriminatory film rentals, prohibition of double features, score charges, minimum admissions, and the following benefits, favors and advantages extended by the defendants to each other: sharing advertising costs, optional film contracts, film contract modifications, overage and underage, cancellation of short subjects and move-overs.

9. That the court grant writs of subpoena directed to each defendant ordering him to appear and answer upon oath the allegations and to abide by and perform such orders and decrees as the court may make.

10. That the petitioner have such other and further relief as the court may deem proper.

11. That the petitioner recover its costs herein.

Motion picture attorneys saw in the "petition for relief" mentioned directly above a request for recovery of costs that is unusual in governmental actions. Plaintiffs other than the Government in civil suits usually ask the court to grant costs of the suit. It was presumed that the Government is asking the court to order the motion picture business to pay for the court stenographers, cost of transcribing the testimony, cost of Government witnesses and such other costs that might accrue. In non-governmental actions the bulk of the costs are usually represented in the plaintiff's attorney fees, but in federal actions the attorneys are on straight salary, geting no "fees."

The case, of course, will not be heard in jury trial, but before a single federal court judge.

Film attorneys voiced surprise at the language used by the Department of Justice in their complaint, asserting it lacked the usual precise legal language to which the courts are accustomed, and in which manner virtually all petitions are written. This one, they said was done in the non-legal language of the trade.

▽

Washington Sees a "War To End Wars"

by FRANCIS L. BURT

in Washington

The United States Government's suit against the motion picture industry is a "war to end wars." This is the viewpoint of the anti-trust case in Washington, where opinion holds that if the Department of Justice is successful in this instance, there will be no more criminal suits against the large interests in the industry based on block booking, affiliated competition and other activities of which the independents have long complained. If not successful, the Department of Justice will ask Congress to amend the anti-trust laws so that it can make another try at the same objectives.

In conformity with Department policy, officials in Washington will not discuss the suit further. But enough has been said, at one time or another, from which a very good idea may be drawn of the ideas and aims of the Government's law enforcement agency.

On this basis, it can be said that the Department is "fed up" with anti-trust suits of the "merry-go-round" type, such as the action against the oil industry, where three suits on practically identical grounds have been fired at practically the same defendants, one after another.

Experience has shown, it is said, that the criminal proceeding is most useful as a deterrent, but that better results can be accomplished by a civil suit, sometimes in connection with a criminal case. But the major difference is that a criminal proceeding is punitive; a civil proceeding is injunctive. The criminal proceeding punishes for past actions, but the civil proceeding can prevent continuance of present actions.

Thus, the Department has switched from criminal to civil proceeding in its campaign against the film industry. If successful, all of the practices and situations against which it has moved in past criminal cases would be outlawed. Once outlawed, there will be no need for further criminal cases on the same grounds. Only if a motion picture company violates the decree which the department seeks would criminal action be necessary.

Thus, by a single move, the Government

(*Continued on page* 18)

Uncle Sam Collects $20,800,780 in Ticket Taxes, Mostly from Theatres

The Federal revenues for the fiscal year ended June 30th, 1938, were enriched by $20,800,779 collected from admission taxes, and showed an increase of $1,060,587 over the $19,740,191 collected in the preceding year, it was reported Tuesday by the Bureau of Internal Revenue in Washington. While the taxes were collected on all amusements, the bulk comes from film theatres.

The situation from the standpoint of the exhibitor, however, was less favorable than it appeared, for analysis of the figures revealed that while admission tax collections for the first six months of the fiscal year were $1,233,839 ahead of the corresponding period in 1936, receipts for the last half (January to June of this year) were $173,251 under the total for the corresponding months in 1937.

At the same time, the bureau reported that after two months of declines admission tax collections in June took an upward turn, amounting to $1,624,453.11. This was close to $230,000 above the May total of $1,394,659.49, but more than $250,000 under the $1,874,755.29 collected in June of last year.

Indications were that the improvement in box office conditions were general throughout most of the United States. In the Third New York (Broadway) District, collections of the tax at the box office jumped more than $24,000, from $350,402.52 in May to $374,572.66 in June, while total collections in that area increased only about $8,370, from $415,798.28 to $424,171.49, and while June box office collections were $120,000 under the $494,813.69 collected in June, 1937, total revenues from the district were $128,000 under the $552,841.44 collected in that month.

In addition to box office collections, increases were shown in the New York district in receipts from free or reduced rate admissions, from $4,278 in May to $4,485.66 in June, and permanent use or lease of boxes and seats, from $55.44 to $715.40. Decreases were shown in collections on tickets sold by brokers, from $14,440.23 to $7,903.34; on tickets sold by proprietors in excess of established prices, from $3,642.53 to $672.66, and on admissions to roof gardens and cabarets, from $42,979.56 to $35,821.77.

The Federal Prosecuting Staff

The Men Who Will Conduct the Government Case Against the Film Industry



HOMER STILLE CUMMINGS is a Connecticut Yankee transplanted from Chicago where he was born in 1870. He was graduated from Yale University and since his elevation to the attorney generalship he has been given honorary degrees by Rollins College, Lake Forest University and Oglethorpe University in 1934 and Lincoln Memorial University and John Marshall College of Law in 1935. He practised law in the city of Stamford, Conn., from 1893 to 1933 and served four years as mayor and four years as corporation counsel in that city. He campaigned for Congress in 1902 and for the Senate in 1916 but lost in both instances. His appointment as attorney general came in 1933 after he had rejected an offer to be made governor general of the Philippine Islands. He wrote "Liberty Under Law and Administration."

▽

WENDELL BERGE was born in Lincoln, Neb., in 1903. He graduated from Nebraska and Michigan Universities and entered practice in 1928 with Root, Clark, Buckner & Ballentine, coming to the Department of Justice two years later. In 1935 he was appointed chief of the appellate section and last year head of the trial section. He is now first assistant to Mr. Arnold and alternate for him on the monopoly investigation committee. During the past 18 months he has had the major responsibility with respect to all anti-trust activities involving New Deal legislation.

▽

J. STEPHEN DOYLE, JR., one of the "young set," 31 years of age, was born in Baltimore. After Johns Hopkins and Harvard, he entered the Government service in December, 1933, as a special attorney in the Department of Justice, later advancing to special assistant.



THURMAN WESLEY ARNOLD was born in Laramie, Wyo., in 1891, studied at Princeton and Harvard and has an honorary degree from Yale. He practised law in Chicago, served as an artillery lieutenant in the war, and returned to civil life to teach at Wyoming, West Virginia and Yale Universities from whence he was appointed assistant attorney general last year. He is the author of "Symbols of Government," "Trials, Judgments and Appeals" and "The Folklore of Capitalism."



LAMAR HARDY, the member of the New York office of the Department who signed the complaint last week, was born in Meridian, Miss., in 1879 but has lived in New York City since 1904 when he was admitted to the bar. He received the degree of Bachelor of Philosophy from Mississippi Univeristy in 1898 and his law degree from Vanderbilt in 1900. Mississippi gave him an honorary doctorate of laws in 1931. An independent Democrat, he served as corporation counsel in New York for two years, 1915 to 1917.



PAUL WILLIAMS, special assistant to the attorney general, is a westerner from Salt Lake City. He was educated first on the west coast and then at Phillips-Exeter Academy, Cornell University and Columbia Law School. He practised law in Salt Lake City and then served with the army on the Mexican border and in the World War. Returning to New York, he practised law until May, 1934, when the attorney general appointed him to the anti-trust division.



JOHN J. ABT, 34 years old, was educated at the University of Chicago. He spent eight months in Paris where he studied at the Sorbonne, returning to Chicago to practice law. In 1933 he was appointed chief of the litigation section of the AAA, later working with the WPA and the SEC. In 1937 he was appointed counsel for the LaFollette Civil Liberties Committee, and last year entered the Justice Department.

(Photos by Harris & Ewing)

ALLIED PLEDGES HELP FOR PEACE

(Continued from page 16)

hopes to reduce the number of anti-trust suits which it must bring.

The same reasoning which it has applied to the film industry is extended to other industries by the Department. If the film case is decided in favor of the Government and producer ownership of theatres is barred and all allegedly unfair practices prohibited, similar suits will be filed against other industries in which there is integration, the most outstanding example of which is in the oil industry. Whether the "divorce" theory will be extended to all industries in which producers own retail outlets remains to be seen.

Precedents

Both precedent and recent developments which have focused attention on the film industry are believed in Washington to have motivated the Department in basing its suit on unexpectedly broad grounds.

So far as precedent goes, the suit savors of the Standard Oil, the meat packers' and the railroad-owned mines cases. The government won the latter case and railroads were forced to divest themselves of mines holdings. The packers' case ended in a consent decree, the meat interests divorcing their holdings in retail meat stores. The element of opportunism lies in the fact that the North Dakota "theatre divorce" law, Senate passage of the block booking bill and the SEC investigation of reorganizations and protective committees have for some time focussed public attention upon the film industry and its practices.

The divorce phase of the proceeding, offers a new issue, on which the department is basing a great deal of dependence. In this respect, it has been admitted, the department's policy is to eliminate vertical integration, that is operation controlled by one concern from source of material to consumer distribution, a method particularly marked in the film and oil industries, but followed to more or less extent in the case of shoes, jewelry, and a number of other commodities.

See Appeal to Congress

Department officials are said to firmly believe that control of retail outlets by producers constitutes a restraint on competition. So wedded are they to this idea that it has been formally stated that if the courts rule against the Government's petition for divorce of the major producers from exhibition and the two exhibition companies from production, the matter will be carried to Congress with an appeal for such amendments to the anti-trust statutes as may be necessary to make the department's position good.

The Government's petition, in a word, sums up the whole philosophy of the Administration that the "little man" in industry and trade is to be protected against his large corporate competitors.

Regardless, if the suit goes to a verdict, the United States Supreme Court will get the case no matter how the lower court rules for, this being a civil case, the Government can appeal an adverse decision with the same freedom as the defendants.

▽

Allied Says "Self-Regulation Fine"

Exhibitor reaction in the field to the Government's suit against the majors depended for the most part on where the exhibitor was sitting in his relationship to the industry. Affiliated exhibitor interests were silent—although their sentiment is known without question—pending receipt of a copy of the actual com-

(Continued on page 27)

What the Newspapers Say Of the Government's Suit

Following are excerpts of editorial expressions in the newspaper press of reactions to the Government's action to force a divestment of concentration of production and theatre ownership in a company and to eliminate block booking:

CHICAGO TRIBUNE

Hollywood is probably in for some trouble, and what it will do to the movies no one can know. If it is the usual governmental socking of the most successful, the patrons will be a long time getting any good out of it.

▽

NEW YORK DAILY NEWS

The Government says this lawsuit is to be much more of a friendly and helpful investigation of the movies than a hostile prosecution for monopolistic practices. We hope the Government bears that thought in mind throughout the suit; and that the end result may be a rebirth of a form of mass entertainment which up to now has spread more happiness and enabled more people to escape temporarily from the boredoms of everyday life than any other art ever did.

▽

HOLLYWOOD CITIZEN-NEWS

If there be a conspiracy among the major companies that works to the detriment of independent companies, that conspiracy should be broken up and its future operation prevented. If there is an evil it is to be found in such a conspiracy. Ordering concerns to abandon legitimate business activity is inconsistent with the policies which have built business in this country.

▽

NEW YORK TIMES

Probably readers of the official statement made by the Department of Justice in bringing Anti-Trust law suits against the major motion picture companies were most impressed by its absence of truculent language or imputation of motive.

▽

ST. LOUIS GLOBE-DEMOCRAT

We cannot believe, as Mr. Hays says, that the assault of the Federal Government upon the industry may "promote the further progress of the screen." That might be the result if the procedure were friendly and constructive. But the government is frankly inaugurating a war on bigness in business and has chosen the motion pictures as a point of attack.

ST. LOUIS POST-DISPATCH

The movie industry just now is, by its own admission, very sick. With the specter of television looming on the horizon, an airing of restrictive trade practices may bring reforms which in the end will prove a boon to the industry.

▽

KANSAS CITY JOURNAL-POST

Whatever the outcome of the anti-trust legislation, let's hope governmental interference never reduces the American movie industry to the status of the state-dictated cinema of Germany, Russia and Italy.

▽

LOS ANGELES TIMES

Whatever remedies are finally found for these difficulties will take time and care in their application. The picture industry is too important to the public and to its armies of wage earners and investors to be made a guinea pig for hasty, inexpert or experimental surgery.

▽

WALL STREET JOURNAL (New York)

Both the government and the industry hailed the suit as at least a semi-friendly one, designed to clarify the application of existing laws to the industry and perhaps to set up a system of self-regulation under government supervision.

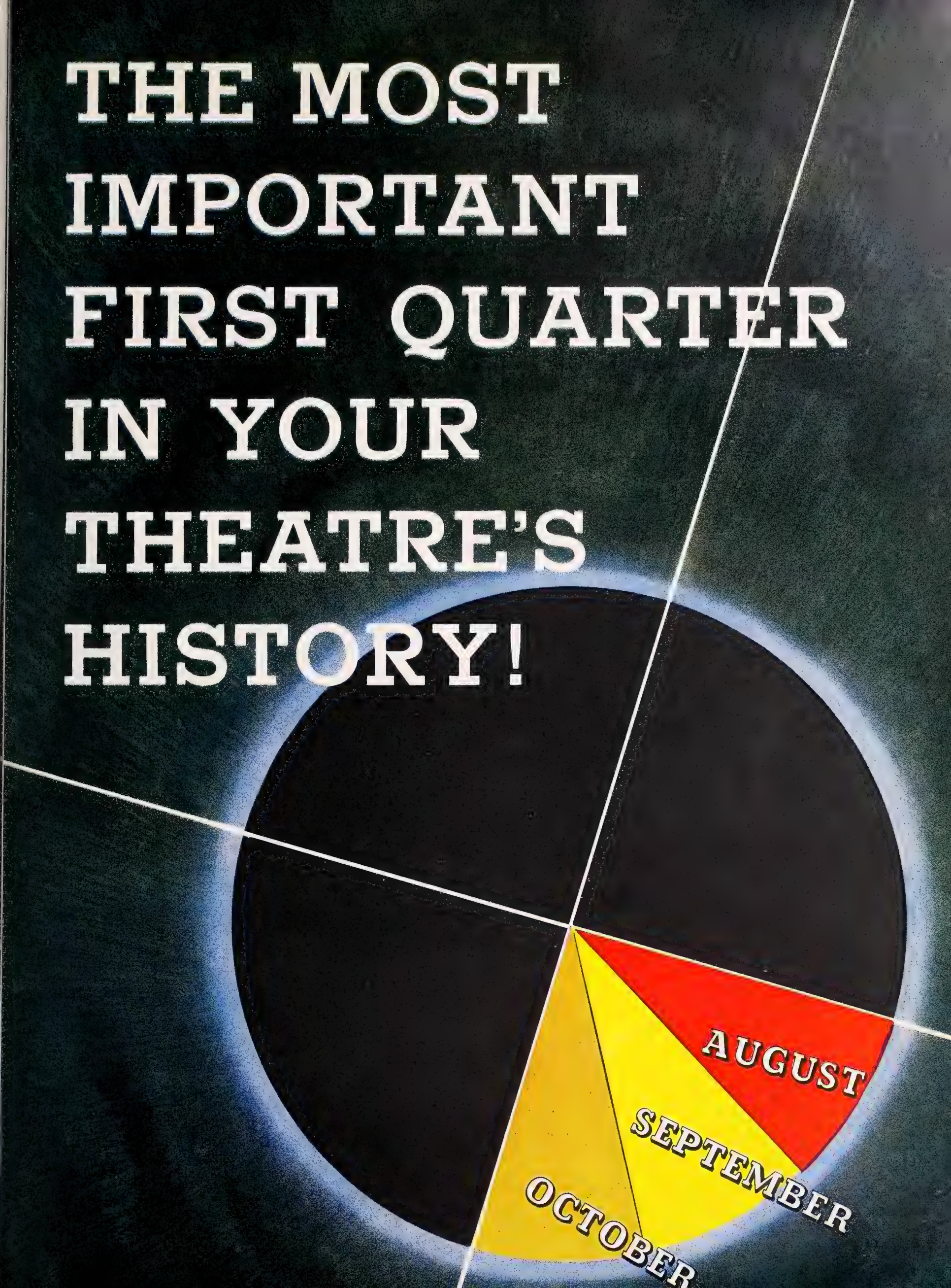
However, if the government really intends to insist upon the divorce of the theatres and the studios and the abolition of block bookings as a condition to regulating the industry, it is difficult to see how far the industry could cooperate along this line.

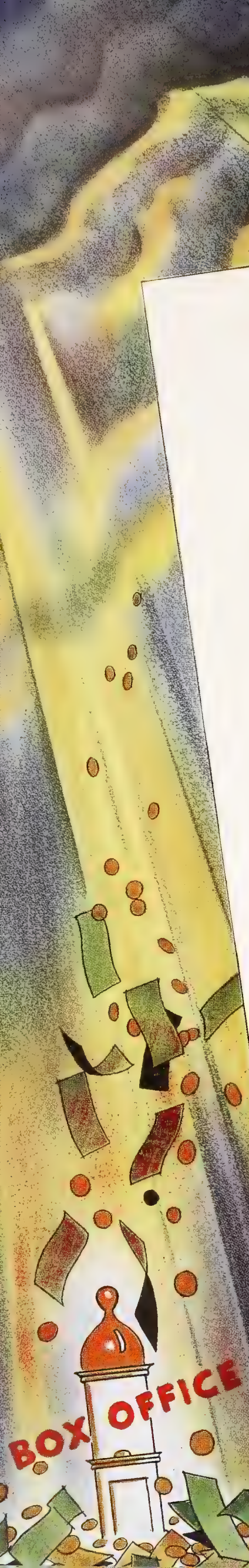
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WASHINGTON POST

The present system has been evolved from an inflexible rule to supply the highest quality of entertainment at the lowest possible cost to the ultimate consumer—the public. It is that policy that has made the motion picture the supreme medium of world-wide, mass entertainment and made available to the low-income brackets classics of literature, history, drama and music they otherwise never would have been permitted to enjoy.

THE MOST IMPORTANT FIRST QUARTER IN YOUR THEATRE'S HISTORY!





Through the murk of doubt which has hung over this industry, we now see the dawn of a new season.

The circulation of vast government funds, stronger business activity, greater optimism—all these general conditions indicate that the next three months, August, September and October, will be the most important period in the history of the motion picture theatre.

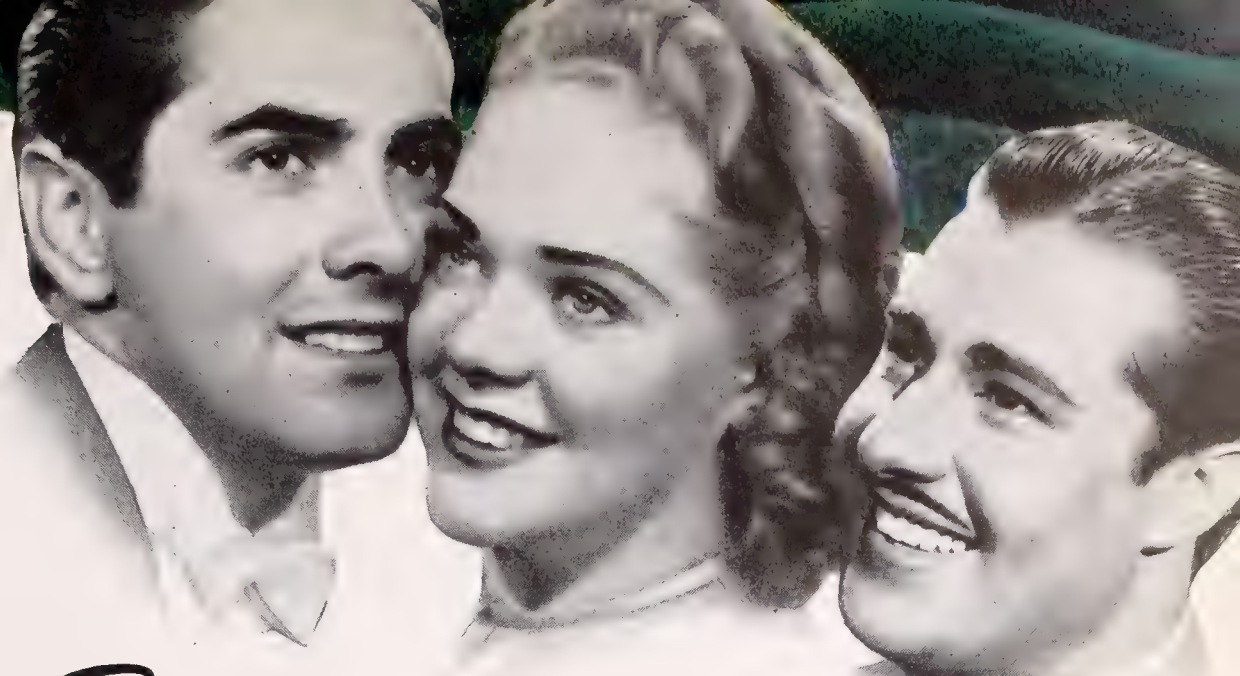
Never before has it been so imperative that your theatre display the strongest possible attractions. This is the tide which "taken at its flood leads on to fortune."

Since early last spring Twentieth Century-Fox has been preparing for this hour. At that time our studio launched a program of the greatest productions this company has ever undertaken. Practically all of the pictures which Twentieth Century-Fox will release in the first quarter have already been completed. Thus our accounts are in a position to benefit immediately from a continuous flow of great attractions.

On the following pages we describe Twentieth Century-Fox pictures to be released in August, September and October.

You owe it to yourself to compare these pictures—week for week—with the pictures of all other producers.

Just feast your eyes on AUGUST



Irving Berlin's ALEXANDER'S RAGTIME BAND

AN AMERICAN CAVALCADE

TYRONE **POWER** • ALICE **FAYE** • DON **AMECHE**

and

ETHEL **MERMAN** • JACK **HALEY**

JEAN HERSHOLT · HELEN WESTLEY
JOHN CARRADINE · PAUL HURST
WALLY VERNON · RUTH TERRY
DOUGLAS FOWLEY · CHICK CHANDLER
EDDIE COLLINS · Directed by Henry King

"Alexander's Ragtime Band" has had previewers talking to themselves trying to find words to express its greatness. And why not? . . . with Tyrone Power, Alice Faye and Don Ameche heading the biggest marquee cast 20th ever put on the screen...a love story with terrific sock that traces the years from ragtime to swing...Irving Berlin's greatest hits of the past and two new Hit Parade toppers...Henry King surpassing his matchless direction of "In Old Chicago!" But here we are selling *you!* And every exhibitor in the country has been ing to get it! *They know!*



This has the two-fisted wallop that today's public goes for! Drama centered around world-famed Ellis Island with Don in one of his best performances. While Arleen will need a truck for her fan mail after this show. Definitely one of your big hits of the year!



DON AMECHE • ARLEEN WHELAN

in

GATEWAY

with Gregory RATOFF • Binnie BARNES
Gilbert ROLAND • Raymond WALBURN
John CARRADINE • Maurice Moscovich
Harry Carey • Marjorie Gateson • Lyle Talbot

Directed by Alfred Werker





Jane is always good news to your boxoffice. But here's the one trade reviews unite in calling her best. The opening 1938-39 step—in line with 20th's bigger plans for this Best Ten star!

JANE WITHERS in KEEP SMILING

GLORIA STUART • HENRY WILCOXON

with

Helen Westley • Jed Prouty
Douglas Fowley • Robert Allen

Directed by Herbert I. Leeds

peed to Burn" is number one in the Adventures in the World of Sports series . . . and what a starter! Everything about it shows that here is a distinctive series to stand right up in entertainment value with 20th's already established series. *Have you seen it yet?*



SPEED TO BURN

with

MICHAEL WHALEN • LYNN BARI

Marvin Stephens • Henry Armetta
Chick Chandler • Sidney Blackmer

Directed by Otto Brower

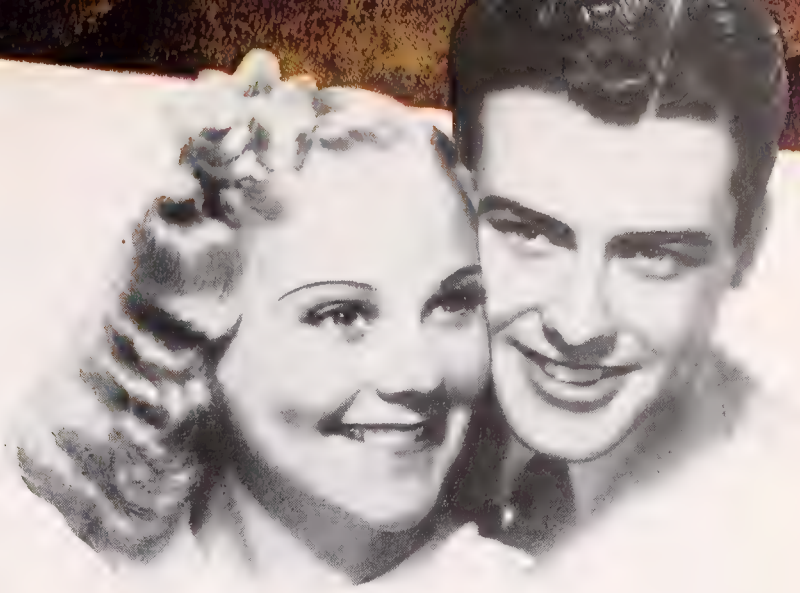


SEPTEMBER

Here's a *month!* Five big-money dates, including three that say it with holdovers!

The one and only Sonja . . . in a zippy story of today's American college youth . . . teamed with the romantic sensation of "Four Men and a Prayer"! We could stop right there, and you'd have a guaranteed smash! But that's not the 20th way! Add nine more top names—including Joan Davis, Cesar Romero, Buddy Ebsen, Arthur Treacher. Plus spectacular skating thrills . . . Gordon & Revel songs. And Roy Del Ruth's direction. *There's a dish for showmen!*





SONJA HENIE
and **RICHARD GREENE**
in
MY LUCKY STAR

with
JOAN DAVIS • CESAR ROMERO • BUDDY EBSEN

Arthur Treacher • George Barbier • Louise Hovick • Billy Gilbert • Patricia Wilder
Paul Hurst • Directed by Roy Del Ruth





Here's a title with *stuff!* And a football comedy from 20th means the kind of showmanship that made "Pigskin Parade" and "Life Begins in College" boxoffice standouts! Now glimpse the touchdown-a-minute cast: John Barrymore, George Murphy, Marjorie Weaver, Jack Haley, Joan Davis head the line-up. Isn't it too bad football season is so far off?





HOLD THAT CO-ED

with
John BARRYMORE • George MURPHY
Marjorie WEAVER • Jack HALEY
Joan DAVIS • Ruth Terry • Johnny Downs
Elaine Barrie • Paul Hurst • Billy Benedict
Paul McVey • Donald Meek • Directed by George Marshall

The great untold story of the World War . . . and the most colorful . . . aimed by Darryl F. Zanuck for record grosses everywhere! Big in everything . . . from its extraordinary (*and timely*) theme, its unusual and spectacular naval battle scenes, to its emotional scope and power! John Ford . . . director of "The Hurricane" and a host of other hits . . . double-insures its boxoffice stature!

SPLINTER FLEET

(Tentative Title)

with

Richard GREENE and **Nancy KELLY**

Slim Summerville · George Bancroft
Douglas Fowley · John Carradine · Robert Lowery · Ward Bond · Warren Hymer
Joan Valerie • Preston Foster

Directed by John Ford







A picture that sells on sight. Your own books show that this series is one of the steadiest income-producers on your entire program. And this, made on the new, bigger-budget plan, is better than any of last season's.

THE JONES FAMILY

in

SAFETY IN NUMBERS

with

Jed Prouty • Shirley Deane • Spring Byington • Russell Gleason
Ken Howell • George Ernest
June Carlson • Florence Roberts
Billy Mahan and Henry Kolker
Joan Valerie • Marvin Stephens

Directed by Malcolm St. Clair



First of the Roving Reporter series . . . and a bell-ringer! A cast of troupers that makes every minute hum with drama. A sockeroo murder-mystery plot that out-guesses audiences at every turn!

THE ROVING REPORTERS in

TIME OUT FOR MURDER

with

GLORIA STUART • MICHAEL WHALEN

Douglas Fowley • Robert Kellard • Chick Chandler • Jane Darwell • Jean Rogers • Directed by H. Bruce Humb



and

CTOBER

Another month with nothing but glad tidings!





The boys do their stuff as never before—with a knock-out cast including Richard Arlen, Ethel Merman, Phyllis Brooks. The kind of yarn only Damon Runyon could write . . . screwiness blended with heart interest. And David Butler directs it! So call out those reserve ushers . . . you'll need 'em!

The Ritz Brothers in Damon Runyon's

STRAIGHT, PLACE AND SHOW

with

Richard ARLEN · Phyllis BROOKS

Ethel MERMAN · Sidney BLACKMER · George BARBIER

Based on a story by Damon Runyon and Irving Caesar

Directed by David Butler

...eet the Girls" starts off ...he Big Town Girls series. A show that packs the kick of a cocktail for every woman. And are June Lang and Lynn Bari going to surprise you as The Girls!

BIG TOWN GIRLS in

MEET THE GIRLS

with JUNE LANG and LYNN BARI

and Robert Allen · Wally Vernon

Erik Rhodes · Ruth Donnelly · Gene Lockhart · Constantine Romanoff · Jack Norton · Emmett Vogan · Paul McVey

Directed by Eugene Forde



PETER LORRE in

MYSTERIOUS MR. MOTO

with

MARY MAGUIRE · HENRY WILCOXON

ERIK RHODES · HAROLD HUBER

Directed by Norman Foster



Darryl F. Zanuck's showmanship is *at its absolute peak* in this — the biggest, most important, most expensive production 20th Century-Fox *ever* made! A tremendous theme...timely as a front-page. And a great heart story...plus matchless sweep, color, spectacle...all of these elements headed by a cast including Tyrone Power, Loretta Young, Annabella...and thousands of others!



SUEZ



with

TYRONE **POWER** • LORETTA **YOUNG** • **ANNABELLA**

J. EDWARD BROMBERG · JOSEPH SCHILDKRAUT
HENRY STEPHENSON · SIDNEY BLACKMER
MAURICE MOSCOVICH · NIGEL BRUCE · MILES MANDER · RAFAELA OTTIANO · LEON AMES

Directed by Allan Dwan

20th CENTURY FOX

Darryl F. Zanuck
Chairman of Production

SEE AID TO SELF-REGULATION

(*Continued from page* 18, *column* 1)

plaint. Likewise awaiting copies of the complaint were independent owners who are not affiliated with Allied States Association. Allied for years has been urging the Department of Justice to take such action, and urging regulation by legislation in Congress and the state legislatures.

Other than a statement issued through national headquarters of Allied, official expressions were lacking this week from state affiliates until they knew more about the full contents of the petition.

Declaring that "exhibitor complaints were responsible" for the Department's action, and asserting that the day of the filing of the suit "will go down in exhibitor history as the month in which Allied's long but persistent battle for exhibitor rights was won," Allied's statement from Washington placed the organization on record as "ready and willing to cooperate with executives among motion picture producers and distributors" who "hope that out of this maelstrom will come dignity, peace and security for a great industry."

"The filing of this action clears the atmosphere, removes uncertainty, provides an opportunity for the industry to clean house and should be welcomed," said Allied.

"Self-regulation is a fine principle and should be practiced by all industries capable of doing so. There is no dodging the fact that in the matter of monopolistic organization and practices, the motion picture producers and distributors, linked together through the Hays Association, have failed utterly to curb their own predatory tendencies.

"The Trade Practice Conference in 1927, the 5-5-5 Conferences, the conferences led by S. R. Kent in 1932, and the N. R. A. proceedings led to no permanent or substantial reforms.

"Some of the commitments made by members of the Big Eight on those occasions were either never put into effect or were soon forgotten.

"All such efforts have been made coincident with some adverse development—an order of the Federal Trade Commission, imminence of block booking legislation, etc. None was initiated in an off-year when there could be no suspicion as to the motive behind the movement.

"The movement recently announced may have been, and as regards some of the participants doubtless was, undertaken in good faith. However, it was problematical whether the movement would have reached a satisfactory conclusion or whether the results would have been enduring.

"Now that this suit has been filed, the Big Eight have a golden opportunity to clean house and to straighten out their relations with the Government, the independent exhibitors and the public. They can now bring forward their proposals for bringing themselves into conformity with the law. If such proposals are acceptable to the Government, they can be embodied in a decree which can not be disregarded whenever the temptation arises so to do.

"The motion picture industry is at the crossroads and its future will be determined by the course it now adopts. The Big Eight must bring about an abrupt change in their public relations policies. They must realize that they can not get by with flagrant violations of the law and unfair and oppressive practices by purely political methods. The 'fixing' days are gone forever. They must make up their minds hereafter to deal frankly, fairly and directly with all who have a legitimate concern with the operations of the industry. It is a job for men of experience, integrity and tact; definitely it can not be accomplished by conniving political methods."

WALL STREET VIEWS GOVERNMENT CASE

"The rally in motion picture shares following a sharp decline which grew out of the Government anti-trust suit reflected the feeling in the Street that the litigation was not entirely punitive." Thus did the Wall Street Journal *describe reaction in the financial district to the U. S. suit in equity against the eight majors.*

Explaining the decline in stock prices last Wednesday, when the suit was filed, the financial newspaper said, "Times Square reported a lot of motion picture stocks coming out of the industry itself as a result of the suit."

The heavy selling of the amusement issues unsettled the rest of the market, with film shares selling off as much as about $3.40 *a share in the case of Loew's common and* $10 *a share on Paramount first preferred.*

The rally, however, brought prices back, with most shares gaining during the week.

▽

"Divorce" Decree in Work Pending Appeal

Paramount and North Dakota state attorneys on Tuesday began work on the preparation of a decree giving effect to the recent Federal statutory court's decision upholding the constitutionality of the North Dakota affiliated theatre divorcement law.

Attorneys estimated that it would require 10 days to two weeks to complete the decree. No appeal can be taken from the decision to the United States Supreme Court until the decree has been completed and signed by the lower Federal court. Efforts will be made to have the decree continue the temporary injunction in force which restrains North Dakota from enforcing the state divorcement law until the case has been decided by the Supreme Court. If no agreement can be reached by opposing counsel, Paramount attorneys will be obliged to start separate proceedings in the form of an application for a writ of supersedeas to continue the injunction in force pending the appeal to the Supreme Court.

Paramount has 90 days after the signing of the decree in which to file an appeal with the high court. Simultaneously, it was learned that the Paramount and Interstate Circuit appeal from the Dallas Federal Court decision holding contracts between distributors and the circuits which sought to enforce minimum admissions and anti-double featuring clauses on subsequent runs to be illegal, has been filed with the United States Supreme Court. The case may be reached for hearing by the end of the year, it was said.

▽

Independents in N. Y. Demand Self Regulation

The Independent Theatre Owners Association of New York declared this week that self-regulation would be best for the industry, despite the Government's contention that its anti-trust suit against the eight major companies is for the benefit of the independents.

▽

Chicago Group Due To Resume Parleys

Jack Kirsch, new president of Allied of Illinois; Edward Silverman and Van Nomikos, circuit operators, and Joseph Rosenberg, attorney for the independent exhibitors of Chicago are in New York and on Thursday will reopen the conferences with Barney Balaban and Austin Keough of Paramount and other distributors regarding Chicago independents' demands for relief from what they describe as unfair local clearance afforded Balaban and Katz theatres.

John Balaban, head of the B. and K. circuit, now in New York, is expected to remain for the meetings, which were begun three weeks ago but were delayed by the death of Aaron Saperstein, succeeded by Mr. Kirsch as president of the allied unit.

It is understood that B. and K. and the distributors are not averse to finding a means of settling the local differences, in view of the general trade practice situation. It is further understood that Chicago Allied's plan for filing an anti-trust action on the matter has been held in abeyance pending the completion of the conferences. However, it is believed to be the intention of the organization to take some such action in the event that an agreement is not reached relative to clearance or double features or both.

If duals are continued the independent operators want five weeks' clearance, while if duals are eliminated, the present 10 weeks' clearance is expected to be declared acceptable.

Japan Bans Time's Nazi Film

According to word received in New York Wednesday from Charles E. Rosselet, manager of General Amusements, at Hong Kong, China, "Inside Nazi Germany," the March of Time pictorial study of Germany today, has been banned by the British censors in Hong Kong.

The film was to show at the Queen's and Alhambra theatres, and Manager Rosselet had been issued a censor's card, when the censor's office unexpectedly recalled the film for showing to a representative from the German Consulate. The banning of the film followed.

Although banned in the British Colony in Hong Kong, this issue of March of Time was passed by the censors in British Isles and in Australia.

Killed in Auto Crash

Allan Byre, managing director of MGM's branches in France, and Jacques Edelstein, MGM general sales manager in France, were victims of an automobile accident at Poitiers this week. Mr. Edelstein died Tuesday. Mr. Byre was seriously injured.

Irving Berlin Honored on Radio

A tribute to Irving Berlin will be broadcast over 116 stations of Columbia Broadcasting System next Wednesday from 9:30 to 10:30 p.m. EDST, in connection with the launching of Fox's "Alexander's Ragtime Band." Many orchestras and top names of stage, screen and radio will appear.

NEW GROUP CONTROLS STAGE IN AUSTRALIA

Legitimate Theatres Owned by Williamson, Ltd., Leased to Recently Organized Company

by CLIFF HOLT
in Melbourne

Capitalized at £105,000, a new company known as J. C. Williamson Theatres, Ltd., is being formed to acquire by lease the theatres at present owned and operated by the stage producing company, J. C. Williamson, Ltd.

The new company also proposes to secure by leasing arrangements all of J.C.W.'s stores and copyrights, scenery, wardrobe and stage properties which have accumulated during the past sixty years that "The Firm," as J. C. Williamson, Ltd., is known throughout the Commonwealth, has been in forefront of Australian stage producers.

In an official statement, the chairman of directors of J. C. Williamson, Ltd., John H. Tait, said that Sir George Tallis and Arthur W. Allen were disposing of their shareholdings in the company to a group of investors who will replace Sir George Tallis, Mr. Allen and Sir Robert McAnderson on the Board of Directors.

Frank S. Tait, Stanley S. Crick and George B. Dean will be joint managing directors of the new company. The board will consist of K. W. Asprey (chairman), Sir George Tallis, Sir Hugh Denison, Arthur Wigwam Allen, R. F. Denison and Hugh S. Chambers.

Mr. Asprey said that Messrs. Stanley S. Crick, George B. Dean and Frederick J. Daniell, would act as a committee on behalf of the underwriters of the new company to be formed. The subscribed capital for J. C. Williamson Theatres, Ltd., had been privately underwritten by a strong group of Melbourne and Sydney investors. The company would come into operation during June but would not function for several months. Comprehensive plans for the development of the legitimate stage and concert business would have to be formulated, and the erection of a new theatre would be considered.

The appointment of Messrs. Crick and Dean to the board of J. C. W. Theatres, Ltd., brings the new company into close association with the motion picture industry. Mr. Crick was for many years with the managing director in Australasia of Twentieth Century Fox Films; and Mr. Dean is co-managing director of Snider and Dean Theatres, Ltd., which operates a big chain of city, suburban and country theatres throughout Australia. The appearance of Sir Hugh Denison on the Board, and Frederick J. Daniell as a member of the underwriting committee, is also of particular interest, since they establish a link with the radio field through Stations 2GB and 2UE, Sydney, and 3AW, Melbourne, and allied stations.

Merger in New Zealand

The acquisition of 25 per cent of the stock of J. C. Williamson Picture Corporation (New Zealand) Ltd. by Theatre Holdings, Ltd., has an important bearing on the theatre situation in New Zealand.

Hitherto the circuits have waged a triangular fight for business, with J. C. Williamson Films, the John H. Mason group and the Hoyts-Fox-Moodabe combination each occupying a corner. The amalgamation of the J. C. W. and Mason interests reduces the circuit situation to two rival camps, and gives rise to a state of affairs similar to those obtaining in Australia, where Hoyts and Greater Union Theatres are the major opposition theatre companies.

Theatre Holdings, Ltd. is the new company formed by the financial group represented by John H. Mason, and it is said that the operation of John Fuller and Sons, Fuller-Hayward, Ltd., J. C. W. Picture Group, New Zealand Theatres, Ltd. and Christchurch Cinemas, Ltd., will engage its attention. Beaumont Smith, who founded J. C. W. Picture Corp. in 1925, has disposed of 25 percent of his stock to Theatre Holdings and resigns as managing director. He retains his debentures, which amount to the largest individually-owned on the company's lists, and has been invited to act in an advisory capacity to the company for a minimum of two years. Mr. Smith will permanently reside in Sydney.

Commenting on the Dominion deal, Sir Benjamin Fuller, who has big interests in John Fuller and Sons and Fuller-Hayward, Ltd., stated that the link between J. C. Williamson Picture Corporation and the Mason interests would mean a greatly strengthened buying force and a decreased overhead.

"Referring particularly to freeholds and shares in subsidiary companies," he said, "the new set-up undoubtedly will be the strongest financial force in New Zealand, if not in Australasia."

Quota Law to Stand

The Government of New South Wales contemplates no action looking to repeal or amendment of the new Films Act passed by both houses of the legislature last January, it was indicated authoritatively here today.

The legislation as passed provided new, reduced quota terms, and was described at that time by Premier Stevens as "purely experimental." The new law covered exhibitor rejection privileges, the quota and restrictions on theatre licensing.

Under the new quota regulations the distributor quota is three per cent each for the first and second year of the act, and 2½ per cent for each of the first two years under the exhibitor quota. During the following years the quota percentages will be subject to inquiry by the Film Advisory Committee as to the extent of the production of Australian quota films.

Anna Sten Claim Compromise Approved

Federal courts in Los Angeles this week approved a compromise settlement of a $168,750 claim brought by Ann Sten and United Players Productions, Inc. against Grand National, for a payment of $30,000 and a condition that Grand National produce two pictures with Miss Sten within 90 days. The star and United had charged breach of contract.

Edward L. Alperson, co-trustee with Loyd Wright, under Grand National reorganization under 77-B, disclosed receipts of $211,326, disbursements of $144,298 and a balance of $67,027 for operations from May 28th to July 1st.

Claim of State theatre, Denver, against Grand National, for a breach of product contract was recommended dismissed by special master in bankruptcy David B. Head, in Los Angeles.

ATTORNEYS ABANDON SPECIAL MASTER PLAN

Although the Department of Justice's monopoly action against the motion picture industry will not affect current efforts to draft a plan of self-regulation of trade practices, the suit has caused film attorneys to abandon a proposal for the appointment of a special master to hear trade complaints against Fox West Coast, which involve the consent decree entered into by the circuit with the Government in 1933.

When industry attorneys visited Thurman Arnold, Assistant Attorney General, three weeks ago to discuss the Fox West Coast proposal they became aware of the Government's intention to proceed with the monopoly action. They also became convinced that the Government had little interest in the plan to clear complaints against Fox West Coast through a court appointee who would be satisfactory to the Attorney General's office.

U.S. British Trade Pact Seen Blocked

Refusal by the United States to make further concessions on several major categories of goods has resulted in a series stage in the protracted Anglo-American trade pact negotiations, the New York *Times* stated this week in a wireless dispatch from London.

The proposed trade pact in which films are expected to be mentioned in some manner has been looked upon by spokesman for the British manufacturers with less and less favor during recent weeks, the article continued. It is understood, however, that the British Government is more concerned with possible unfavorable reaction on other countries whose farm products compete with those of the United States, chiefly the dominions, the *Times* pointed out.

"As seen here," the dispatch continued, "the Chamberlain Government has reached a parting of the ways and must decide whether the economic and political advantages of an understanding with the United States are worth the price of diminishing the advantages now granted to the dominions against the rest of the world."

"The concessions to the United States obviously mean less preference for dominion goods on the British market, and the interdependence question was demonstrated only last week when the Anglo-Australian system of mutual preference was renewed virtually without change pending the outcome of the Anglo-American negotiations."

Hadden Named Receiver

William L. Hadden, Westhaven, Conn., has been appointed temporary receiver for Middlesex Enterprises, Inc., operating the Capitol, Palace and Middlesex theatres, Middletown, in superior court suit by Ruth Lockwood.

MILLION OUTLAY TO BOOST THEATRE GROSS $20,000,000 IS DRIVE GOAL

300 at Joint Meeting Hear Plans for Newspaper Ad Campaign, Theatre Contest and Displays and Promotion Reel

A $1,000,000 budget that it is estimated and hoped will bring a $20,000,000 increase in box office receipts throughout the country this fall and winter, was adopted Wednesday when 300 representatives of all phases of the industry gathered at theHotel Astor in New York, to hear details of a plan that will be executed by distributors and affiliated and independent exhibitors for conducting a nationwide advertising campaign to stimulate public interest in new product in a "greater movie season" project, to run from September 1st to December 31st.

The drive, with the slogan "Movies Are Your Best Entertainment," will be financed jointly by the three branches of the industry and it was for the purpose of obtaining pledges of financial support from independent circuit owners that George J. Schaefer, head of distribution for United Artists and chairman of the campaign committee, called the New York meeting.

Expenses, as outlined by Mr. Schaefer, will be shared in this fashion:

Producing and distributing companies	$500,000
Affiliated circuits	250,000
Independent theatres and circuits	250,000

The producing and distributing companies and the affiliated circuits already have pledged three-fourths of the $1,000,000 budget, Mr. Schaefer explained, with the provision that the remainder be collected.

Cards Signed for 744 Theatres

As evidence of the support to be given the drive by exhibitors, Gradwell Sears, a member of Mr. Schaefer's committee, called upon the exhibitors to sign pledges of financial assistance and before the conclusion of the meeting cards had been signed in behalf of 744 theatres with a total of 750,000 seats.

The pledges call for contributions by exhibitors at the rate of 10 cents for each seat in the houses they operate. Should the unaffiliated theatres' contributions total more than $250,000, Mr. Schaefer indicated that the affiliated theatres are prepared to match the figure.

Affiliated circuits, Mr. Schaefer said, have pledged not less than $250,000, and their total contributions will depend upon the amount subscribed by independent theatres.

$575,000 for Newspaper Ads

Advertising in daily newspapers, "in every city, town and hamlet where there is a daily newspaper," will take $575,000 to $600,000 of the budget, Mr. Schaefer explained. It was understood approximately 4,500 lines of advertising would be used in each newspaper. The remainder will be divided into $250,000 for 5,000 prizes in a national contest, and $150,000 to $175,000 for literature, lobby displays, and for work on a one or two-reel short subject to be produced and made available to every theatre, according to Mr. Schaefer.

The solicitation of subscriptions from independent houses will be carried on through an exhibitors' committee, augmented by local committees in each exchange territory. Invitations to serve were accepted at the New York meeting by Nathan Yamins, president of National Allied States Association and of the New England Allied unit; R. E. Griffith, of the Griffith Brothers circuit of Oklahoma; Joseph Seider, Prudential circuit; Moe Horowitz, Cleveland exhibitor; Ed Silverman, Chicago; John Danz of Seattle and M. A. Lightman, head of the Malco Circuit, Memphis.

To support his plea for active and financial cooperation in the drive, Mr. Schaefer pointed out that the yearly estimated gross of theatres in the United States is $800,000,000, making a weekly gross of about $16,000,000.

20% Increase Expected

Through the drive it is hoped that business will be increased 20 per cent, or $3,200,000 a week, Mr. Schaefer continued.

For the skeptics, Mr. Schaefer declared, "we'll just cut in half the conservative estimate and say that the campaign will stimulate the box office to the extent of 10 per cent." It was with this line of reasoning that Mr. Schaefer arrived at the $20,000,000 box office return from the $1,000,000 expenditure in the three months.

To carry out the campaign there are three committees at work—the distributors' committee, headed by Mr. Schaefer; the advertising and publicity committee, consisting of Howard Dietz, chairman, Charles E. McCarthy and Robert Gillham, and a committee of studio publicity executives headed by Gabe Yorke.

Paul Gulick, former publicity director for Universal, has been appointed coordinator, and Frank C. Walker of the Comerford Circuit and former treasurer of the National Democratic Committee, has been named treasurer.

Three Reasons Cited

Mr. Schaefer cited three main reasons for the campaign being undertaken and pointed to the fact that other industries, such as the automobile, the textile, the railroad, the ice manufacturers and the electrical manufacturers, have organizations set up to handle their advertising and publicity on a national scale.

The number one reason given was "the general depression." Number two on the list was "the seasonal decline in our business along with the use of daylight saving time."

Before naming the third reason, Mr. Schaefer remarked: "And we may just as well be frank about the whole thing, the third reason is that there has been too much loose talk on the part of all of us."

The motion picture industry, he continued, is a perfect target for editorial writers, columnists and commentators.

"There must be no more loose talk," he declared, "even though it will be pretty hard to put the gag on persons who like to break into headlines."

Benefit of New Product

Mr. Schaefer pointed out that by launching the campaign at this time the industry has the advantage of entering a new season and the benefit of new product.

"We don't think that is sufficient though," Mr. Schaefer added. "We think we can give business an added kick and increase the box office by 20 per cent.

"Production companies stand ready to help us in all ways. A committee has been appointed in California and, we hope, through the work of this committee, that we can control some of that loose talk."

Cooperation from producing companies will be in the form of making a one or two-reel short with 1,000 to 1,500 prints. The short subject, Mr. Schaefer emphasized, will not "plug" any individual company or picture.

"We hope to have personalities of all companies doing a bit," he added.

From Theatre Viewpoint

Mr. Dietz elaborated on this point by telling of the informal conferences which he held in Los Angeles last week with publicity and advertising executives.

"A film of outstanding personalities will be made," he said, "and it will be done from a theatre point of view.

"Also, we are at work now finding those players that will be willing to take trips to various points to help things along. I'm confident that we'll gather a small army of players."

The purposes of the entire campaign, as outlined by both Mr. Schaefer and Mr. Dietz, will be to "sell the glamour of motion pictures, to sell the entertainment value of motion pictures, and to make people motion picture-minded so that they will go to theatres and thus stimulate the box office."

Civic Groups Lining Up

To carry out the plan of stimulating interest in the new season's product, Chambers of Commerce throughout the country are being lined up and mayors will be urged to lend their support by pointing out that trade follows the motion pictures, Mr. Dietz explained.

A highlight of the campaign will be the contest in theatres. A booklet listing questions concerning the pictures released from August 1st to October 31st will be issued to the public. The contest, however, will run from September 1st to December 31st. Mr. Dietz used as an example the picture "Too Hot to Handle." In this case, he explained, the question might be "What was the name of the plane in the picture?"

"All attention," Mr. Dietz assured the exhibitors, "will be directed to the theatres."

Publishers To Cooperate

As for cooperation from newspapers, Mr. Dietz said that in the last few days he had spoken to several publishers and they "have told me that they will be only too happy to

(Continued on following page)

SUCCESS CLAIMED IN LOEW'S DRIVE

Good results from a publicity and advertising campaign being conducted by Loew's theatres in an effort to increase July and August business were reported by the circuit this week.

The theme of the campaign is "Loew's Has the Pictures," and in this way the circuit is striving to overcome recent publicity concerning a shortage of product.

Interviews with C. C. Moskowitz and other Loew's officials appearing in newspapers stress that the circuit has no lack of good films.

The campaign was worked out under the direction of Oscar A. Doob.

CAMPAIGN RUNS SEPT. 1 TO DEC. 31

(Continued from preceding page)

lend a hand to stimulate interest in theatres."

The campaign, Mr. Dietz pointed out, will entail no high pressure sales methods; it will merely be a campaign to "say the movies are very good."

"We are not trying to trick the public," he explained, "we are just trying to discuss some of the things the public would like to hear."

Mr. Schaefer and Mr. Dietz, who is promotional director of Metro-Goldwyn-Mayer, were the only two speakers, except Mr. Sears of Warner Brothers, who announced that pledge cards would be distributed.

The meeting, scheduled for 10:30 o'clock, got under way at about 11, after the committee discovered the East Ball Room of the hotel was not large enough for the number attending and transferred their activities to a larger meeting room.

Committeemen Introduced

Mr. Schaefer presided, and, after commenting that he would like to "start the meeting with a prayer," introduced the committee members on the platform. They were Spyros Skouras, head of National Theatres; Joseph Bernhard, head of Warner Brothers Theatres; Mr. Sears; Mr. Dietz; Herman Wobber, of Twentieth Century-Fox; Mr. McCarthy of Twentieth Century-Fox; Mr. Gillham, of Paramount; John O'Connor, head of RKO theatres; Y. Frank Freeman, head of Paramount Theatres; Charles Moskowitz, head of Loew's theatres, and Mr. Walker.

"I think this meeting is one of the most constructive things that has ever happened in the motion picture industry," Mr. Schaefer stated, to a round of applause.

He prefaced his explanation of the campaign plans by pointing out that "there are no frills to our story" and by admitting that no perfect plan can be evolved for the first year of a campaign.

"But we believe," he declared, "that this plan is as near perfect as possible."

He pointed to the fact that the automobile industry recently conducted a "Used Car Week" during which they sold more second-hand automobiles than in the previous 51 weeks. Other industries, he said, conduct campaigns and rely upon the newspaper and radio, but the motion picture industry has, in addition to these media, the screens of 15,000 to 16,000 theatres and their lobbies.

Mr. Schaefer's remarks were followed by a general pledging of exhibitor support.

The answering of questions continued until 1:30, when the meeting adjourned for a luncheon given by the campaign committee.

Late in the afternoon the newly appointed exhibitor committee went into conference with Mr. Schaefer.

Circuit Operators Attend

Among those who attended were Lewen Pizor, E. M. Fay, Fred Wehrenberg, J. Myer Schine, L. C. Griffith, R. E. Griffith, Glen W. Dickinson, Leo Brecher, Sam Dembow, Jr., Walter Vincent, Ed Dubinsky, John Harris, George Skouras, Samuel Rinzler, J. Von Herberg, Harry Brandt, Dave J. Chatkin, Si Fabian, E. J. Sparks, John Fitzgibbons, John Nolan, Robert J. O'Donnell, Sam Pinansky, M. Mullin and others.

The Internal Revenue Bureau this week reported that Wallace Beery and his wife have agreed to pay a 1934 income tax deficiency of $6,601.

MONOPOLY CHARGED IN GARY THEATRE CASE

Injunctions restraining the enforcement of clearance clauses are asked in a monopoly action filed in Chicago this week against Balaban & Katz, Warner Brothers Theatre Management Corporation and the eight major companies by the Gary Theatre Company, owners of the Palace, at Gary, Ind.

The plaintiff charges that its contracts require a wait of 10 weeks after national release of films and four weeks after Chicago Loop showings. The provisions, it is claimed, constitute a violation of the anti-trust laws in that they are in restraint of trade.

Kritsberg Named Head of Amkino

Samson Kritsberg has been appointed president of Amkino Corporation, U.S.S.R. film distributor for North and South America. He formerly was vice-president of the organization but had no active position until the appointment in April of V. I. Verlinsky, Amkino president, as head of the newsreel and short subject division in Moscow.

Mr. Kritsberg is now in full charge of Amkino. He formerly was active in Intourist, Inc., and retains his vice-presidency in that Government agency.

Amkino will release 20 features during 1938-39, Mr. Kritsberg said. This is the same number as the current program and represents a fraction of the number of features produced in Soviet Russia.

Included in the new season's films will be "Gorky's Childhood," on the life of the Russian writer; "The Oppenheim Family," from the novel by Leon Feuchtwanger, and "Alexander Nevsky," Sergei Eisenstein's first film in several years. The latter is the story of the defeat of the German invasion in the 18th century by Czar Alexander.

MGM Honors Thalberg

Metro-Goldwyn-Mayer's new administration building at the Culver City studio has been named The Irving Thalberg Building in memory of the late executive producer. The opening date has been set for August 1st when dedicatory ceremonies will be held.

University Completes Film

Yale University department of drama has completed a film on backstage production entitled "It's Not All Play." The film will be released to drama workers in churches, schools and colleges as the first in a series of educational pictures.

Farley Action on Bank Night Soon

James A. Farley, Postmaster General, is scheduled to act shortly on the application of Affiliated Enterprises, owner of Bank Night, for a rehearing on the order barring Affiliated from use of the mails on the ground that the lottery laws have been violated.

Other developments of the week included the opinion of W. W. Venable, city attorney for Clarksdale, Miss., that theatre Bank Night is legal in Mississippi. He said Mississippi laws "do not prohibit the offering of prizes, large or small dependent on holding the lucky number where there is a sale of something equal in value to the money spent and the prize is something in addition."

The application for a rehearing of the Affiliated action was filed shortly after the ban was issued some weeks ago. Through its attorney, John M. Keating, Affiliated contends that the evidence did not support the older and cited cases to show that such schemes are not illegal.

Affiliated has refrained from using the mails, according to Mr. Keating. It is learned that the company, which has its headquarters in Denver, has virtually ceased operations and is disposing of its territorial franchises to local distributors. All business by the sales representatives is being transferred verbally and collections are being made in person, it is understood.

City Solicitor Jerome I. Meyers, Scranton, Pa., has ruled that Bingo is illegal under Pennsylvania law. The city authorities are conducting a study of the situation before taking action.

The civil appeals court, Galveston, Tex., has issued an injunction restraining the use of Buck Night as a theatre attraction.

The Utah supreme court ruled that the State Trade Commission cannot interfere in the operation of theatre chance games.

GB to Make "Slade" Series

GB will produce a series of feature films based on the novels by Richard Essex and depicting the adventures of "Slade," detective hero of the books. The first of the series will be "Slade of the Yard," with Michael Redgrave in the title role. Redgrave, who makes his screen debut this season after a career on the London stage, will be seen as the gentleman-detective in the entire series.

Cullen Loew District Manager

Michael Cullen has been named midwestern district manager of Loew's, succeeding W. A. Finney, who held the position with headquarters in Columbus many years. Mr. Cullen for many years was manager of Loew's Penn, Pittsburgh.

THE HOLLYWOOD SCENE

Non-Americana

Observers on the local scene are only now becoming aware that there's a battle for supremacy waging here between the various Continental contingents of players and that the current swing of nationalities is towards southern Europe. France and the Balkans are sharing the spotlight as the homelands of numerous imported screen thespians.

Gallic cinema recruits of note, for example, are Danielle Darrieux, Olympe Bradna, Simone Simon, Lily Pons, Annabella, Ilona Massey, Charles Boyer and Fernand Gravet.

Particularly flourishing is the Balkans coterie with Franciska Gaal, Luise Rainer, Miliza Korjus, Luli Deste, Oscar Homolka and Peter Lorre appearing important in the schemes of things.

Meanwhile the Nordics are holding their own, bolstered by such as Madeleine Carroll, George Sanders, Ronald Colman, Basil Rathbone, Merle Oberon, Errol Flynn, Ian Hunter, Henry Wilcoxon, Brian Aherne, David Niven and Herbert Marshall.

It is noted that the English-speaking personalities have an edge in achieving quicker prominence since they are not bothered with language difficulties. But the ladies and gentlemen from France, Austria, Hungary and Italy, etc., learn fast, at least enough to do a picture or two while mastering American pronunciation.

Just where do the Americans fit into all this? They may have to move over to admit a few foreigners into the select circle of the first ten box office stars.

Ten Completed

Interest in Hollywood's picture making activity during this late July period is centered more in the number of pictures completed than in the number started. As ten came off the line only four started. Three of the latter group are series productions. The fourth is the initial effort of a newly formed company.

With Barton MacLane and Glenda Farrell again teamed in the leading roles and with Tom Kennedy and Willard Robertson heading the supporting cast, Warners started "Torchy Gets Her Man."

Republic started "Pals of the Saddle." A "Three Mesquiteers" yarn, it will have John Wayne replacing Robert Livingston in the company of Ray Corrigan and Max Terhune. Doreen MacKay is the girl.

"Camera Dare Devils" went before the cameras at 20th Century-Fox. Gloria Stuart, Michael Whalen, Brian Dunlevy, J. Edward Bromberg and Wally Vernon are the principals.

Republic completed three pictures. "Dick Tracy Returns," a serial, will present Ralph Byrd, James Joyce, Lee Ford, Lynn Roberts, Jerry Tucker, Charles Middleton and John Merton. The cast of "Everything Happens to Us" is headed by James, Lucille and Russell Gleason with Paul Harvey, Harry Davenport and William Bakewell in support. Beverly Roberts and Bruce Cabot are the leads in "Tenth Avenue Kid" which will also feature Ben Weldon and Phillip and Horace MacMahon.

Two productions were finished at Columbia. Lanny Ross, Gloria Stuart, Joan Marsh, Robert Paige, Bess Flowers, Roy Benson, Arthur Loft, Stanley Brown, Robert Fiske and David Newell will be seen in "The Lady Objects." Buck Jones heads the cast of "The Phantom Trail" which also features Dorothy Fay, Hank Worden, Horace Murphy, Hank Mann, Bud Buster, Bob Terry, Walton Merrill and Roy Barcroft.

"The Circus Comes to Town" was finished at Monogram. Anne Nagel, Marjorie Main, Jack LaRue, Grant Richards, Herbert Rawlinson, Betty Compson, Charlene Wyatt and Snowflake are the principals.

"Always In Trouble" was marked off the active list at 20th Century-Fox. Jane Withers is the star. Jean Rogers, Robert Kellard, Eddie Collins, Nana Bryant, Joan Woodbury, Joseph Sawyer and Gene Lockhart will also be seen.

Paramount finished "Touchdown, Army" in which John Howard, Robert Cummings, Mary Carlisle, Owen Davis, William Frawley, Benny Baker, Minor Watson and Raymond Hatton will be seen.

"Carefree" was completed at RKO-Radio. Fred Astaire and Ginger Rogers are co-starred. The supporting principals are Ralph Bellamy, Luella Gear, Jack Carson, Richard Lane, Kay Sutton and Jack Arnold.

Dick Powell, Olivia de Havilland, Allen Jenkins, Charles Winninger, Isabel Jeans, Bonita Granville, Melville Cooper and Patric Knowles are the leading players in Warners "Hot Heiress."

FILMS' FREE RADIO TIME ENDANGERED

The curtailment of free radio time used for exploitation of motion pictures is feared by exploitation men in Hollywood due to Station KECA's demanding and receiving payment for time for the premiere of Metro-Goldwyn-Mayer's "Marie Antoinette," which was carried by the National Broadcasting Company's Blue network as a sustaining program.

Harrison Holliway, general manager of KFI and KECA, NBC outlets in Hollywood, threatened not to use the NBC carried program on KECA unless MGM paid for it. The studio did, and KECA was the only station which was paid for the radio time.

KFI and KECA are owned by Earle C. Anthony and their contracts as Hollywood outlets for NBC have about four years to run. They are operated independently of NBC strings.

Mr. Holliway backed his demands with the statement: "A can of celluloid is as commercial as a can of beans. Covering a premiere of a motion picture by radio is just like presenting a program for a soup, or any other commodity."

Thunderbuggies

Cecil B. DeMille, energetic purveyor of little known historical incidents, which when they appear on the screen very often set the scholars to debating vociferously, arguments which like as not wind up by having our own professor number one in such matters catalogued as a "history faker" is, at the moment gathering up scads of odd and interesting facts which eventually will become part of his picture "Union Pacific."

For weeks he has been searching the ghost towns and railroad roundhouses of the west for ancient locomotives. As a matter of fact one of the items in his production budget represents the cost of the semi-extinct Virginia and Truckee Railroad, a line which in the boom days of the California gold rush hauled more than $700,000,000 worth of gold and silver from the famous Comstock Lode. Among the assets of the road, including the right of way are two old locomotives which have been reconditioned, have passed rigid Interstate Commerce Commission tests and Mr. DeMille, who has driven them says "they are entirely roadworthy."

Scouting around the Paramount lot, Mr. DeMille also unearthed another old transport veteran, Southern Pacific's hoary old No. 22. Exhibitors may remember seeing it in "High, Wide and Handsome."

No. 22 has a modern history all its own. It hurled Los Angeles into a turmoil a couple of years ago when Robert Gillham, getting wind of it, thought it would be a splendid piece of exploitation for the local premiere of the picture. He had the 50 ton thunderbuggy loaded on heavy drays and the trek from the freight yards to the ritzy Carthay Circle began. It was all right as long as the caravan remained on streets that had been built to accommodate heavy traffic. But when it struck sleek paved Wilshire Boulevard, fun and panic took over. The pavement cracked as egg shells would. Still Robert, riding ahead in a roadster, highballed the engine along. That is, until the cops caught up with him, pointed to signs bearing the legend "Heavy traffic prohibited." Whereupon No. 22 was dismantled and moved to the Circle in sections to be rebuilt again in the theatre's forecourt.

Licensing Agents

The American Federation of Actors has begun to license all agents who book organization members and has set September as a deadline for the completion of the licensing After that date, according to Ralph Whitehead, executive sercetary of the AFA, agents who have not obtained licenses will be placed on an "unfair" list.

The provisions of the licenses, it was said, will require adherence on the part of agents to a "closed shop" agreement. On the other hand, members of the organization will be permitted to deal only with licensed agents. The AFA said that the Rockwell-O'Keefe agency is inserting clauses in its contracts which will specify that the performer under contract must be a member in the AFA, or must agree to become one.

"Alexander" Carries Berlin's Genius From Dirty Eddie's to Carnegie Hall

Action Built Into Framework of Musical Continuity of Hits

by JOSEPH O'SULLIVAN

Syncopation has come a long way since *Alexander's Ragtime Band* first stirred the musical pulse of the American public, and a modest but very persistent genius of the black key method of tune-creation was first acclaimed King of Tin-Pan Alley.

A quarter of a century after that epochal event, Irving Berlin is still accorded the right to his title; for during the twenty-seven years that have elapsed since the rousing strains of *Alexander* set the nation's larynxes working overtime and its feet shuffling to its irresistible rhythm, this unassuming little wizard of absolute song has drawn from a seemingly inexhaustible source strains of pure melody, weaving them into lyrics of his own invention, to bring joy and the lilt of a blithe spirit into a troubled world. For Irving Berlin is concerned primarily and fundamentally with the melodic line and the rhythmic beat which find a sympathetic response in the heart of the people. Not a year has passed without a Berlin opus being ranked as an outstanding hit; and with 700 published songs and more than a score of music productions to his credit, the little Master Melodist is still going strong.

From Barbary to Carnegie Hall

It is from this golden treasury of popular melodic currency that the producers of "Alexander's Ragtime Band" have drawn without stint, and expended lavishly in the making of a production that reveals a perennial procession of Irving Berlin musical triumphs down through the years from 1911 to post-war days—from Dirty Eddie's of San Francisco's bawdy Barbary Coast, to the effete high-hat Carnegie Hall, New York.

As a chronological record of the development of syncopation from the era of ragtime, through the various phases of jazz and into the inception of the "swing" craze, the score of "Alexander's Ragtime Band" is an authentic, vital document comprising significant music of each type by the foremost exponent of this distinctively American tonal art that has literally set the world by the ears, revolutionizing and re-vitalizing the old dance forms into a tempo in keeping with the dizzy pace of our times.

Failure as Dance Number

Incidentally, it is interesting to note that "Alexander's Ragtime Band," when first published as a two-step, was a failure! It was only when the composer, six months later, put words to it and republished it as a song, that it became a sensational hit over night and firmly established the composer's reputation as a master of popular song.

As motivating media for the story of "Alexander's Ragtime Band," the music fits into the narration as effectively and as eloquently as though it were written with only this purpose in mind. Actually, it would appear that the producers had in concept a musical continuity of Irving Berlin hits and built the action into this framework, for in spirit, character and locale every musical number fits into the picture as an authentic integer of the production.

Into the production there are woven approximately thirty of the popular master's old songs and orchestra numbers, and two new numbers. In the Barbary Coast rendezvous known as Dirty Eddie's, Stella Kirby (Alice Faye), an entertainer looking for a job, first introduces "Alexander's Ragtime Band," accompanied by the orchestra of Roger Grant (Tyrone Power). The song sweeps the city and nation. Ragtime becomes the rage, and Roger is dubbed "Alexander" by the owner of Eddie's, while the musical aggregation becomes Alexander's Ragtime Band.



The first great classic of ragtime, written by Irving Berlin in 1911, *which stirred the musical pulse of the nation as no other popular song has ever done.*

It is first introduced by Stella Kirby (Alice Faye) in the Barbary Coast cafe sequence at the beginning of the story, when she sings with the orchestra led by Roger Grant (Tyrone Power). The song sweeps the city and nation, ushering in ragtime, and Roger's orchestra becomes known as Alexander's Ragtime Band, and Roger as Alexander.

The culmination of the story brings Alexander's Ragtime Band to the highbrow audience of Carnegie Hall, New York, with Stella (Miss Faye) again singing the famous old song to thunderous acclamation.

Trailing the triumphs of the band and the ripening romance of Alexander and Stella in the San Francisco sequences, are heard such early Berlin hits as "Ragtime Violin," "The International Rag" (sung by Alice Faye and Jack Haley), "Everybody's Doin' It Now," "When I Lost You," "This Is the Life" and "When the Midnight Choo-Choo Leaves for Alabam." Also a new song, "Now It Can Be Told," sung by Don Ameche and Alice Faye.

Then the War

Into this lusty prelude of musical adventure resound the trumpets of war. With the entry of the United States into the World War, Irving Berlin's inspiring contributions to the patriotic scene are re-created in the exciting recruiting and camp sequences—"For Your Country and My Country," "In the Y.M.C.A.," "We're on Our Way to France"—while that classic of a tired soldier's life—"Oh! How I Hate to Get Up in the Morning"—is given graphic interpretation by Jack Haley.

A stirring surprise dramatic scene climaxes the big army show given at a Broadway theatre, when the show is cut short by orders from headquarters and the company marches off stage and out the front of the house to the inspiring strains of "We're on Our Way to France"—the audience only then realizing that the boys are on their way "over there"—perhaps for the final curtain.

The War over, the cavalcade of music accompanies the adventures, the romances, the conquests of Alexander and his band. Through Greenwich Village, where Alex has reassembled his band . . . to Paris and to London . . . and new triumphs. Back to the States, where Alex gets his big opportunity to introduce "swing" music to the public from hallowed Carnegie Hall!

And at every step the music and the lyrics of Irving Berlin wing the action and point the story in song and melody that long ago captured the hearts of the millions and now awaken nostalgic memories in such haunting refrains as "A Pretty Girl Is Like a Melody," "Blue Skies," "What'll I Do," "Remember," "All Alone," "Marie," "Cheek to Cheek" and the catchy "Pack Up Your Sins and Go to the Devil," "Everybody Step," "Easter Parade" and "Heat Wave."

The culmination of the story, and of the music brings "Alexander's Ragtime Band" to a glorious acclamation in Carnegie Hall, with Stella (Alice Faye) reunited to Alexander (Tyrone Power), singing the famous old number with the band to thunderous applause.

The musical direction, deserving of the highest praise, is accredited to Alfred Newman.

French Exhibit at World's Fair To Feature Films

Motion pictures will have a leading part in the exhibit of France at the New York World's Fair 1939, Commissioner General Marcel Olivier has advised Grover A. Whalen, president of the Fair.

A 500 seat theatre will be constructed in the French Building. The programs will be divided between historical, documentary and travel films. Five smaller rooms in one of the wings of the building will be set aside for showing of pictures dealing with the five French colonies, Morocco, Tunisia, Central Africa, Algeria, and Indo-China. Automatic projectors will be used, and these programs will last from five to eight minutes each.

Guaranteed Acquires Two

Mort Sikawitt, president of Guaranteed Pictures, this week said the company has purchased "Revolt of the Zombie" and "I Conquer the Sea" for all foreign countries exclusive of United Kingdom, Continental Europe and Egypt. Mr. Sikawitt said that all previous litigation in connection with these films has been settled among all litigants.

Milton Schwarzwald, producer and director of Nu-Atlas and Mentone short subjects, will shortly begin production at the Eastern Service Studios in Long Island City on two series of musical films to be released by Universal and RKO Radio.

Filmack Trailer Company, Chicago, continues its planned expansion this week, with the opening of its new and modern sound studios. Virgil Bowers, sound engineer, is in charge of the new department.

Portable motion picture shows are being screened in and around the Belgrade Lakes section of Maine by Clyde Tilton.

Atlas Option on RKO Stock Will Not Be Exercised

Atlas Corporation will permit its option on the remaining RKO securities held by Radio Corporation of America to lapse this week, July 31st, without acquiring any additional securities, spokesmen for both Atlas and RCA said.

The reasons given for the termination of the negotiations were that Atlas considered the $5,500,000 option price on the remaining securities held by RCA as "too high," and RCA's insistence on board and management authority in reorganized RKO in the event the option was extended for six months.

The goverment was made a party in the RKO reorganization proceedings "for the presentation of evidence and argument upon the question of the constitutionality of section 77B of the Bankruptcy Act" under the provisions of an order signed Monday by Federal Judge William Bondy.

The order further provides that the petition of the Government to intervene be deemed an appearance of the Government in opposition to the objections of H. Cassel and Company, Cotia Realty Corporation and the Fabian Operating Corporation to the proposed amendment to the plan of reorganization insofar as the objections are based upon the contention that section 77B is unconstitutional.

Judge Bondy's order was in response to an application of the Government upon certification to it that section 77B was being attacked.

A motion to confirm the report of Special Master George W. Alger approving the RKO plan of reorganization will be heard in United States district court in New York September 8th, Judge Bondy indicated.

Price, Waterhouse and Company, accountants, have applied for an allowance of $3,500 for services in the RKO reorganization proceedings. The petition asked for the allowance for auditing the books of RKO for the first six months of this year.

RKO Executives Return East

S. Barret McCormick and Dave Strumpf returned to New York this week following several days of sales and advertising conferences on new RKO product. They brought back word that RKO's first product announcement will be completed shortly and will include 12 to 16 titles for the first quarter of the new season. The company's 1938-39 schedule will consist of 48 features.

George O'Brien has been signed by RKO to star in six pictures for the coming season. Bert Gilroy will produce and Dave Howard direct.

Ned E. Depinet was to arrive in New York Thursday.

Canadian Circuit Sets Meetings

The annual convention of eastern managers of Famous Players Canadian Corporation, Toronto, will be held at the King Edward Hotel there August 24-26, while the western division convention is scheduled for September 7-9 at Jasper, Alberta. Both meetings will be attended by N. L. Nathanson, president.

Plans for the Union Airway Terminal which will be built at 42nd St. and Park Ave., N. Y. call for the inclusion of a 596 seat newsreel theatre.

RADIO INDEPENDENTS MAY RETURN TO ACTION

Commission's Inquiry Prompts Call for Network Affiliates' Convention, August 16th

A group of independent radio network affiliates, alarmed by the Federal Communications Commission's investigation of networks, meeting independently but approved by the National Association of Broadcasters, convened at the Waldorf-Astoria Hotel, New York, Monday to discuss whether the Independent Radio Network Affiliates, disbanded after the formation of NAB, should be resumed.

The invitations to attend the meeting were sent jointly by Mark Ethridge, formerly temporary president of NAB and head of WHAS, Louisville, and Samuel Rosenbaum of WFIL, Philadelphia.

As a result of the discussions, it was determined to issue a call to all independent radio network affiliates, of which there are approximately 250, to attend a special convention for that branch of the industry to be held in Chicago August 16-17. Following that meeting, the IRNA will function again officially if the delegates vote in favor of the idea.

Those who attended the meeting in addition to Mr. Ethridge and Mr. Rosenbaum were: Edgar Bill, WMBD; Bill Pape, WALA; Bill Scripps, WWJ; Jack Howard of the Scripps-Howard organization; Peggy Stone of Hearst Radio; John Sheppard of the Yankee and Colonial networks; John Gillen, WGR and WKBW; Donald Willycomb, WFIL; John Kennedy, WCHS; Harry Stone, WSM; Arthur Church, KMBC, and H. K. Carpenter, WHK.

WLW Hearings

Exhibitors in the vast area covered by radio station WLW in Cincinnati have stiff competition, it was indicated this week at hearings before the Federal Communications Commission on the station's application for extension of its authority to broadcast with 500,000 watts power. The hearings were concluded Tuesday.

More than three-fourths of its time on the air is devoted to entertainment features, it was testified by James Shouse, vice president in charge of broadcasting. Night service of the station extends from Maine practically to the Rocky Mountains and from the deep South far into Canada, it was shown by exhibits submitted by G. F. Lyford, WLW engineer.

Called before the commission for the first time, the station is attempting to show that it is engaged in a program of research of value to all members of the broadcasting industry and should be permitted to continue to operate on 500 kilowatts.

Basically, the Crosley Radio Corporation is attempting to convince the commission that it has benefited but little financially from its superpower operations, and presented charts to show that the increase in power from 50 to 500 kilowatts increased its primary service but little, if any, and served only to broaden its secondary service area.

On the other hand, the commission has received complaints that WLW is a network in itself and that advertisers using the facility of the station have been able to discontinue the use of other outlets over an area in which is located 80 per cent of the Nation's population.

It is also felt by members of the commission that the Crosley station has benefited materially financially from its superpower operations, in contravention of the commission's policy that experimental operations should not be commercialized. Advertising rates of the station, it has been charged, doubled following the increase in power. This particular aspect of the company's operations will be subjected to intensive scrutiny during the hearings, which are expected to continue for a week or more.

While officials of the station are apparently none too sanguine that the commission will extend its superpower permit, in view of the agitation against the use of power in excess of 50,000 watts, there is a general belief in Washington that WLW will be permitted to continue but that its authorization will be sharply hedged about with requirements that it undertake what the commission will consider a real program of research and a provision that its advertising rates shall not be at such level as to result in greater profit to the station than it would derive from operation under its regular 50,000 watt license.

Canadian Investigation

Demanding that royalty-free radio goods be kept out of Canada, that radio goods not complying with the Canadian electrical code also be kept out; that the sales tax on radio sets be cut, and that there be a downward revision of duties on radio parts and materials, the Radio Manufacturers Association of Canada opened their case in Ottawa last week before the Tariff Board at the beginning of its inquiry into cost of radio sets, methods of manufacture and distribution.

George Sedgewick, chairman of the Tariff Board, and W. D. Herridge, counsel for the Philco Company of Philadelphia, leaned toward the belief that the spread between American and Canadian prices needed some explanation.

"I have great difficulty in persuading myself that the price spread on radio sets should be greater than the spread on automobile prices in the two countries," Mr. Sedgewick said. In the automobile field it is 25 per cent, he said, while in radio it is 30 to 70 per cent. "I mention the question in this extreme way because there are probably 10,000,000 people in this country who don't understand why these spreads should be."

President A. L. Brown of the Radio Manufacturers' Association of Canada declared that royalty paying firms in Canada were just as anxious as Philco to reduce costs to users. Mr. Brown called Mr. Herridge's suggestion to stimulate the Canadian radio business by drastic price reductions a "dream rainbow."

ACADEMY PLANS RADIO PROGRAM

The Academy of Motion Picture Arts and Sciences this week stated that its proposed radio program would be called "Cavalcade of Hollywood" and would start on a network in the fall under commercial sponsorship. Except to say that the program format would be "entirely different" Academy officers would reveal nothing.

Grover Jones, film writer, is chairman of the committee to arrange full details of the show, which will feature prominent film personalities. It was said the show will be weekly and will be either a half or full hour in length.

REFINANCING PLAN IS PROPOSED BY WARNERS

Optional 6% Convertible Debentures Would Be Exchanged for New Issue Maturing in 1948

Warner Brothers Pictures, Inc. is asking the holders of its optional six per cent convertible debentures, due September 1, 1939, of which there are $29,400,000 outstanding, to deposit their debentures in accordance with a plan of exchange under which the debentures will be exchanged for an equal principal amount of new six per cent debentures maturing in 1948.

The Company's Plan

To the holders of the debentures, Albert Warner, vice-president, addressed the following information:

"Our records show that you are a holder of Warner Brothers Pictures, Inc. optional six per cent convertible debentures, series due 1939. These debentures were issued in a total amount of $44,064,500 of which $14,664,500 have been retired leaving $29,400,000 principal amount now outstanding.

"These debentures mature for payment on September 1, 1939.

"The company has endeavored to secure an underwriting for the public sale of new securities to provide the funds for the retirement of the outstanding debentures. However, owing to general conditions, a satisfactory underwriting could not be obtained.

"From the standpoint of both the debenture-holder and the company, is has become increasingly desirable that steps be taken at this time to meet the approaching maturity of the outstanding debentures. To that end, the management has formulated a plan for the exchange of the present debentures for new debentures. Transferable certificates of deposit will be issued for debentures deposited pursuant to the enclosed deposit agreement. The certificates of deposit will be listed on the New York Stock Exchange and registered holders of certificates of deposit will be entitled to receive interest as it matures on the deposited debentures. Upon the plan of exchange becoming effective, new debentures in an equal principal amount will be deliverd to the registered holders of certificates of deposit, as provided in the deposit agreement.

Same Rate of Interest

"The new debentures will bear the same rate of interest as the present debentures, namely six per cent and will mature September 1, 1948. The debentures will be authorized in the maximum amount of $29,400,000 and will be issued only in exchange for the present debentures.

"The present debentures provided for an annual purchase fund of three percent of the largest aggregate principal amount of debentures which were outstanding at any one time, providing the debentures could be purchased at or below par. Such annual purchase fund was equivalent to $1,287,015 principal amount of debentures. The new debentures provide for a sinking fund under which there will be retired three per cent of the largest aggregate principal amount of debentures which shall have been outstanding at any one time, on December 15th of each of the years 1939, 1940, 1941; four per cent of said aggregate amount, on December 15th of each of the years 1942, 1943, 1944; and five per cent of said aggregate amount, on December 15th of each of the years 1945, 1946, 1947. Since the maximum amount of new debentures which may be issued is $29,400,000, the maximum annual sinking fund for the first three years will be $882,000 principal amount of debentures, for the next three years $1,176,000 principal amount of debentures and for the following three years $1,470,000 principal amount of debentures. In the event that less than $29,400,000 of new debentures are issued, the sinking fund will be correspondingly lower.

"During the years the present debentures have been outstanding, the company has always promptly paid the interest on the day it matured and has promptly retired the full amount of debentures required under the purchase fund."

The company also sent to stockholders copies of the plan of exchange, the deposit agreement, the supplemental indenture under which the new debentures will be issued, the consolidated financial accounts of the company and its subsidiaries for the 39-week period ending May 28th, and the letter of transmittal and acceptance.

"The management believes it is to the best interests of the debenture holders to deposit their debentures under the plan of exchange and recommends such action," Mr. Warner said, requesting the holders to fill in the enclosed letter of transmittal and acceptance and mail it together with their debentures to the New York Trust Company, Mr. Warner acting by direction of the board of directors.

Warners Cite Operating Results of Company for Past Three Years

Accompanying Albert Warner's letter sent to debenture holders this week in explanation of the proposed new plan of refinancing six per cent optional convertible debentures was a comparison of the operating results of the company and its subsidiaries for the three fiscal years ending August 28, 1937, and the 39 weeks ending May 28, 1938, as follows:

	Net Profit After All Charges Other Than Interest, Depreciation and Amortization of Properties and Federal Income Taxes(1)	Interest Expense, Including Interest on Debentures	Depreciation and Amortization of Properties(2)	Net Profit After Federal Income Taxes and All Other Charges(1)
Fiscal Years Ending				
August 31, 1935.....	$11,984,565.35	$4,888,198.37	$6,025,210.33	$ 674,158.96
August 29, 1936.....	14,499,938.01	4,786,832.02	5,850,793.26	3,177,312.73
August 28, 1937.....	17,783,511.19	4,573,743.00	5,763,585.24	5,876,182.95
39 Weeks Ending				
May 29, 1937.....	14,352,230.95	3,445,166.62	4,296,032.17	5,561,032.16(3)
May 28, 1938.....	11,714,504.35	3.281,716.71	4,443,022.61	3,282,765.03(3)

(1) *Before charges and credits made direct to deficit account and credits made direct to capital surplus.*
(2) *Including studio depreciation charged to film costs.*
(3) *No provision has been made for possible Federal surtaxes on undistributed profits for the 39-week period.*

Purchase of Muzak By WB Explained

The acquisition by Warner Brothers of Muzak Corporation, a wired music system, and two music companies, Associated Music Publishers, Inc., and Breitkopf Publications, Inc., was explained this week in a quarterly letter sent to stockholders by J. F. Fogarty, president of North American Company, which formerly controlled the companies.

"The business of Muzak Corporation and that of the music companies were developed as an adjunct to wired radio," Mr. Fogarty said in his letter. "While the enterprise affords the possibility of increased use of electricity, progress in that direction will depend on the development of the use of wired radio in the amusement field. In view of this and of provisions of the Public Utility Holding Company it was thought desirable to seek the cooperation of interests identified in an important way with the amusement industry."

The transferring of Muzak, reported in Motion Picture Herald, May 21st, was announced in conjunction with the issuing of North American's financial statement for the 12 months ended June 30th. The report, subject to audit, showed net income of $16,212,549 after federal income taxes, interest, amortization, depreciation, subsidiary preferred dividends and surtax on undistributed profits, equivalent after 6 per cent preferred dividend requirements, to $1.68 a share on 8,574,677 shares of common stock. The net income for the year ended June 30, 1937, was $19,076,402, or $2.01 a share on 8,575,735 shares of common stock.

North American, in its non-utility enterprises, for a number of years has operated Wired Radio, Inc., which has been experimenting in transmitting over light and power wires musical and other programs. Muzak Corporation, which holds licenses under Wired Radio patents, furnishes program services in New York City. The two music companies furnish programs for Muzak.

Mr. Fogarty said Warner Brothers may, within two years, acquire ownership of Wired Radio.

Paramount's

THE TEXANS

is another

COVERED WAGON"



Says BOB O'DONNELL

General Manager Interstate Theatres, Inc., whose San Antonio, Texas, Majestic Theatre broke all existing house records with

"THE TEXANS"

Paramount Pictures

COVERED WAGON DA...

...AS PARAMOUNT'S ACROSS THE COUN

SALT LAKE CITY—
Two weeks business in one week at the Centre for "THE TEXANS"!

SAN ANTONIO—
"THE TEXANS" is terrific . . . 175% over average at the Majestic!

DALLAS—"THE TEXANS" packs 'em in...160% over average at the Majestic . . . and building!

Paramount Pictures

YS ARE HERE AGAIN

THE TEXANS" ROARS

TRY!



Texans' to Be on Gorgeous Hollywood Scale

rld Premier of 'The Texans' Promises Make San Antonio Movie Hist

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ions From Huge Crowds

"'The Texans' has the same broad sweep, the same tang of historical veracity as 'The Covered Wagon'."
—*William R. Weaver, Motion Picture Daily*

"'The Texans' will go down in film annals alongside that great frontier picture of the silent era, 'The Covered Wagon.' It should do tremendous business everywhere." —*Daily Variety*

"Thrilling action scenes make 'The Texans' an epic drama sure to be smash hit."
—*Showmen's Trade Review*

"We were thrilled by 'The Texans'." —

"Plenty of unusual shots, plenty of action. 'The Texans' will make money."
—*San Antonio Light*



"'The Texans' is terrific. Mighty fine show." —*Lieutenant-Governor Berry of Oklahoma*



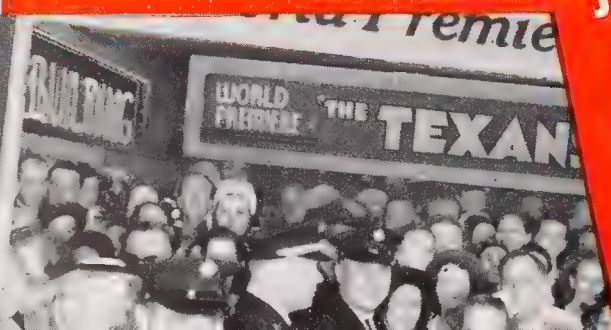
"'The Texans' is a finer picture than 'The Texas Rangers'."
—*Governor Allred of Texas*



"Paramount has a very good money making picture in 'The Texans'."—*Lowell Lawrence, Kansas City Journal Post*

"A genuinely fine motion picture, lives up to all expectations." —*Jack Gordon, Fort Worth Press*

"One of the finest pictures I ever saw."—*Mayor B. L. Callahan, Abilene, Kansas*



JOAN BENNETT and RANDOLPH SCOTT
"THE TEXANS"
May Robson · Walter Brennan · Robert Barrat
A LUCIEN HUBBARD PRODUCTION
Directed by James Hogan · Screen Play by Bertram Millhauser, Paul Sloane and William Wister Haines · Based on a Story by Emerson Hough · A Paramount Picture

Paramount Pictures

Fortune Claims Films Do Not Satisfy Public

Radio broadcasters are giving the public what it wants, but the movies are not, *Fortune Magazine* claims in its present "quarterly survey" of "public opinion," published in the August issue.

Warning that Hollywood had better "look to its laurels," the limitedly circulated "class" member of the magazine publishing and magazine-reel producing family of Time, Inc., claims that "public opinion" holds films are lagging behind automobiles, radio broadcasting and air transportation in the progress made in giving the public what it wants.

"The statements are news *about* Public Opinion, because they are outlines of what the nation thinks about" the subjects mentioned, "gathered by personal interviews with a genuine cross section of the United States population," declares *Fortune,* without giving any further insight or explanation of the who, how, when or where of the interviewing or "cross-section" represented.

Fortune, whose affiliate, March of Time, is itself in the motion picture business by reason of the magazine newsreel it distributes through RKO, asserts that "public opinion" appraises progress of four industries as follows:

Automobiles	43.1%
Radio broadcasting	29.2
Air transportation	9.8
Moving pictures	9.5
No opinion	8.4

"Evidently the slump in automobile sales has nothing to do with what the public thinks of the product. It is approved by nearly as many people as the other three industries put together, including those that provide the two most popular recreations. This is in spite of the fact that there are nowhere near so many automobile owners as there are radio listeners and movie-goers.

"Evidently, on the other hand, the slump in movie attendance may be traced to the inadequacy of the output," asserts *Fortune* ($1 the copy, no newsstand sales), in this latest outside belittlement of the motion picture. "People do go to the movies because it is something to do," continues the magazine, "but not necessarily because they are enthusiastic about the fare Hollywood is providing. On the contrary, even revivals of old silent films have recently outsold costly new offerings, and a year ago it was discovered that about three-quarters of the people with preferences (*Fortune* Survey, July, 1937) like single-feature programs better than the double features the exhibitors continue to provide, although a double feature is, to be sure, more film for the price of admission. The notably poor showing of the cinema in the public favor is further emphasized in comparison with air transport, which, though it affects the average man not at all, rates a shade higher in his estimation.

"Analysis of the answers shows that air travel outranks movies in the approval of each economic level—except the Negroes—even including the poor whose chances of flying are nearly nil. Women and oldsters, still cautious of the hazards of flight, also give the movies a slight edge upon airplanes, but very slight. And only one part of the country, Hollywood's own Pacific Coast, gives the pictures any appreciable preference—14.9 per cent as against 10.3 for air transport. Let Hollywood look to its laurels," says *Fortune.*

James A. FitzPatrick will make 12 Traveltalks in color for the 1938-39 short subjects program for Metro-Goldwyn-Mayer release.

SOCIAL PICTURES GAIN SUPPORT

The summer student body and faculty of Columbia University, New York City, are in favor of the production of films devoted to social problems. A vote on the question was held after a recent screening of Walter Wanger's production, "Blockade."

The film, the group decided, is not subversive of democratic ideals.

Disney Acquires New Studio Site

Plans were completed by Walt Disney this week for the purchase of 51 acres in the San Fernando Valley, Los Angeles, from the city-owned Municipal Bureau of Power and Light for a new studio building to cost, with equipment, $1,100,000. The property goes into escrow following 30 days of publication of the deal in legal journals as required by law.

Work on the new buildings, which will house all cartoon production, will start in September and will require about two years to finish. With activities for production expanded to include further features to 1,000 when the new buildings are ready for occupancy. The structure will be completely air conditioned.

With the increased space and enlarged staff Mr. Disney hopes to produce a cartoon feature each year instead of the present schedule of one every 18 months. He is now working on "Pinnochio" and "Bambi." The first will require 18 months of work and the second two years.

The reason Mr. Disney bought so much land was the refusal of the power and light bureau to split up the property. Virtually all of the present equipment of the Hyperion Avenue plant will be moved to the new quarters.

Dunlap Praises Talent Guilds

The prophecy that Hollywood's guilds will become extremely valuable, not only to the little fellows they are primarily interested in helping, but to the studio employers, was voiced in New York this week by Scott R. Dunlap, vice-president in charge of Monogram production.

Mr. Dunlap said the guilds are policing the business and that he is convinced the guilds are going to make contracts work both ways.

"I have said in Hollywood and I'm repeating it," he said, "that this is no time to increase cost of production in any studio. With the present difficulties confronting the film business and all American business, everybody who's working for any business should have a greater sense of responsibility.

"I'm sure the Hollywood guilds recognize this and are planning and acting accordingly."

Coast Liberals Urge "Freedom" For the Screen

With Walter Wanger, United Artists producer, leading the attack on censorship groups, 350 representatives of 60 religious, fraternal, social, labor and veteran organizations gathered in Hollywood's Hotel Roosevelt last week and formed the Conference on Freedom of the Screen.

"The time has come for Hollywood to strike back" at the small groups that are keeping the film industry from producing the pictures the public wants, Mr. Wanger declared. He pointed out that the main function of the screen "is to entertain," but then added, "No one who is trying to thrill a public can afford to ignore current issues."

The right of producers to make films with political and social themes, if they so desire, was repeatedly emphasized at the session which was called and presided over by John Abbott, director of the Film Library of the Modern Museum. The Modern Museum was endowed by the Rockefellers two years ago to establish and maintain "a museum tracing the history of the motion picture."

As a start toward carrying out its plan to fight the critics of motion pictures, the conference appointed Herbert Biberman as chairman of a committee to select a permanent board. On the committee with Mr. Biberman are John Cromwell, William Dieterle, Frank Sheridan, John Ford, Mr. Wanger and Dana Bennett.

Mr. Ford called upon the meeting to protest "any Nazi or fascistic movement designed to tell Americans what they may or may not see on the screen. Mr. Wanger said:

"All organizations whose responsibility it has been to protect the name of the industry and its operations have failed so far. Let us not fail. The Hays organization (Motion Picture Producers, and Distributors of America) has a complicated task and Joseph Breen (Production Code Administrator) has done a wonderful job, but they need help and we should give it to them to strengthen the courage of the distributor and exhibitor who is falling behind his public and thereby suffering financial loss. America has had unquestioned leadership throughout the world in motion pictures until recently and in the interest of artistic, idealistic, commercial pride and progress we must not fall behind."

Mr. Wanger then pointed out that the particular event that prompted the meeting was the production of his picture, "Blockade."

"The issue before us," he continued, "is that an industry so pregnant with talent—writers, directors and actors—can be blocked forever by outsiders who keep it from making pictures the public wants because of the evil restrictions of a small group.

"As an example: Do not forget we were told the Government did not want Sinclair Lewis' 'It Can't Happen Here' produced in films. Yet a year later, the Government flooded the country with WPA production of it on their stages. This is indicative of the betrayal we have been enjoying.

Meanwhile, Mr. Wanger inserted advertisements in the trade press announcing that the National Peace Conference had presented to him a "special award of distinction and service," in "recognition of his understanding of the problems facing the world today as reflected in his screen production of 'Blockade'."

In Boston where a controversy developed over the film last week, "Blockade" opened at Loew's State and the Orpheum and the dispute was credited with tripling normal business.

A GREAT SHOW OPENS AT RADIO CITY MUSIC HALL *NEXT WEEK..*

"Pandro S. Berman has sent forward what promises to prove a panacea for box-office ills. Mixture of comedy and drama, it will warm the hearts of exhibitors, for it contains all the ingredients necessary to start the turnstiles clicking again!"

—HOLLYWOOD VARIETY



Kate Douglas Wiggin's Famous Story

"MOTHER

"Has tremendous drawing possibilities and will unquestionably clean up at the box-office. Women will go for it hook, line and sinker."

—*HOLLYWOOD REPORTER*

"Not since 'Little Women' a picture with more sentimental heart throb. A swell picture for the entire family."

—*LOS ANGELES EXAMINER*

"One of the notably worthwhile pictures produced in recent months. Admirably cast, Anne Shirley and Ruby Keeler rise to new heights."

—*LOS ANGELES TIMES*

"Heart-warming, tender story capably handled by able cast should please fans generally."

—*FILM DAILY*

SAY SO..



CAREY'S CHICKENS"

ANNE SHIRLEY · RUBY KEELER · JAMES ELLISON

WITH

FAY BAINTER · WALTER BRENNAN · FRANK ALBERTSON · ALMA KRUGER

DORE S. BERMAN IN CHARGE OF PRODUCTION DIRECTED BY ROWLAND V. LEE SCREEN PLAY BY S. K. LAUREN AND GERTRUDE PURCE

RKO RADIO PICTURES

IN THE CUTTING ROOM

Sweethearts

(Metro-Goldwyn-Mayer)

Operetta

The five man team responsible for the success of "Naughty Marietta," a production which revolutionized the pattern of modern musicals, join forces again for picturization of another Victor Herbert operetta. Jeanette MacDonald and Nelson Eddy will be co-starred for the fifth time. Frank Morgan heads the supporting cast. W. S. Van Dyke again is the director and Hunt Stromberg the producer. "Sweethearts" is the first of six color features which MGM has scheduled for the new season.

Although the Herbert operetta is the basis of the story complications, its production is made incidental to the screen story. The screen play is credited to Dorothy Parker and Alan Campbell and is said to be full of typical Parker witticisms. It concerns the co-stars of a musical show that has been running six years. No matter where they go, they cannot escape its music. Constant demands are made on them for recordings and broadcasts. Hollywood has long been bidding for them. Sick and tired of the show, weary of the tricks the producer plays on them to garner more publicity, they agree to sign a film contract. But all the earlier troubles they experienced are as nothing when the producer, press agent and authors of the show cook up plot after plot to keep the stars from walking out.

While most of the celebrated Herbert melodies will be retained, many new ones have been added by Chet Forrest and Bob Wright, composers of the "Donkey Serenade" number in "The Firefly." A ballet of fifty, directed by Albertina Rasch, will be seen in the spectacular song and dance episodes.

In addition to the name value of Miss MacDonald and Mr. Eddy, exhibitors may do quite a bit of picking and choosing, as the supporting cast lists many wellknown personalities. There will be Frank Morgan, currently in "The Crowd Roars," Florence Rice, presently in "Fast Company," Ray Bolger, Mischa Auer, Herman Bing and Reginald Gardiner. Also playing are Allyn Joslyn, the press agent in "Hollywood Hotel" and the reporter in "They Won't Forget," Fay Holden of the "Judge Hardy series, Olin Howland, Gene and Kathleen Lockhart, Lucille Watson, Raymon Walburn, now in "Professor Beware," Terry Kilburn, the youngster who clicked so impressively in "Lord Jeff," Betty Jaynes and Douglas MacPhail.

Release date: *To be determined.*

Freshman Year

(Universal)

Collegiate Capers

The characters in this forthcoming screen ornament will be (1) a chorus girl, very smart but not in the book of knowledge; (2) a professor who has been giving the same examination for 20 years; (3) a son of sixty families aristocracy made a regular guy by hard times; (4) a freshman coed—the upper classmen hollered "fire" when she passed by; (5) a would be journalist who wrote a student paper editorial that exploded in his face; (6) a country boy who became elected freshman president for leading them to victory over the sophomores in the annual "Hell Day" rites. In person they are, in the order listed, Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore, Stanley Hughes and Frank Melton.

After many things common to college stories have happened to them, Lundigan, Hughes and Melton form a "flunk prevention" insurance company. All goes well until the whole college flunks Truex's examination, changed for the first time in a generation. To get the money to pay off, the whole gang, with chorus girl Dixie Dunbar starred, stage a college follies. It is to be, after they have found selling tickets impossible, a pay-as-you-leave-if-satisfied proposition. When the professor is hoodwinked into joining the chorus girl in a dance, the show becomes an entertainment and commercial success.

The basis of the production is an original story written by Thomas Ahern and F. Maury Grossman, the screenplay completed by Charles Grayson. It is being directed by Frank McDonald, long with Warners, where he handled several of the "Torchy Blane" series in addition to "Dance Charlie Dance," "Love Begins at Twenty" and "Her Husband's Secretary."

Release date: *August* 19, 1938 (*tentative*).

Sons of the Legion

(Paramount)

A Family Picture

"Sons of the Legion" is to be released at a time when it is expected that the news emanating from the national American Legion convention will be centering much public attention on that body and the educational and welfare work which it does. Therefore the picture should be a source of exploitation of particular topical significance.

There is a love story in it, but most of the theme is devoted to demonstrations of Legion activities. A young Legionnaire is endeavoring to form sons of Veterans of the World War into a branch of the Sons of the American Legion. He runs into complications, particularly one that sees a father objecting to his boy joining the organization. Another has to do with the town's tough boy trying to lead the youths into his own petit-gangster racket interests. This situation is rectified when the toughie is appointed post chaplain. The other is solved when the objecting father confesses that he was dishonorably discharged from the army. However, the Legionnaire discovers that the tough member's father, an escaped convict, holds the evidence that will clear up the case. In an exciting climax, the convict is captured, the cloud removed from the name of the man who fought the Legion, the post is organized as a constructive influence and romance has its innings.

Three youngsters, whom Paramount plans to keep together for a series of pictures, Donald O'Connor, Billy Lee and Billy Cook, will be featured. The other cast members are Evelyn Keyes, Tim Holt, Elizabeth Patterson, Lynne Overman, William Frawley and Richard Tucker.

The original screenplay was prepared by Lillie Hayward, Lewis Foster and Robert F. McGowan. It is being directed by James Hogan, whose "The Texans" has just been previewed.

Release date: *Sept.* 16, 1938.

Gunga Din

(RKO Radio)

Martial Adventure

With other poems, Rudyard Kipling's famous ballad, "Gunga Din," first appeared in print in 1892 in a volume titled "Barrack Room Ballads." Since then hardly a boy, or man, who has taken pride in his ability as an elocutionist hasn't mouthed the stirring lines which conclude with "You're a better man than I am, Gunga Din." The poem tells graphically of the bravery, loyalty and sacrifice of a native water carrier who served with the British forces in India.

The story of the three-musketeer friendship of a trio of British army sergeants and the story of the elderly native water carrier form the dual theme of "Gunga Din." It gives rise to a series of exciting adventures, in quest of treasure, in pursuit of duty and on the trail of romance. But it is the resourcefulness, courage and loyalty of the old native bhisti in keeping them alive during a furious siege, that preserves them from the vengeance of fanatic native rebels, brings a column of soldiers, and as he sacrifices his life, the picture is expected to interpret the Kipling poem in realistic and picturesque fashion.

Four writers combined to write the scenario. "Nothing Sacred," "Viva Villa," "Scarface" and "The Front Page" attest the ability of Charles MacArthur and Ben Hecht. Joel Sayre is known for "Road to Glory," "Come On, Marines," and "Annie Oakley." Fred Guiol's credits include many Wheeler and Woolsey stories. Producer-director George Stevens' most recent pictures are "Vivacious Lady," and "A Damsel in Distress."

The three sergeants will be Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr. Sam Jaffe, the Grand Lama in "The Lost Horizon," will enact the part of "Gunga Din." Important supporting players included are Joan Fontaine, Eduardo Cianelli, Montagu Love, Lumsden Hare, Robert Coote, Abner Biberman and Cecil Kellaway.

Release date: *To be determined.*

Zaza

(Paramount)

Romance

George Cukor has directed many fine photoplays. One cannot recall such films as the present "Holiday," "Camille," "Romeo and Juliet," "David Copperfield," "Little Women" and "A Bill of Divorcement" without having profound respect for Mr. Cukor's ability to handle story material, personalities and production effects and detail. The stars of "Zaza," Claudette Colbert and Herbert Marshall, have been principals in some of the screen's most entertaining and commercially valuable features. The principal supporting players, Bert Lahr, Helen Westley, Constance Collier, Genevieve Tobin and Walter Catlett, are generally known. Zoe Akins, who is doing the screen play, helped prepare "Camille," "Morning Glory" and "Christopher Strong."

The story that will concern the talents of the director and his players is romance. Its

IN THE STUDIOS' CUTTING ROOMS

major locale is Paris and it is modernly timed. Colbert will be seen in the role of a fiery, lovable favorite of the French music halls. Marshall is a man of position in the business world. They are strangely attracted to each other. Colbert bets that she can make him fall in love with her in five minutes. She does and the five minutes stretches into months of mutual happiness. Despite the pleas of her manager and tippling stepmother she is about to quit the stage when jealousy makes an appearance. But her fury dies when she learns Marshall is married and a father. She sends him away when he approaches her again and plunges into her singing career with an enthusiasm that makes her the toast of Paris. But always she dreams of the one man in her life. When he comes back to her, offering his life and fortune, she gives him her answer in a song she sings from the stage.

The picture is being produced in the style in which Paramount mounts its more pretentious efforts. There is a feeling on the lot that it will be one of the studio's high ranking productions.

Release date: To be determined.

Boys Town

(Metro-Goldwyn-Mayer)

Story of an Institution

With fact and melodramatic fiction blended, "Boys Town" will be the story of the Reverend E. J. Flanagan and the self-governing honor school for unfortunate boys which he established at Omaha, Nebraska, an institution that is the wonder of sociologists. Hollywood actors and some of the boys play the roles. It will be a picture of a priest who realized that boys sent to reform school may emerge as full blown criminals, and did something about it. Through a tough lad whose regeneration eventually is worked out it will show how the boys govern and punish themselves, how they infuse the spirit of loyalty and citizenship into newcomers. All that will be factual. In its fictional counterpart, it will tell the story of the tough boy (Mickey Rooney) who finds the communal discipline too much for him, prevails upon an impressionable boy to run away with him, returns with his injured companion but is ostracized by the other boys. Loitering in Omaha, he becomes involved in a bank holdup, but leads the boys to capture the criminals.

Spencer Tracy will be seen in the role of "Father Flanagan," the second time he has appeared as a priest. Rooney, now as big a star as any on the MGM lot, can be depended upon to be as tough as any tough boy actor is supposed to be. Henry Hull plays the part of "Father Flanagan's" friend and financial backer. Other boys in the cast are Gene Reynolds, Bobs Watson, Sidney Miller, Frankie Thomas, Jimmy Butler and Donald Barry.

The picture, much of which actually was filmed at Boys Town, is being directed by Norman Taurog, whose ability to handle youngsters has been demonstrated by such films as "Skippy," "The Adventures of Tom Sawyer" and "Mad About Music."

Release date: To be determined.

Girls' School

(Columbia)

Girlish Goings-On

For names this production, which stems from the ideas of "Maedchen in Uniform" and its successors, will offer Anne Shirley, notably of "Stella Dallas," Nan Grey, similarly prominent in "Three Smart Girls," "Sutter's Gold" and other Universal features, Ralph Bellamy, now in "Boy Meets Girl," Noah Beery, Jr., Cecil Cunningham, Margaret Tallichet, Doris Kenyon, Marjorie Main, Franklin Pangborn, Marjorie Lord, Gloria Holden, Dorothy Moore and Marjorie Deane.

The story concerns itself with the happenings in an exclusive girls' school, all within 24 hours. The story is an original, written by Tess Slesinger, a collaborator on the preparation of "The Bride Wore Red" and "The Good Earth." She adapted it in association with Richard Sherman, whose most recent screen play contributions are "Alexander's Ragtime Band" and "Four Men and a Prayer." It is being directed by John Brahm, whose recent experiences were "Penitentiary" and "Counsel for Crime."

Representatives of two social orders, wealthy and just plain folks, are brought into conflict as a scandal threatens. A personable boy and moonlight lead a rich girl to violation of a school rule. The poor girl monitor does not tell until her pride and honor have been hurt. Thereupon is set in motion a chain of events that involve the lives, hopes and fears of many. All, it is anticipated, will excite the varying emotions of many, especially femininity of the high school and finishing school ages. Before the picture concludes with an elopement, relations between two social orders are attuned in that harmony which politics defines as democratic Americanism.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of July 23

CAPITOL
The Magician's Daughter..MGM
That Mothers Might Live..MGM

CRITERION
Fool Coverage.....RKO Radio

MUSIC HALL
Screen Snapshots, No. 11..Columbia

PARAMOUNT
Popular Science, No. 6....Paramount
Plumbing Is a Pipe.....Paramount

RIALTO
La Savate.....MGM
A Fascinating Adventure..Paramount
The Big Birdcast.....Columbia

ROXY
Eliza Runs Again.....Educational
Many Sappy Returns.....Columbia
Singapore .....Major Peter P. Devlin

STRAND
Music With a Smile.....Vitaphone
Pictorial Review, No. 12...Vitaphone

Wooden Anchors (tentative)

(20th Century-Fox)

Sailors and Girls

During the war, they had a lot of fast little boats called subchasers, which the regular navy knew as the splinter fleet. The little boats became involved in exciting action, all of which is a matter of naval record. It was but natural that, after just about every other branch of the service and its heroic contributions to the salvation of democracy had been cinematographically honored, the splinter fleet was due for a turn, and that in order to make a moving picture in which would be included all the standby elements, the little fleet would be the background for a love story.

Well, while the splinter fleet is given opportunity to chime in the we-won-the-war chorus to the accompaniment of much spectacular and exciting action, during which the bands will play "Anchors Aweigh" very often, the rich boy learns to become a regular sailor and win the heart of the girl who loved him as well as the respect of the old sea dog who didn't think he ever could be a fit lifemate for his only (motherless, of course) daughter.

The picture is being directed by John Ford, who just about everybody knows turns out sometimes odd but always spectacular pictures as attest his record from "Men without Women" to "Four Men and a Prayer," between which were sandwiched such attractions as the "The Informer," "Hurricane," "The Lost Patrol" and "Prisoner of Shark Island." Mr. Ford, a sailor himself, makes background action salty and robust.

Richard Greene, who was with Loretta Young in "Four Men and a Prayer," and Nancy Kelly, a recruit from the stage whence she gained a measure of acclaim for her work in "Susan and God," are the hero and heroine. They will be supported by numerous persons, the majority of whom have been in the picture acting business for quite some time, among them George Bancroft, Preston Foster, John Carradine, Slim Summerville, George E. Stone, Warren Hymer, J. Farrell MacDonald, Douglas Fowley and Ward Bond.

Release date: Sept. 20, 1938.

McConnell and Solomon Form Record Pictures

Record Pictures Corporation has been formed with Fred McConnell, president, and Benjamin W. Solomon, secretary, to handle a limited number of releases. The company will release "about four outstanding independently made productions each year," Mr. McConnell said this week. Physical distribution will be through Monogram exchanges.

He said the reason for the limited number is to concentrate on individual films, "thereby assuring the maximum financial return to producer and exhibitor." The company's staff will consist of men experienced in sales and exploitation, he added.

The first release is Walter Futter's "Dark Sands" (Review on page 64), opening at the Rialto in New York, in August. The second will be "The Gang Show." Herbert Wilcox production, being edited for fall release. Mr. McConnell will handle the sales from his office in the Paramount building. Bruce Gallup has been named advertising and publicity director.

Chicago, Indianapolis and Milwaukee are the three latest offices to sign Republic's new five-year franchise agreement, according to an announcement this week by James R. Grainger, president.

A STAR-STAMPED

THE MARQUEE LIGHTS OF A NATION WILL
OF THESE MAGIC NAMES . . . A PRODUCTION

A JOHN M. STAHL
PRODUCTION

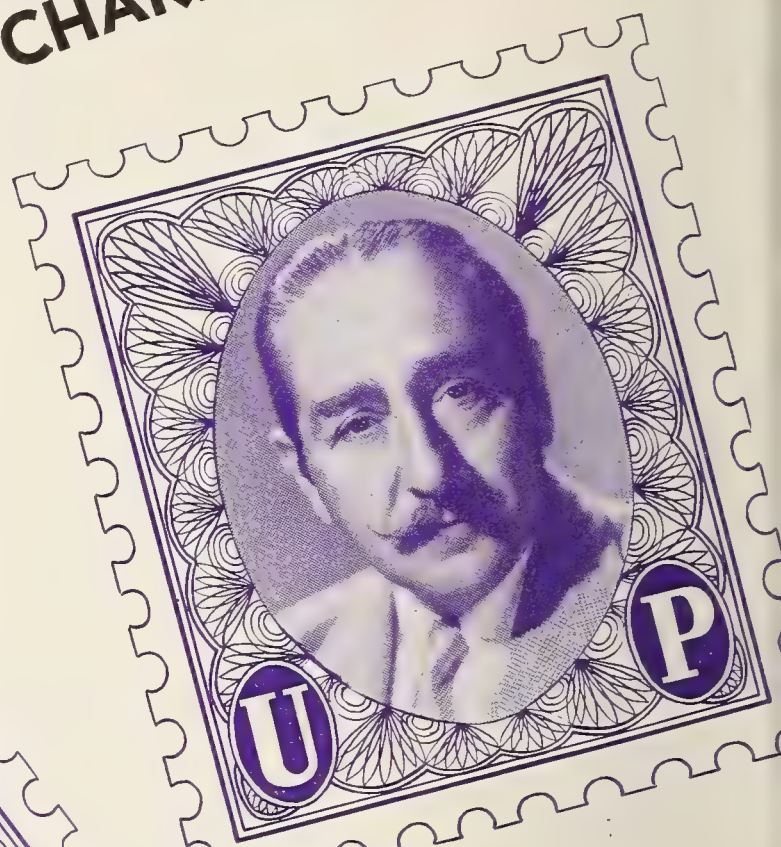
LETTER OF

UNIVERSAL PICTURES

with ADOLPHE MENJOU

ANDREA LEEDS

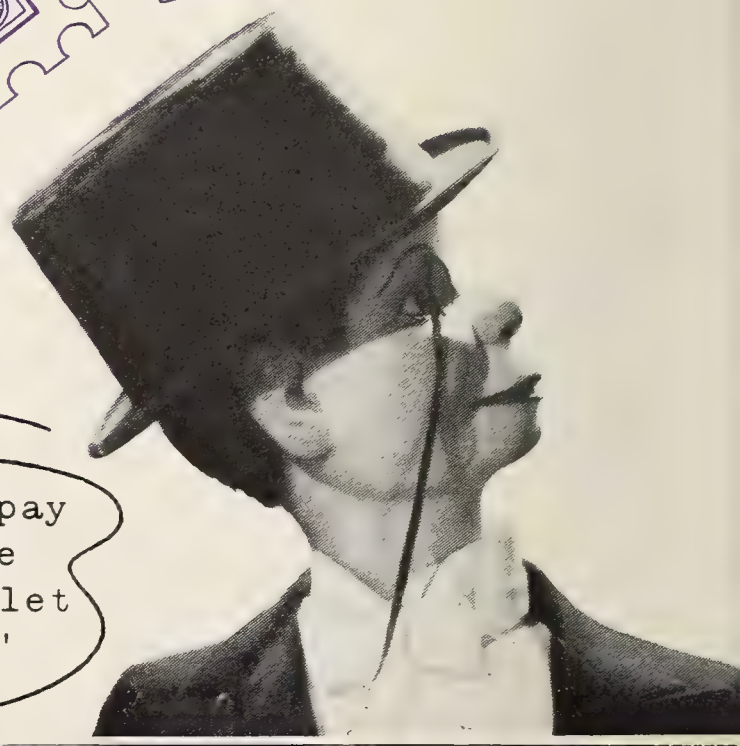
EDGAR BERGEN and
"CHARLIE McCARTHY"











"Bergen, you can pay me off in postage this week if you let me take my pick!"

REGISTERED HIT!

LAZE FORTH WITH THE POPULARITY POWER
ASTERSTROKE BY BOX OFFICE-WISE SHOWMEN!

INTRODUCTION...

A NEW UNIVERSAL PICTURE

NATIONAL RELEASE AUGUST 5th

Screen Play by Sheridan Gibney
and Leonard Spigelgass

Based on an original story by
Bernice Boone

Directed by
John M. Stahl

GEORGE MURPHY

Rita Johnson
Eve Arden

Ann Sheridan
Ernest Cossart

CHARLES R. ROGERS
Executive Vice-President
in Charge of Production







"Yes, my little collector."



BOTH SELZNICKS BUSY IN PRODUCTION FIELD

Schulberg Product Will Be Distributed by UA—Myron Selznick May Also Join Group

The names of David O. and Myron Selznick, sons of the late Lewis J. Selznick, figured prominently this week in production news from Hollywood, David Selznick strengthening his Selznick International Pictures with the addition of Benjamin P. Schulberg, and Myron resuming active production, after an absence of years, signing Ernst Lubitsch to head the first of a series of producing units to be formed by Myron in partnership with stars, directors and writers.

The David Selznick-Schulberg productions will be distributed by Selznick International through United Artists, where Mr. Selznick is presently distributing and where, it is presumed, he will continue. Murray Silverstone, operating head of United Artists, is now in Hollywood talking with Mr. Selznick about a new releasing deal.

With United Artists enlarging its roster of producers, it was considered a possibility in Hollywood that the new Myron Selznick project would release through the company. In this connection the name of Nat Levine, pioneer independent, was mentioned this week as a possible new addition to the United Artists distributing setup. Denying Hollywood reports that he was going to head Grand National production, Mr. Levine inferred that he was now dickering with United Artists for distribution of pictures he contemplates.

Meanwhile, the proposed "Gone With the Wind" of David Selznick may not go through Metro-Goldwyn-Mayer after all. Mr. Selznick's arrangement with United Artists is such as to allow for release of the picture elsewhere, and it was generally believed that MGM would get the film, Norma Shearer and Clark Gable having been mentioned as the stars in this connection. Now, however, Nicholas M. Schenck, president of Loew-MGM, declares that distribution has not been definitely set. On arriving in New York Monday from Culver City, Mr. Schenck declared that if MGM does get the "Wind" release, he would favor Miss Shearer and Clark Gable for the leading parts.

From Independent Production

Mr. Schulberg, who first entered the motion picture industry as an associate editor of Film Reports, was in charge of all production at Paramount for seven years and more recently produced pictures independently for release through Paramount.

After serving one year with Film Reports, Mr. Schulberg accepted a dual post of publicity director and scenario writer with Rex Pictures Corporation and a year later, in 1912, he went with Adolph Zukor when the latter launched his Famous Players Company. When Famous Players combined with Jesse L. Lasky's Feature Play Company in 1915, Mr. Schulberg retained his dual post. After several years, Mr. Schulberg decided to try to produce independently and one of the first players he engaged was Clara Bow.

In 1925, he rejoined Paramount as associate producer and he later became general manager of West Coast production. He resigned in June, 1932, and three months later he rejoined the company, making independent pictures as B. P. Schulberg Productions.

Mr. Schulberg was born in Bridgeport, Conn., in 1892 and before joining Film Reports he served two years as a reporter on the New York Evening Mail.

Among the Schulberg productions were "Wings," "The Last Command," "The Way of All Flesh," "Underworld," and "Shanghai Express." He was credited with having discovered the director, Joseph von Sternberg, and with having brought to the screen the foreign stars, Marlene Dietrich and Emil Jannings.

Returns to Active Producing

Mr. Myron Selznick explained his return to active production, from which he withdrew several years ago, as due to his belief that the industry has reached the point where partnerships between important talent and the picture creator using that talent is inevitable.

"This move," he was quoted as explaining, "places screen personalities in the position of gambling on themselves, accepting profits and losses according to how their pictures fare on the world market."

The formation of producing units, it was explained, will not affect Mr. Selznick's agency business which consists of hunting jobs for film stars. Of the six-figure salaries that the stars receive, Mr. Selznick gets at least 10 per cent as commission for his service.

The formation of a company with Mr. Lubitsch—to be known as Ernst Lubitsch Productions, Inc.—was represented as being the first of a series of producing units to be formed by Mr. Selznick "with stars, directors, and writers, and which, like the Lubitsch unit, will bear the names of the personalities involved." The new undertaking is not associated in any way with Selznick International, Mr. David O. Selznick's company.

Schaefer Continues

Murray Silverstone, general manager and chairman of the executive committee of United Artists, set at rest in Hollywood this week all reports that George Schaefer, distribution head, would leave the company at the expiration of his current contract.

Mr. Silverstone declared that Mr. Schaefer would continue with United Artists indefinitely and then added "and I hope that he will continue with us for more than 100 years, as he is one of the finest and ablest men in the business."

The UA head termed his trip to Hollywood a regular business visit to talk with all producers about forthcoming productions. He classified as untrue all reports of friction between UA owners.

Two Foreign Managers Named

Arthur W. Kelly, head of foreign distribution for United Artists, this week appointed William M. Levy as sales manager in Argentina, and Carl Ponedel as manager of the company's office in San Juan, Puerto Rico. Mr. Ponedel succeeds Joseph Barkey, resigned.

After conferring with Alexander Korda on the producer's program for the new season, Morris Helprin, Mr. Korda's United Artists' representative in America, arrived in New York from England Tuesday aboard the *Ile de France*.

Mr. Korda will make four or five French films at Joinville for world distribution at a cost of $100,000 to $125,000 each, Mr. Helprin said. English versions may be made at Denham.

Directors Attack Studio Associates And Supervisors

The Screen Directors Guild in Hollywood Tuesday issued a 2,500 word analysis of motion picture production in which they called for the abolition of those associate producers and supervisors who are "unqualified, inexperienced and utterly lacking in creative ability." Millions of dollars of loss in production, the statement charges, is caused by the inexpertness of many of these producers' associates.

A statement of policy, adopted at a closed meeting held at the Lakeside Country Club by the Guild, Monday, declared that the rehabilitation of the industry lies in changing the present system of production, "eliminating the involved, complicated and extensive system of supervision which separates director and writer from the responsible executive producers."

The Guild, which will have a hearing August 22nd before the National Labor Relations Board examiner on a petition asking to be declared sole collective bargaining agency for directors, assistants and unit managers, cited figures showing that whereas the number of directors with feature credits in 1926-37 was 246, the number dropped to 234 in 1936-37 and the number of producers, including supervisors and associates, rose in the same period from 34 to 220.

"The director has for 10 years been steadily pushed out of his initiating role and has thereby been less able to offer the industry his technique, inspiration and mechanical skill.

"We speak here of the army of inept who have been promoted to positions of authority for which they are unqualified, inexperienced and utterly lacking in creative ability. A survey of major studios has revealed that 40 percent of cost of production is represented by overhead and miscellaneous items. Never in the history of industry has this cost been so high. Even in the other 60 per cent is to be found record of uncertainty, duplication and waste that characterizes the present system.

"In recent years most studios have faced ever increasing difficulty in meeting their release dates and have fallen short of making a number of pictures yearly contracted for. This in spite of the increasing number of producers and associate producers. In large measure this can be attributed directly to the growing estrangement between producer and director on one hand and director and writer on the other.

"Millions of dollars worth of story properties are in the vaults of studios. Much of this material never was of any value, much of it never will be of any value and most of it was the ill conceived product of the unqualified. A great portion of this money is tied up in fully completed screen plays which will never be made."

Herrick Herrick, executive secretary of the Screen Directors Guild, has presented his resignation to the board of directors. He explained that his quitting was due to ill health and also to a tentative committment to direct a picture.

Donahue & Coe, advertising agency, will appoint no successor to Lynn Farnol, who recently resigned to become advertising and publicity director of United Artists, according to Ed Churchill, agency head. The accounts formerly handled by Mr. Farnol will be absorbed by other members of the organization, Mr. Churchill said.

Mr. Farnol left New York Wednesday for the coast for a week of studio conferences.

THE COMPLETE TEXT OF U.S. BILL OF COMPLAINT

In the District Court of the United States for the Southern District of New York

IN EQUITY No. 87-273
UNITED STATES OF AMERICA, PETITIONER
v.
PARAMOUNT PICTURES, INC., ET AL., DEFENDANTS

PETITION

TO THE HONORABLE, THE JUDGES OF THE DISTRICT COURT OF THE UNITED STATES FOR THE SOUTHERN DISTRICT OF NEW YORK, SITTING IN EQUITY.

The United States of America, by Lamar Hardy, United States Attorney for the Southern District of New York, acting under the direction of the Attorney General, brings this proceeding in equity against:

Paramount Pictures, Inc.; Loew's, Incorporated; Irving Trust Company, New York, New York, Trustee in Bankruptcy for Radio-Keith-Orpheum Corporation; Warner Bros. Pictures, Inc.; Twentieth Century-Fox Film Corporation; Columbia Pictures Corporation; Universal Corporation; and United Artists Corporation—hereinafter referred to as the parent companies; and the following named corporations and individuals to wit:

Paramount defendants

Subsidiary or associated corporations

Paramount News, Inc., Paramount Pictures Distributing Company, Inc.;

Individuals

Barney Balaban, Adolph Zukor, Neil F. Agnew, Y. Frank Freeman, Henry Herzbrun, John W. Hicks, Jr., Austin C. Keough, Walter B. Cokell, Stanton Griffis, Stephen Callaghan, Duncan G. Harris, John D. Hertz, Harry O. King, Charles A. McCulloch, Harvey D. Gibson, A. Conger Goodyear, Earl I. McClintock, Maurice Newton, Norman Collyer, Harold A. Fortington, Ernest V. Richards, Jr.;

Loew defendants

Subsidiary or associated corporations

Metro-Goldwyn-Mayer Corporation, Metro-Goldwyn-Mayer Distributing Corporation of Texas;

Individuals

Nicholas M. Schenck, Arthur M. Loew, J. Robert Rubin, Edward A. Schiller, Edgar J. Mannix, Al Lichtman, Sam Katz, David Bernstein, Leopold Friedman, Louis B. Mayer, William F. Rodgers, Isidore Frey, Charles C. Moskowitz, John R. Hazel, William A. Phillips, David Warfield, George N. Armsby, William A. Parker, Harry Rapf;

Radio-Keith-Orpheum defendants

Subsidiary or associated corporations

RKO Radio Pictures, Inc., Keith-Albee-Orpheum Corporation, Pathe News, Inc., The Van Beuren Corporation, RKO Proctor Corporation, RKO Midwest Corporation;

Individuals

Leo Spitz, Ned E. Depinet, William Mallard, William H. Clark, Jules Levy, George N. Armsby, Cornelius N. Bliss, Maurice Goodman, James G. Harbord, Edward W. Harden, De Witt Millhauser, David Sarnoff, Frederick Strauss, Lunsford P. Yandell, Courtland Smith, Merlin H. Aylesworth, Malcolm Kingsberg, Leon Goldberg;

Warner Bros. defendants

Subsidiary or associated corporations

Vitagraph, Inc., The Vitaphone Corporation, Warner Bros. Circuit Management Corporation;

Individuals

Harry M. Warner, Albert Warner, Jack L. Warner, Sam E. Morris, Herman Starr, Stanleigh P. Friedman, Robert W. Perkins, Joseph Bernhard, Gradwell L. Sears, Samuel Carlisle, Waddill Catchings, Charles S. Guggenheimer, Morris Wolf, S. Charles Einfield, W. Stewart McDonald;

Twentieth Century-Fox defendants

Subsidiary or associated corporations

Movietonews, Inc., Twentieth Century-Fox Corporation of Texas, Twentieth Century-Fox Distributing Corporation, National Theatres Corporation, The Chase National Bank of the City of New York;

Individuals

Joseph M. Schenck, Sidney R. Kent, William C. Michel, Darryl F. Zanuck, Felix A. Jenkins, Sidney Towell, William Goetz, H. Donald Campbell, John R. Dillon, William P. Philips, Herman G. Place, Seton Porter, Daniel O. Hastings, Truman H. Talley, Spyros P. Skouras, A. S. Gambee, H. C. Cox, John P. Edmondson, Herman Wobber;

Columbia defendants

Subsidiary or associated corporations

Columbia Pictures Corporation of California, Ltd., Screen Gems, Inc., Columbia Pictures of Louisiana, Inc., Columbia Pictures Distributing Company, Inc.;

Individuals

Harry Cohn, Jack Cohn, A. Schneider, Charles Schwartz, Abe Montague, Saul Bornstein, Jack Kerner, Leo M. Blancke, Mendel B. Silberberg, William S. Holman, Charles B. Mintz, George Winkler, Theodore J. Elias;

Universal defendants

Subsidiary or associated corporations

Universal Pictures Company, Inc., Universal Film Exchanges, Inc., Big U Film Exchange, Inc.;

Individuals

J. Cheever Cowdin, Charles R. Rogers, Samuel Machnovitch, James P. Normanly, Nathan J. Blumberg, Peyton Gibson, Paul G. Brown, William Freiday, Daniel C. Collins, Ottavio Prochet, Adolph Ramish, Budd Rogers, Daniel M. Sheaffer, Willis H. Taylor, Jr., Matthew Fox, William A. Scully, Joseph H. Seidelman;

United Artists defendants

Individuals

Attilio H. Giannini, George J. Schaefer, Harry D. Buckley, Arthur W. Kelly, Lloyd Wright, Harry J. Muller, Mary Pickford, Douglas Fairbanks, Charles Chaplin, Dennis F. O'Brien, Edward C. Raftery, and Samuel Goldwyn, defendants; and for its petition complains and alleges, upon information and belief, as follows:

I. JURISDICTION AND VENUE

(1) This petition is filed and these proceedings are instituted under Section 4 of the Act of Congress of July 2, 1890, entitled "An Act to Protect Trade and Commerce Against Unlawful Restraints and Monopolies," said Act being commonly known as the Sherman Anti-Trust Act, against the above-named defendants in order to prevent violations by them, jointly and severally, as hereinafter alleged, of Sections 1 and 2 of said Act.

(2) The alleged unlawful acts and violations hereinafter described, including the unlawful monopoly, attempts to monopolize, combinations and conspiracies to monopolize, and contracts, combinations and conspiracies to restrain trade and commerce among the several States and Territories of the United States and with foreign nations, have been and are conceived, carried out and made effective, in part, within the Southern District of New York, and many of the unlawful acts done in pursuance thereof have been performed by the defendants, or some of them, and their respective representatives, within said District. The interstate trade and commerce involved in the motion picture industry, as hereinafter described, is carried on, in part, within the said District.

II. DESCRIPTION OF DEFENDANTS

(3) (a) Paramount Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with its principal place of business at 1501 Broadway, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries, as hereinafter more particularly described.

(b) Paramount News, Inc., a wholly owned subsidiary of Paramount Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with a place of business at 1501 Broadway, New York, New York, and is engaged in the production branch of the industry.

(c) Paramount Pictures Distributing Company, Inc., a wholly owned subsidiary of Paramount Pictures, Inc., is a corporation organized and existing under the laws of the State of New Jersey, with a place of business at 1501 Broadway, New York, New York, and is engaged in the distribution branch of the industry.

(d) The subsidiary or associated corporations of Paramount Pictures, Inc., engaged in the exhibition branch of the industry are so numerous and subject to such frequent changes that it is impracticable to name and describe them herein.

(e) Of the individual Paramount defendants, Barney Balaban is President and a director, Adolph Zukor is a director and Chairman of the Board of Directors, Neil F. Agnew and Y. Frank Freeman are Vice-Presidents and Directors, Henry Herzbrun and John W. Hicks, Jr., are Vice-Presidents, Austin C. Keough is Vice-President and Secretary, and Walter B.

(Continued on following page)

DEFENDANT COMPANIES, INDIVIDUALS

(*Continued from preceding page*)

Cokell is Treasurer, of the said defendant Paramount Pictures, Inc. Stephen Callaghan, Duncan G. Harris, John D. Hertz, Harry O. King, Charles A. McCulloch, Harold A. Fortington, Harvey D. Gibson, A. Conger Goodyear, Earl I. McClintock, Maurice Newton, Ernest V. Richards, Jr., and Stanton Griffis are Directors of said defendant Paramount Pictures, Inc. Norman Collyer is an Assistant Secretary of said parent company and of Paramount Pictures Distributing Company, Inc., and is also Secretary of Paramount News, Inc. As such officers and Directors, said individual defendants actively participate, and have participated, in the direction and management of the business and affairs of the parent corporation, Paramount Pictures, Inc., and the other corporate defendants referred to in this paragraph. Each of the officers named may be found at the principal place of business of Paramount Pictures, Inc., which is 1501 Broadway, New York, New York, except the said Adolph Zukor and the said Henry Herzbrun, each of whom may be found at 5451 Marathon Street, Hollywood, California, the said Stephen Callaghan, who may be found at 50 Broadway, New York, New York, the said Duncan G. Harris, who may be found at the offices of Brown, Wheelock, Harris & Company, 14 East 47th Street, New York, New York, the said John D. Hertz, who may be found at the offices of Lehman Brothers, No. 1 William Street, New York, New York, the said Harry O. King, who may be found at 405 Lexington Avenue, New York, New York, the said Charles A. McCulloch, who may be found at 33 North LaSalle Street, Chicago, Illinois, the said Harold A. Fortington, who may be found at the offices of Royal Indemnity Company, 150 William Street, New York, New York, the said Harvey D. Gibson, who may be found at the offices of Manufacturers Trust Company, 55 Broad Street, New York, New York, the said A. Conger Goodyear, who may be found at 570 Lexington Avenue, New York, New York, the said Earl I. McClintock, who may be found at 170 Varick Street, New York, New York, the said Maurice Newton, who may be found at the offices of Hallgarten & Company, 44 Pine Street, New York, New York, the said Ernest V. Richards, Jr., who may be found at the offices of Saenger Theatres, Inc., Tudor Theatre Building, New Orleans, Louisiana, and the said Stanton Griffis, who may be found at the offices of Hemphill, Noyes & Company, 15 Broad Street, New York, New York.

(4) (a) Loew's, Incorporated, is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 1540 Broadway, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries, as hereinafter more particularly described.

(b) Metro-Goldwyn-Mayer Corporation, a wholly owned subsidiary of Loew's, Incorporated, is a corporation organized and existing under the laws of the State of New York, with a place of business at 1540 Broadway, New York, New York, and is engaged in the production branch of the industry.

(c) Metro-Goldwyn-Mayer Distributing Corporation of Texas, a wholly owned subsidiary of Loew's, Incorporated, is a corporation organized and existing under the laws of the State of Texas, with a place of business at 1540 Broadway, New York, New York, and is engaged in the distribution branch of the industry.

(d) The subsidiary or associated corporations of Loew's, Incorporated, engaged in the exhibition branch of the industry are so numerous and subject to such frequent changes that it is impracticable to name and describe them herein.

(e) Of the individual Loew's, Incorporated, defendants, Nicholas M. Schenck is President and a Director, David Bernstein is a Vice-President, Treasurer, and a Director, J. Robert Rubin is a Vice-President and a Director, Leopold Friedman is Secretary and a Director, Isidore Frey is Assistant Secretary and a Director, Charles C. Moskowitz is Assistant Treasurer and a Director, Arthur M. Loew is First Vice-President, Edward A. Schiller, Sam Katz, Edgar J. Mannix and Al Lichtman are Vice-Presidents, John R. Hazel, William A. Phillips, David Warfield, George N. Armsby and William A. Parker are Directors, William F. Rodgers is General Sales Manager, Harry Rapf is a Vice-President and a Director, and Louis B. Mayer is a Vice-President in Charge of Production, of the said Metro-Goldwyn-Mayer Corporation, the production unit of said parent company. As such officers, said individual defendants actively participate, and have participated, in the direction and management of the business and affairs of the parent corporation, Loew's, Incorporated, and its said subsidiary or associated corporations. Each of the officers named may be found at the principal place of business of Loew's, Incorporated, except the said Louis B. Mayer, the said Edgar J. Mannix and the said Harry Rapf, each of whom may be found at 10202 West Washington Boulevard, Culver City, California, the said John R. Hazel, who may be found at Liberty National Bank Building, Buffalo, New York, the said William A. Phillips, who may be found at the offices of Dillon Read & Company, Nassau and Cedar Streets, New York, New York, the said David Warfield, who may be found at 135 Central Park West, New York, New York, the said George N. Armsby, who may be found at 40 Wall Street, New York, New York, and the said William A. Parker, who may be found at 60 State Street, Boston, Massachusetts.

(5) (a) Irving Trust Company, a corporation organized and existing under the laws of the State of New York, with its principal place of business at No. 1 Wall Street, New York, New York, is Trustee in Bankruptcy of Radio-Keith-Orpheum Corporation, a corporation organized and existing under the laws of the State of Maryland, with its principal place of business at 1270 Sixth Avenue, New York, New York, and which is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated corporations, in various parts of the United States and in foreign countries, as hereinafter more particularly described.

(b) RKO Radio Pictures, Inc., a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the production branch of the industry.

(c) Keith-Albee-Orpheum Corporation, a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the exhibition branch of the industry.

(d) Pathe News, Inc., a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 35 West 45th Street, New York, New York, and is engaged in the production branch of the industry.

(e) The Van Beuren Corporation, a 50% owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 580 Fifth Avenue, New York, New York, and is engaged in the production branch of the industry.

(f) RKO Proctor Corporation, a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of New York, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the exhibition branch of the industry.

(g) RKO Midwest Corporation, a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of Ohio, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the exhibition branch of the industry.

(h) Of the individual defendants, Leo Spitz is President and a Director of Radio-Keith-Orpheum Corporation, RKO Radio Pictures, Inc., and Keith-Albee-Orpheum Corporation; William Mallard is Secretary of Radio-Keith-Orpheum Corporation and Vice-President and Secretary of RKO Radio Pictures, Inc.; Ned E. Depinet is Vice-President and a Director, William H. Clark is Treasurer and a Director, and Jules Levy is General Sales Manager, of RKO Radio Pictures, Inc.; George N. Armsby, Cornelius N. Bliss, Maurice Goodman, James G. Harbord, Edward W. Harden, DeWitt Millhauser, David Sarnoff, Frederick Strauss, and Lunsford P. Yandell are all Directors of Radio-Keith-Orpheum Corporation; Courtland Smith is President and a Director of Pathe News, Inc.; Merlin H. Aylesworth is a Director and Chairman of the Board of Directors, Malcolm Kingsberg is a Director and Vice-Chairman of the Board of Directors, and Leon Goldberg is Treasurer, of Keith-Albee-Orpheum Corporation. As such officers, said individual defendants actively participate, and have participated, in the direction and management of the business and affairs of the parent corporation, Radio-Keith-Orpheum Corporation, and its said subsidiary or associated corporations. Each of the officers named may be found at the principal place of business of Radio-Keith-Orpheum Corporation, except the said George N. Armsby, who may be found at 40 Wall Street, New York, New York, the said Cornelius N. Bliss, who may be found at No. 1 Wall Street, New York, New York, the said Maurice Goodman, who may be found at 580 Fifth Avenue, New York, New York, the said James G. Harbord, Lunsford P. Yandell, and David Sarnoff, each of whom may be found at the offices of the Radio Corporation of America, 30 Rockefeller Plaza, New York, New York, the said Edward W. Harden, who may be found at the office of Baker, Weeks & Harden, 52 Wall Street, New York, New York, the said DeWitt Millhauser, who may be found at the offices of Speyer & Company, 24 Pine Street, New York, New York, the said Frederick Strauss, who may be found at the offices of J. & W. Seligman & Company, 54 Wall Street, New York, New York, the said Courtland Smith, who may be found at 370 Lexington Avenue, New York, New York, and the said Merlin H. Aylesworth, who may be found at 812 Park Avenue, New York, New York.

(6) (a) Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of Delaware, having its principal place of business at 321 West 44th Street, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various

PRODUCERS' CIRCUITS ALSO NAMED

parts of the United States and in foreign countries, as hereinafter more particularly described.

(b) Vitagraph, Inc., a wholly owned subsidiary of Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with a place of business at 321 West 44th Street, New York, New York, and is engaged in the distribution branch of the industry.

(c) The Vitaphone Corporation, a wholly owned subsidiary of Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with a place of business at 321 West 44th Street, New York, New York, and is engaged in the production branch of the industry.

(d) Warner Bros. Circuit Management Corporation, a wholly owned subsidiary of Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with a place of business at 321 West 44th Street, New York, New York, and, among other things, acts as booking agent for the exhibition interests of the said Warner Bros. Pictures, Inc.

(e) The subsidiary or associated corporations of Warner Bros. Pictures, Inc., engaged in the exhibition branch of the industry are so numerous and subject to such frequent changes that it is impracticable to name and describe them herein.

(f) Of the individual defendants, Harry M. Warner is President and a Director, Albert Warner is Vice-President, Treasurer, and a Director, Jack L. Warner, Sam E. Morris and Stanleigh P. Friedman are Vice-Presidents and Directors, Herman Starr is a Vice-President, Robert W. Perkins is Secretary and a Director, Samuel Carlisle is Comptroller, Assistant Treasurer and a Director, of the said defendant Warner Bros. Pictures, Inc.; Gradwell L. Sears and S. Charles Einfield are Vice-Presidents of Vitagraph, Inc.; Joseph Bernhard is a Director of said parent corporation and is also President of Warner Bros. Circuit Management Corporation; W. Stewart McDonald is Vice-President and Assistant Treasurer of Warner Bros. Circuit Management Corporation; and Waddill Catchings, Charles S. Guggenheimer and Morris Wolf are Directors of the said parent corporation. As such officers, said individual defendants actively participate, and have participated, in the direction of management of the business and affairs of the parent corporation, Warner Bros. Pictures, Inc., and its said subsidiary or associated corporations. Each of the officers named may be found at the principal place of business of Warner Bros. Pictures, Inc., except the said Jack L. Warner and S. Charles Einfield, each of whom may be found at Burbank, California, the said Waddill Catchings, who may be found at the offices of Wired Radio, Inc., 60 Broadway, New York, New York, the said Charles S. Guggenheimer, who may be found at the offices of Guggenheimer & Untermeyer, 30 Pine Street, New York, New York, and the said Morris Wolf, who may be found at the offices of Wolf, Block, Schorr & Solis-Cohen, Room 1024 Packard Building, Philadelphia, Pennsylvania.

(7) (a) Twentieth Century-Fov Film Corporation is a corporation organized and existing under the laws of the State of New York, having its principal place of business at 444 West 56th Street, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries, as hereinafter more particularly described.

(b) Movietonews, Inc., a subsidiary controlled by Twentieth Century-Fox Film Corporation, is a corporation organized and existing under the laws of the State of New York, with a place of business at 444 West 56th Street, New York, New York, and is engaged in the production branch of the industry.

(c) Twentieth Century-Fox Corporation of Texas, a wholly owned subsidiary of Twentieth Century-Fox Film Corporation, is a corporation organized and existing under the laws of the State of Texas, with a place of business at 1801 Wood Street, Dallas, Texas, and is engaged in the distribution branch of the industry.

(d) Twentieth Century-Fox Distributing Corporation, a wholly owned subsidiary of Twentieth Century-Fox Film Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 444 West 56th Street, New York, New York, and is engaged in the distribution branch of the industry.

(e) National Theatres Corporation, 42% of the capital stock of which is owned and controlled by Twentieth Century-Fox Film Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 444 West 56th Street, New York, New York, and is a holding company for the theatre interests of the said Twentieth Century-Fox Film Corporation.

(f) The associated corporation, The Chase National Bank of the City of New York is a corporation organized and existing under the laws of the State of New York, with a place of business at Pine and Nassau Streets, New York, New York, and owns and controls 58% of the capital stock of the aforesaid National Theatres Corporation.

(g) The subsidiary or associated corporations of National Theatres Corporation engaged in the exhibition branch of the industry are so numerous and subject to such frequent changes that it is impracticable to name and describe them herein.

(h) Of the individual defendants, Joseph M. Schenck is a Director and Chairman of the Board of Directors of Twentieth Century-Fox Film Corporation; Sidney R. Kent is President and a Director of Twentieth Century-Fox Film Corporation and National Theatres Corporation, William C. Michel is Executive Vice-President and a Director, Darryl F. Zanuck and William Goetz are Vice-Presidents, Felix A. Jenkins is Secretary and a Director, Sidney Towell is Treasurer and a Director, and Herman Wobber is General Manager of Distribution, of the said defendant Twentieth Century-Fox Film Corporation; H. Donald Campbell, John R. Dillon, William P. Philips, Herman G. Place, Seton Porter, and Daniel O. Hastings are Directors of said defendant Twentieth Century-Fox Film Corporation; Truman H. Talley is Vice-President and a Director of Movietonews, Inc.; Spyros P. Skouras is Executive Vice-President and a Director, A. S. Gambee is Vice-President, Assistant Secretary, and a Director, H. C. Cox is Vice-President, Treasurer, and a Director, and John P. Edmondson is Secretary, of National Theatres Corporation. As such officers, said individual defendants actively participate, and have participated, in the direction and management of the business and affairs of the parent corporation, Twentieth Century-Fox Film Corporation, and its said subsidiary or associated corporations. Each of the officers named may be found at the principal place of business of Twentieth Century-Fox Film Corporation, 444 West 56th Street, New York, New York, except the said Darryl F. Zanuck, who may be found at Beverly Hills, California, the said Joseph M. Schenck and the said William Goetz, each of whom may be found at Beverly Hills, California, the said H. Donald Campbell, who may be found at The Chase National Bank of the City of New York, Pine and Nassau Streets, New York, New York, the said Herman G. Place, who may be found at The Chase National Bank of the City of New York, 11 Broad Street, New York, New York, the said John R. Dillon, who may be found at the offices of Hayden, Stone & Company, 25 Broad Street, New York, New York, the said William P. Philips, who may be found at 200 West 56th Street, New York, New York, the said Seton Porter, who may be found at the offices of National Distillers Products Corporation, 120 Broadway, New York, New York, and the said Daniel O. Hastings, who may be found at the Industrial Building, Wilmington, Delaware.

(8) The above described corporation defendants, Paramount Pictures, Inc., Loew's, Incorporated, Radio-Keith-Orpheum Corporation, Warner Bros. Pictures, Inc., and Twentieth Century-Fox Film Corporation, will be referred to sometimes hereinafter as producer-exhibitor defendants.

(9) (a) Columbia Pictures Corporation is a corporation organized and existing under the laws of the State of New York, with its principal place of business at 729 Seventh Avenue, New York, New York, and is engaged in the business of producing and distributing motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries, as hereinafter more particularly described.

(b) Columbia Pictures Corporation of California, Ltd., a wholly owned subsidiary of Columbia Pictures Corporation, is a corporation organized and existing under the laws of the State of California, with a place of business at 1438 North Gower Street, Hollywood, California, and is engaged in the production branch of the industry.

(c) Screen Gems, Inc., a wholly owned subsidiary of Columbia Pictures Corporation, is a corporation organized and existing under the laws of the State of California, with a place of business at 700 Santa Monica Boulevard, Hollywood, California, and is engaged in the production branch of the industry.

(d) Columbia Pictures of Louisiana, Inc., a wholly owned subsidiary of Columbia Pictures Corporation, is a corporation organized and existing under the laws of the State of Louisiana, with a place of business at 150 South Liberty Street, New Orleans, Louisiana, and is engaged in the distribution branch of the industry.

(e) Columbia Pictures Distributing Company, Inc., a wholly owned subsidiary of Columbia Pictures Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 729 Seventh Avenue, New York, New York, and is engaged in the distribution branch of the industry.

(f) Of the individual defendants, Harry Cohn is President and a Director, Jack Cohn is Vice-President and a Director, Charles Schwartz is Secretary and a Director, A. Schneider is Treasurer and a Director, Saul Bornstein, Jack Kerner and Leo M. Blancke are Directors, and Abe Montague is General Sales Manager, of the defendant Columbia Pictures Corporation; Mendel B. Silberberg is Vice-President and a Director, William S. Holman is Secretary, Treasurer, and a Director, of Columbia Pictures Corporation of California, Ltd.; Charles B. Mintz is President and George Winkler is Secretary, of Screen Gems, Inc.; Theodore J. Elias is Assistant Secretary of the parent corporation and a Director in two of the subsidiary corporations, Columbia Pictures Corporation of California, Ltd., and Screen Gems, Inc. As such

(Continued on following page)

TRACES HISTORY OF FILM INDUSTRY

(*Continued from preceding page*)

officers, said individual defendants actively participate, and have participated, in the direction and management of the business and affairs of the parent corporation, Columbia Pictures Corporation, and its said subsidiary or associated corporations. Each of the officers named may be found at the principal place of business of Columbia Pictures Corporation, 729 Seventh Avenue, New York, New York, except the said Harry Cohn, Mendel B. Silberberg, William S. Holman and Theodore J. Elias, each of whom may be found at 1438 North Gower Street, Hollywood, California, the said Charles B. Mintz, who may be found at 717 North Linden Drive, Beverly Hills, California, the said George Winkler, who may be found at 12024 Hesby Street, North Hollywood, California, the said Charles Schwartz, who may be found at 1450 Broadway, New York, New York, and the said Saul Bornstein, who may be found at 799 Seventh Avenue, New York, New York.

(10) (a) Universal Corporation is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of producing and distributing motion pictures, either directly or through subsidiary or associated corporations, in various parts of the United States and in foreign countries, as hereinafter more particularly described.

(b) Universal Pictures Company, Inc., a subsidiary controlled by Universal Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the production branch of the industry.

(c) Universal Film Exchanges, Inc., a wholly owned subsidiary of Universal Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the distribution branch of the industry.

(d) Big U Film Exchange, Inc., a wholly owned subsidiary of Universal Corporation, is a corporation organized and existing under the laws of the State of New York, with a place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the distribution branch of the industry.

(e) Of the individual defendants, Nathan J. Blumberg is President and a Director, J. Cheever Cowdin is a Director and Chairman of the Board of Directors, Charles R. Rogers is Executive Vice-President and a Director, James P. Normanly is Vice-President, Peyton Gibson is Secretary and Treasurer, of said Universal Corporation; Paul G. Brown, William Freiday, Daniel C. Collins, Ottavio Prochet, Adolph Ramish, Budd Rogers, Daniel M. Sheaffer, and Willis H. Taylor, Jr., are Directors of said Universal Corporation; Samuel Machnovitch is Treasurer, Matthew Fox is Vice-President and Director, William A. Scully and Joseph H. Seidelman are Vice-Presidents, of the subsidiary corporation Universal Pictures Company, Inc. As such officers, such individual defendants actively participate, and have participated, in the direction and management of the business and affairs of the parent corporation, Universal Corporation, and its said subsidiary or associated corporations. Each of the officers named may be found at the principal place of business of Universal Corporation, except the said Charles R. Rogers and James P. Normanly, each of whom may be found at Universal Studios, Universal City, California, the said Paul G. Brown, who may be found at the offices of Keystone State Corporation, 1321 Arch Street, Philadelphia, Pennsylvania, the said William Freiday, who may be found at the offices of J. Robinson-Duff & Company, No. 1 Wall Street, New York, New York, the said Daniel C. Collins, who may be found at the offices of Electrical Research Products, Inc., 195 Broadway, New York, New York, the said Ottavio Prochet, who may be found at 935 Fifth Avenue, New York, New York, the said Budd Rogers, who may be found at 1270 Sixth Avenue, New York, New York, the said Daniel M. Sheaffer, who may be found at Broad Street Station Building, Philadelphia, Pennsylvania, the said Adolph Ramish, who may be found at 647 South Olive Street, Los Angeles, California, and the said Willis H. Taylor, Jr., who may be found at the offices of Pennie, Davis, Marvin & Edwards, 165 Broadway, New York, New York.

(11) The above described corporate defendants, Columbia Pictures Corporation and Universal Corporation, will be referred to sometimes hereinafter as "the producer-distributor defendants".

(12) (a) United Artists Corporation is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 729 Seventh Avenue, New York, New York, and is engaged in distribution of motion pictures in various parts of the United States and in foreign countries.

(b) Of the individual defendants, Attilio H. Giannini is President, a Director and Charman of the Board of Drectors, George J. Schaefer, Harry D. Buckley and Arthur W. Kelly are Vice-Presidents, Lloyd Wright is Secretary and Harry J. Muller is Treasurer, of said defendant United Artists Corporation; Mary Pickford is First Vice-President and a Director, Dennis F. O'Brien is General Counsel and a Director, Edward C. Raftery is Assistant Secretary and a Director, and Charles Chaplin, Douglas Fairbanks and Samuel Goldwyn are Directors, of the said defendant United Artists Corporation. As such officers, said individual defendants actively participate, and have participated, in the direction and management of the business and affairs of the said parent corporation, United Artists Corporation. Each of the officers named may be found at the principal place of business of United Artists Corporation, except the said Attilio H. Giannini, who may be found at No. 1 Powell Street, San Francisco, California, the said Mary Pickford, who may be found at 1021 North Formosa Avenue, Hollywood, California, the said Dennis F. O'Brien and Edward C. Raftery, each of whom may be found at 152 West 42nd Street, New York, New York, the said Charles Chaplin, who may be found at 1416 North LaBrea Avenue, Los Angeles, California, and the said Douglas Fairbanks, who may be found at Beverly Hills, California.

(13) The above described corporate defendant, United Artists Corporation, will be referred to sometimes hereinafter as the "distributor defendant".

(14) All of the corporate defendants hereinbefore described will be referred to sometimes hereinafter as "the defendants."

III. HISTORY OF THE MOTION PICTURE INDUSTRY

(15) Upon the optical illusion of motion in pictures has been built, in a period of less than half a century, one of the nation's largest and most important industries. The illusion of motion is created by the projection upon a screen of a series of still photographs of objects in motion. In the modern motion picture the number of pictures thus projected has been standardized at 16 per second.

(16) For several centuries, going back to the invention of the magic lantern, or stereopticon, in 1640 A. D. by the Jesuit Athanasius Kircher, at Rome, the idea of motion in pictures engaged, but baffled, the inventive genius of mankind, both in Europe and America.

(17) Impetus toward the solution of the problem in the United States was given by the efforts of Leland Stanford of California to prove that at a point in the gait of a trotting horse all four feet are off the ground at the same time. A series of cameras with electrical controls, past which the horse moved, was used to establish the fact. The resulting pictures, when shown on a revolving contrivance in 1880 gave the illusion of motion in pictures.

(18) In 1887, Thomas A. Edison, having completed his work on the phonograph, directed his genius toward the invention of a motion picture machine. This effort, with the aid of photographic film, which had been invented by George Eastman in the meantime, resulted in 1889 in the first Edison Kinetoscope. This consisted of a cabinet into which one observer at a time might look through an aperture and there see the series of pictures photographed on a film of fifty feet, move across his vision. The pictures were magnified and illuminated by an electrical bulb placed in rear of the film. The film used in this early Edison machine was about an inch wide, which remains the Standard width today. The pictures were shown, however, at the rate of 48 per second, or about three times the speed of today. The movement of the pictures through the machine was controlled by sprockets which fitted into holes in the film. This idea has been retained in modern motion picture machines. "Peep shows", "penny arcades", containing Kinetoscopes and phonographs with earphones, remained popular forms of public amusement through the first decade of the 20th Century.

(19) In the meantime, the efforts of many men, both in the United States and Europe, were directed toward the invention of a method of projecting motion pictures upon a screen whereby large audiences might view them instead of one person at a time, as in the peep shows.

(20) In 1895, Major Woodville Latham, a Virginia professor living in New York, and Thomas Armat, of Washington, D. C., invented projectors containing the principles upon which the modern machines operate. The Armat invention, called the Vitascope, was manufactured at first under arrangements with the Edison Company of Orange, New Jersey, which Company soon became the foremost manufacturer of projectors, either domestic or foreign.

(21) The Motion Picture Industry is commonly regarded as having had its origin with the presentation of moving pictures at Kosta & Bial's Music Hall, Herald Square, New York City, on April 23, 1896, through the device of Thomas A. Edison's latest marvel, the "Vitascope", as it was referred to upon the programme of the Music Hall.

Period 1896-1908

(22) The novelty of motion pictures soon gripped the nation and gained great popularity for a time in vaudeville houses and music halls. However, motion pictures were but a single item upon the program of these houses, and within a few years it was thought that the novelty of motion in pictures had worn off and, consequently, motion pictures were largely eliminated from the programs of the variety shows of that day. However, Nickelodeons—occupying, for the most part, old vacant stores and rooms—sprang up like mushrooms all over the country.

QUOTES ZUKOR'S 1928 STATEMENT

(23) The commercial possibilities of the motion picture fired the imaginations of many men from the beginning. Soon manufacturers of moving picture machines and projectors appeared in various cities of the country. Within two years after the first public presentation of motion pictures at Kosta & Bial's Music Hall, the Edison companies instituted a series of suits to protect Edison's various patents covering motion pictures, which he claimed were being infringed by others who had entered the field. The patent war thus started did not end until the formation of the Motion Picture Patents Company in 1908.

(24) At first, motion picture films were sold outright to exhibitors upon a footage basis. Soon a situation resulted where exhibitors all over the country had films on their hands that had been exhibited in their own theatres. This gave rise to film exchanges in various parts of the country, operated wholly on a local basis, where the various exhibitors could go and exchange stale films for ones that had not been shown in their respective theatres. From these earliest exchanges the distribution of pictures upon a rental basis by distributors who maintained and operated them soon developed and the distributor thus became the middle man between the producer and the exhibitor.

(25) The art of narration in moving pictures began in 1903 when Edwin S. Porter, an Edison cameraman, after some preliminary experimentation, produced "The Great Train Robbery".

(26) The use of artificial light in photography was introduced in 1899 in the filming of the Jeffries-Sharkey prize fight at Coney Island. By 1906 studios were adopting artificial instead of day light in photography.

(27) The length of a film became fixed at a single reel of 1,000 feet, and the demand for films in the hundreds of small theatres springing up in all parts of the country caused a rush of production which was absorbed by the distributors as fast as it could be made. Quantity, not quality, was the leading consideration. In the early days, the business of making pictures, where the product was sold to the distributors outright upon a footage basis, was thought to be comparable to any other manufacturing business.

Period from 1908 to 1919

(28) By 1908 there were ten well established companies in the United States which were either producing or importing motion picture films and selling them to exchanges scattered throughout the country, but still operated on a local basis. From these exchanges films were distributed to exhibitors upon a rental basis. At that time it was estimated that there were between 125 and 150 exchanges and 6,000 exhibitors in the United States. Up to that time, in excess of $100,000,000 had been invested in the industry.

(29) In 1908, largely to escape the ravages of the patent war conducted chiefly by the Edison companies, the ten leading manufacturers decided to pool their interests and patents in the Motion Picture Patents Company. These companies were: Biograph, Kalem, and Pathe, New York; Vitagraph, Brooklyn; Edison, New Jersey; Lubin, Philadelphia; and Essanay, Kleine, Meli, and Selig, Chicago.

(30) Each manufacturer took a license from the Patents Company entitling it to produce and lease motion pictures. By a system of licenses extending to distribution and exhibition, control of the industry was contemplated. The licenses generally covered all branches of the industry, including cameras, film, and projectors. Relying upon rights extended by the United States Patent Laws, it was anticipated that the control of the industry would be complete.

(31) Soon the General Film Company was organized to distribute the films of the ten producers on a national scale. Exchanges were either established or independent exhanges bought out. Distributors either had to find independent production to supply them with films, and exhibitors who would take their product, or go out of business.

(32) But the Patents Company was met by a militant group of independent producers, distributors, and exhibitors, and a number of litigations followed. Private suits for damages under the antitrust laws were instituted by independents, and finally the Government, in a suit in equity instituted in 1912, brought about the dissolution of the Motion Picture Patents Company by a decree dated January 24, 1916.

(33) Meanwhile, the motion picture art had been going forward. The Standardized Film of one reel of 1,000 feet was rapidly displaced after 1912 by the feature picture of four reels or more. While the Motion Picture Patents Company adhered to the idea of short, standardized films of one reel and a daily change of program to be sold on a footage basis, others who had made a careful study of audience reaction were convinced that the time had arrived for further advances in the art. Complete stories, plays, and books were to be translated by the motion picture. Among the early advocates of this change was Adolph Zukor, who formed the Famous Players Company in 1912, imported "Queen Elizabeth," in which Sarah Bernhardt appeared, and soon "The Prisoner of Zenda" with James K. Hackett, a well known actor, was produced and distributed. Other feature productions soon followed. The appeal of motion pictures was extended, the tone of the entertainment lifted, the character of the theatres improved, and the industry in the brief period of a few years was to grow beyond all anticipation.

(34) The introduction of feature pictures brought about important changes in the marketing of films. Therefore, films were generally sold at a flat price for a daily program, with the price fixed according to the size and location of the theatre. Under this system, many theatres in the same city might show the same picture on the first day of its release, or "day and date" as this practice has come to be called in the industry. With the appearance of feature pictures, the better theatres were willing to pay higher rentals for the right of exclusive exhibition before the pictures were made available to others upon subsequent run. As a result, first run was given protection over second or subsequent runs for a week or two only. This protection period is sometimes called "clearance," denoting the period or length of time between a prior and a subsequent showing of a picture. A "zone" indicates a specified geographical area within which a definite clearance schedule is operative. As ordinarily used in the industry, protection embraces both clearance and zoning. Protection has come to be and is one of the most contentious trade practices with which the industry is confronted. It will be referred to more specifically hereinafter.

(35) From a position of comparative obscurity in 1912, by 1916 Adolph Zukor and his Famous Players Company had become one of the dominating influences in the industry. The feature pictures of his company were in demand the country over and were recognized generally as the best pictures on the market. A national distribution system had been secured through the acquisition of the control in that year of Paramount Pictures Corporation, which had been organized two years before by William W. Hodkinson, a San Francisco distributor. Four other companies producing the same type of pictures were merged with Famous Players; namely, Jesse L. Lasky Feature Play Company; Bosworth, Inc.; Morosco Photoplay Company; and Cardinal Film Company. Later, all these companies, with Paramount Pictures Corporation and Artcraft Pictures Corporation, were merged into the Famous Players-Lasky Corporation, one of the predecessors in interest of the defendant Paramount Pictures, Inc.

(36) These years marked the tremendous increases in the salaries of star players, and, at that time, Zukor was planning to dominate and control the industry by placing popular stars under contract. A great many of them actually signed up with the Zukor organization.

(37) The cost of making pictures had mounted abruptly, due principally to the rise in salaries of stars, directors and technicians of all kinds. When these costs were passed on to the distributors and exhibitors, who had largely remained independent of producers, great alarm was felt by the persons engaged in these two branches of the industry, and resulted, in 1917, in the organization of First National Exhibitors Circuit, an association of exhibitors, which through a system of franchises, sought to assure its membership of a constant, satisfactory supply of pictures.

(38) Many of the theatres in the new association were and had been customers of Famous Players. Thus the market for the pictures of that company was being threatened, and soon stars and feature players, with directors and other personnel, were being bid away from Famous Players by First National Exhibitors Circuit.

(39) Out of this situation grew a trade war which was to have far-reaching effects upon the industry.

(40) After dissolution of Motion Picture Patents Company in 1916, competition in the industry was free, open and untrammeled. With a few minor exceptions, the three divisions of the industry remained separate and independent of each other. Production was plentiful and uncontrolled; an abundance of film exchanges existed upon which the exhibitors might call for motion picture product.

(41) A prevalent opinion throughout the industry believed that the future health, growth, and prosperity of the industry generally depended upon a continued separation of the three branches of production, distribution, and exhibition. In the course of the trade war with First National Exhibitors Circuit, Adolph Zukor, after careful deliberation, issued an exhaustive statement of his views upon this subject on October 25, 1918, in VARIETY, a trade publication. In this statement, Mr. Zukor said, in part:

The evil of producing and exhibiting coalitions is one of the gravest perils that has ever confronted the motion picture industry. For some time past this condition has been developing and now threatens to halt the industry's progress if indeed it does not set it back beyond the point at which it first took its place among the organized industries of the day. It has been permitted to develop this far because no one individual, either producer or exhibitor, has dared face the facts himself, and compel other producers and exhibitors to face them with him.

* * *

Young as the motion-picture industry is, it has progressed so rapidly and so far within a short space of time as to develop unique talents and create a new variety of specialists. No less true than the physical law that a body cannot occupy two places at the same time is the psychological law that a mind cannot do two separate things equally well.

* * *

We should all realize that the most effective way to develop the industry to its largest capacity is to maintain a broad open field of endeavor in its every branch. The exhibitors now enjoy the advan-

(Continued on following page)

PERIOD FROM 1919 TO THE PRESENT

(*Continued from preceding page*)

tage of having the choice of several well-established feature programs from which they can select any range of subjects suitable to their individual requirements. Also because these producing firms are well established they are in a position to produce pictures far ahead of release date, giving the exhibitor an added advantage in being able to arrange his bookings far in advance, and therefore avail himself of a careful selection of subjects. The producers, in feeling that they have all the exhibitors in the country as prospective customers, are encouraged to make greater efforts and expend bigger sums for their productions and equipment. On the other hand, the exhibitors, in keeping all their lines open, have the choice of all the productions on the market. In this manner the business opportunities of both factors are unrestricted and permissible of any possible expansion. The moment exhibitors limit the market of producers, or the producers limit the buying opportunities of the exhibitor, the business is retarded and its growth is stunted.

* * *

Let them grow and develop in one sphere of activity, let them become experts, specialists. Do not let them scatter their energies and distribute their talents over so wide a field as to have no weight in any one. This appeal extends to the leaders as well as the followers, to the chiefs as well as the subordinates, engaged in whatsoever branch of the industry. Let us coordinate all our work, producing, distributing, exhibiting, to the best of our mutual interests—which all the better elements of the trade are now trying to do—but let us avoid such a close unification that the exhibitor becomes wholly or partly a producer, or the producer slightly or extensively an exhibitor.

* * *

If the business is to progress it must advance upon the basis of free and unhampered selection of product for exhibitors, large and small, and the exhibitors alone can cure this evil by a resolute refusal to be drawn into any allied booking scheme, even if the results promised are of temporary benefit to themselves. * * *

I see it today as clearly as I saw the need for better pictures in 1912 that if the producer and exhibitor do not coordinate their interests and permit full and unlimited activity in their own spheres, the industry will drift into the same chaotic condition out of which it emerged only in recent years.

If exhibitors establish or rent studios for the production of pictures, the producers will have to build theatres, not in order to rebuke the exhibitors, but for the simple reason that that will be the only means open to them to protect their producing investments. Such a condition would result in ruinous competition in both branches of the industry—but the producer would have the advantage because he would already have the goods to sell, and the ability and experience to make the better pictures.

I hope the situation never develops to such a point. So does everyone else who has analyzed the business and looks forward to a brighter future for it. Every branch of the motion picture business is big enough, at present and for future growth, without seeking new worlds to conquer. . . .

(42) Mr. Zukor thus foresaw that expansion by producers and distributors into the exhibition field would result in great friction, particularly with former customers of the producers and distributors, with whom they would come into competition as exhibitors. He likewise foresaw the danger inherent in the acquisition of production facilities by exhibitors.

Period from 1919 to date

(43) After some ineffectual efforts to adjust threatened competitive differences with First National Exhibitors Circuit, Mr. Zukor determined to go into exhibition. This he did in 1919, notwithstanding his pronouncements of the year before that the future well-being of the industry demanded a continued separation of production, distribution and exhibition.

(44) Financed through a ten-million-dollar preferred stock issue underwritten by the New York banking house of Kuhn, Loeb and Company, Zukor moved swiftly in the acquisition of extensive theatre interests throughout the South, in New England, in many large cities throughout the country, and finally, by the acquisition in 1925 of the Balaban & Katz theatre interests in and around Chicago.

(45) In many places First National Exhibitors Circuit franchise holders were bought out, thus weakening that organization and, at the same time, strengthening Famous Players-Lasky Corporation.

(46) The entry of Famous Players-Lasky Corporation into the field of exhibition in 1919-1920 brought about the struggle for market control foreseen by Mr. Zukor and was followed by a train of events leading up to the combinations and conspiracies, the monopoly and the monopolization, violative of the Sherman Act, of which complaint is made hereinafter.

(47) Other producers expanded their activities in an attempt to control a portion of the market. Such activities manifested themselves in at least two ways: First, the producers acquired their own theatres; second, they merged or affiliated with companies controlling theatres.

(48) Marcus Loew, the founder of defendant Loew's, Incorporated, owner of a large chain of vaudeville and motion picture theatres situated largely in the metropolitan area of New York City, and his associates became frightened because of the fact that the producer, the man who makes the pictures, was buying theatres. They felt that they would have to protect themselves by having a producing company of their own. As a consequence, Metro was acquired by Loew's, Incorporated, in 1920. In 1924 Metro was merged with the Goldwyn and Mayer companies under the name of Metro-Goldwyn-Mayer, all of whose capital stock is owned and held by the defendant Loew's, Incorporated.

(49) In the struggle for theatres which continued through the 1920's, five companies emerged with production facilities and large theatre holdings, to wit, the defendants Paramount Pictures, Inc.; Loew's, Incorporated; Fox Film Corporation, the predecessor of Twentieth Century-Fox Film Corporation; Radio-Keith-Orpheum Corporation, created by a merger of production, distribution, and exhibition interests, including Robertson & Cole, which had been reorganized under the name of Film Booking Office of America, Inc., and Keith-Albee-Orpheum Theatres, Inc., and, finally, Warner Bros. Pictures, Inc.

(50) In acquiring theatre circuits, these five producer-exhibitor defendants did not enter the same territory, or territories, to any great extent. This has resulted in a virtual division of territory between them. Thus the theatres affiliated with the defendant Paramount Pictures, Inc., are located, for the most part, throughout New England, through the South, in Chicago, Detroit, and in certain areas of the Midwestern States, Rocky Mountain States, and Northwestern States. The theatres of Loew's, Incorporated, are located principally in larger cities of the United States. Twentieth Century-Fox Film Corporation holds a large interest in National Theatres Corporation, which controls Evergreen State Amusement Corporation, operating theatres in the States of Washington and Oregon, Fox West Coast Theatres Corporation, operating theatres on the Pacific Coast, Fox Inter-Mountain Theatres, Inc., operating theatres in Rocky Mountain States, Fox Midwest Theatres, Inc., operating theatres in Midwestern States, and Wisconsin Amusement Enterprises Corporation, operating theatres in Wisconsin. The defendant Universal Corporation formerly engaged in exhibition, owning and operating its own theatres. At the present time, however, it is only engaged in the production and distribution branches of the business. The defendant Radio-Keith-Orpheum Corporation owns and operates theatres located mostly in large, metropolitan cities where the population is of sufficient density to afford ample patronage wherever its theatres come into competition with the theatres of Loew's, Incorporated, or of others.

(51) A detailed description of the location of theatres owned, controlled or operated by the five producer-exhibitor defendants is made in paragraphs 122 to 126, *infra*.

(52) Warner Bros. Pictures, Inc., not having acquired any extensive theatre holdings down through the year 1926, was gradually having its market for pictures shut off through the acquisition of theatre holdings by the other producer-exhibitor defendants. Its financial condition was weakened as it felt the lack of a satisfactory market for its product. The entrance of talking pictures into the moving picture industry completely changed the situation for Warner Bros. Securing the rights to Vitaphone, which had been developed by the engineers of the Bell Telephone Laboratories, the Warner company, within a few brief years, with the success of talking pictures, turned from the brink of ruin to prosperity. It became, and still remains, one of the largest and most powerful companies in the industry. Little time was lost by Warner Bros. Pictures, Inc., in acquiring theatres, once affluence returned. In 1928, it acquired control of Stanley Company of America with its large theatre circuit extending through the Middle Atlantic States and the District of Columbia, and also that company's control of First National Pictures Corporation, which retained only its production interests, having disposed of its theatre holdings to Paramount and others as time had gone on.

(53) During the depression, two of the parent company defendants, or their predecessors in interest, went into bankruptcy. Paramount Publix Corporation, the predecessor of Paramount Pictures, Inc., filed a petition in bankruptcy in the Federal District Court for the Southern District of New York in 1933 and was reorganized under Section 77B of the Bankruptcy Act on June 17, 1935, under name of Paramount Pictures, Inc. Radio-Keith-Orpheum Corporation went into bankruptcy on January 27, 1933, and its reorganization has not been approved by the District Court for the Southern District of New York, where its petition in bankruptcy was also filed. Fox Film Corporation, the predecesor of the parent company defendant, Twentieth Century-Fox Film Corporation, was voluntarily reorganized with the consent of its creditors and security holders in the summer of 1933, and, in 1935, acquired, through merger, the Twentieth Century Company.

(54) The years 1935, 1936, and 1937 saw the return of prosperity to the motion picture industry. Attendance at theatres has increased so as to compare favorably with 1929 and 1930. Theatre expansion was again undertaken, particularly by the producer-exhibitor defendants, and, with the return of better business, admission prices were increased by them.

IV. DESCRIPTION OF THE INDUSTRY

(A) Branches of the industry

(55) The industry is composed of three branches, namely, (1) production, which com-

DEFINES BRANCHES OF INDUSTRY

prises the preparation for and actual making of motion pictures and the preparation thereof for market; (2) distribution, which has to do with the maintenance of facilities for the distribution of films from various key cities throughout the country, and the actual distribution of films to the theatres or exhibitors; and (3) exhibition, which has to do with the actual exhibition of motion pictures in the theatres.

(56) In the early days of the industry, these three branches were separate and independently operated by specialists in each field. Gradually, however, the three branches of the industry were integrated by large and successful companies. Today, the following defendant parent companies have integrated the three branches under their respective controls: Paramount Pictures, Inc., Loew's, Incorporated, Warner Bros. Pictures, Inc., Twentieth Century-Fox Film Corporation, and Radio-Keith-Orpheum Corporation. Production and distribution have been integrated by the defendants Columbia Pictures Corporation and Universal Corporation. The remaining defendant, United Artists Corporation, is engaged in the distribution of motion pictures made by associated producers, some of whom are owners and holders of its capital stock.

(57) The three branches of the industry will now be described separately in the order named, to wit, (1) Production, (2) Distribution, and (3) Exhibition.

(1) Production

(58) Definitions of some of the terms used in connection with production are as follows:

(59) *Producer.*—This term includes, without limitation, all persons, partnerships, associations and corporations who engage or contract to engage in the production of motion pictures.

(60) *Major producer.*—A major producer is one of the eight parent companies defendants herein. Strictly speaking, however, the defendant United Artists Corporation is a distributor rather than a producer.

(61) *Independent producer.*—A producer who is not in any way affiliated with the major producers.

(62) *Negative film.*—Negative film is photographic stock which is used in a motion picture camera and upon which is recorded in reverse black and white relationship images of objects which appear in front of the camera.

(63) *Positive film.*—Positive film is photographic stock to which the images upon the negative film have been transferred in normal black and white relationship by a printing device. Positive film is used in projection machines which throw upon the screen the images on the film.

(64) *Motion picture.*—The "motion picture" consists of a number of minute photographs of moving objects taken at the rate of 15 or more pictures per second, the positive prints of which are projected upon a screen in rapid succession.

(65) *Reel.*—A reel is the spindle upon which motion picture film is wound, or, as more ordinarily used, designates approximately 1,000 feet of positive motion picture film wound upon a spindle.

(66) *Feature.*—A feature is any motion picture, the length of the film of which is approximately four thousand feet (usually four reels) or more.

(67) *Short Subject.*—Short subject is a motion picture the length of which is less than four thousand feet (four reels).

(68) *Star.*—A star is a motion picture actor or actress who is especially popular among the motion picture public and who is featured in the pictures in which he or she appears.

(69) *Western Picture.*—A western picture is a feature motion picture which deals with life upon the western frontier of the United States, generally depicting the dangers and adventures of the lives of cowboys, Indians or miners, or other inhabitants of those areas.

(70) In the early days, motion pictures were made in any improvised studios that could be found, located, for the most part, in the large eastern cities of the United States, such as New York, Philadelphia, Boston, Cleveland, and Chicago.

(71) In the year 1907, or thereabouts, the first studio was opened near what is now Hollywood, California. Slowly, at first, and then with a rush all motion picture producers with sufficient means opened studios or obtained studio facilities at or in the vicinity of Hollywood, with the result that today about ninety per cent (90%) of the American production of motion pictures takes place in Hollywood; most of the remaining ten per cent are made in New York City or its environs. Climatic conditions permitting the production of pictures the year round account for the migration to California.

(72) The defendant parent companies operate and maintain studios in California as follows: Paramount Pictures, Inc., at 5451 Marathon Avenue, Hollywood; Columbia Pictures Corporation, 1438 North Gower Street, Hollywood; Loew's, Incorporated, through Metro-Goldwyn-Mayer Corporation, 10202 West Washington Boulevard, Culver City; Radio-Keith-Orpheum Corporation, at 780 North Gower Street, Los Angeles; Twentieth Century-Fox Film Corporation, Beverly Hills; Universal Corporation at Universal City; United Artists Corporation at 1041 North Formosa Avenue, Hollywood; and Warner Bros. Pictures, Inc., at Burbank.

(73) Independent producers operating in California either maintain or lease studio facilities in or near Hollywood.

(74) Three general types of motion pictures are produced: (a) feature pictures of four reels or more in length, (b) short subjects of less than four reels in length, and (c) news reels. Approximately 80% of the better motion picture films contained in the first class, or type (a) above, are produced each year by the defendant companies herein, their respective subsidiaries, and associates.

(75 For the five exhibition seasons, 1932-33 to 1936-37, inclusive,—an exhibition season covering the period from September 1 of one year to August 31 of the following year—the release of feature films by the defendant major companies has been as follows:

	1932-33	1933-34	1934-35	1935-36	1936-37
Columbia	26	35	37	40	58
Fox	44	47	45	58	66
Metro	44	39	44	51	42
Paramount	59	57	52	65	52
RKO	45	41	42	42	54
United Artists	16	15	24	20	34
Universal	26	35	36	36	39
Warner	52	54	48	54	60
Total	312	323	328	366	405

(76) Motion pictures of the finer type featuring well known stars, and having the greatest public appeal, are produced almost exclusively by the major companies, defendants herein, who, by reason of their position in the industry, their finanacial power, equipment and organization, are able to command the services of the finest stars, the most accomplished directors, and the most skillful technicians, whose combined efforts insure the production of successful pictures.

(77) Without access to the product of the major companies, or some of them, an exhibitor's opportunity for the successful operation of his theatre is small.

(78) Statistics compiled by the United States Department of Commerce indicate that 28,500 persons are employed in production.

(2) Distribution

(79) Definitions of some of the terms used in connection with distribution are as follows:

(80) *Distributor.*—A distributor is a person, firm or corporation engaged in the business of licensing the exhibition of motion pictures and distributing the positive prints of these motion pictures to the exhibitors whom it licenses to exhibit them. The prints are usually licensed to the exhibitor. However, the arrangement is frequently referred to in the industry as a sale.

(81) *Major Distributor.*—A distributor who is one of the eight parent companies defendants herein.

(82) *Independent Distributor.*—A distributor who is not in any way affiliated with the major distributors.

(83) *Exchange.*—An exchange is an office maintained by a distributor for the purpose of soliciting contracts for the exhibition of its pictures in theatres situated throughout the territory surrounding the exchange, and for the physical distribution of such films throughout this territory. An exchange usually has facilities for the receipt, storage and subsequent shipment to exhibitors, of films and advertising matter concerning them. The word "exchange" was first applied to organizations formed by groups of exhibitors to exchange, somewhat in the manner of a circulating library, films produced by companies independent of General Film Company. Later, the word came to be applied to all branch offices of distributors.

(84) *Franchise.*—The term "franchise" is capable of general definition only. It is an exclusive right and duty to exhibit and/or distribute, throughout a specified territory, all the pictures produced, purchased, or distributed by any company, which right and duty is created by contract between such company and the franchise holder.

(85) *Booking.*—Booking is an arrangement between distributor and exhibitor whereby playing dates are determined and fixed for the showing of pictures which have been licensed for exhibition. The term is sometimes loosely used in the sense of licensing pictures or entering into licensing agreements for the exhibition of pictures.

(86) *Block.*—A block of motion pictures is a number of pictures grouped together for licensing.

(87) *Block Booking.*—Block booking is the simultaneous licensing of a number of pictures to exhibitors for exhibition, the pictures being offered together and the aggregate price for all of the pictures being dependent upon the quantity taken by the exhibitor, and requiring the exhibitor to contract for all of the pictures offered in order to get any of them. The unfair use of block booking is more fully set out in Paragraph 214, section 1, hereof.

(88) Distribution of motion pictures is accomplished through a system of national exchanges. At first, exchanges were established locally—by exhibitors, as a rule—and operated on what was known as a "States rights" basis, whereunder an exchange would secure the right from a producer to distribute or lease his pictures in a given area, extending into one or more adjacent States. Gradually, however, the more successful producers secured national distribution of their films through exchanges of their own.

(89) To some extent, at least, independent producers still rely on States rights exchanges for the distribution of their pictures.

(90) From figures compiled as of August 1, 1937, by the United States Department of Commerce, it is indicated that there are 103 distributors of theatrical film in the United States operating 431 film exchanges located in 40 key cities.

(91) The eight major producers, defendants herein, maintain their individual film exchanges

(*Continued on following page*)

THEATRE AFFILIATIONS COMPARED

(*Continued from preceding page*)

in the following twenty-six (26) key cities: Atlanta, Georgia; Boston, Massachusetts; New York and Buffalo, New York; Charlotte, North Carolina; Chicago, Illinois; Cincinnati and Cleveland, Ohio; Dallas, Texas; Denver, Colorado; Detroit, Michigan; Indianapolis, Indiana; St. Louis and Kansas City, Missouri; Los Angeles and San Francisco, California; Milwaukee, Wisconsin; Minneapolis, Minnesota; New Haven, Connecticut; New Orleans, Louisiana; Omaha, Nebraska; Philadelphia and Pittsburgh, Pennsylvania; Salt Lake City, Utah; Seattle, Washington; and Washington, District of Columbia. In addition thereto, all except United Artists have exchanges in the following key cities: Albany, New York; Des Moines, Iowa; Memphis, Tennessee; Oklahoma City, Oklahoma; and Portland, Oregon. Paramount, Loew's and Columbia maintain exchanges in Butte, Montana; Paramount and R-K-O maintain exchanges in Jacksonville, Florida, and Sioux Falls, South Dakota; while Paramount alone maintains exchanges in Columbus, Ohio; San Antonio, Texas; and Portland, Maine.

(92) The distribution of motion pictures by film exchanges involves the mastery over a great amount of detail, and has been reduced, through years of experience, to a fine science which includes the booking of pictures for all exhibitions in an exchange area, the fixing of play dates in the various theatres, and the duty of keeping the films flowing in a constant stream to and from theatres to whom the pictures have been licensed, in order to meet contractual obligations, and the constant repair of films after they have played one theatre and before they move on to the next. A sales force is also maintained in connection with each film exchange, whose efforts are largely directed toward the sale of films to independent exhibitors, as will be more fully pointed out hereinafter.

(93) The major distributors, in some instances, distribute physically through their exchanges motion pictures produced by others, but, on the whole, these exchanges are maintained and utilized by these companies for the distribution of pictures produced by their own organizations.

(94) As of August 1, 1937, 12,500 persons were employed in the distribution branch of the industry.

(3) Exhibition

(95) Definitions of some of the terms used in connection with exhibition are as follows:

(96) *Exhibitor.*—The term "exhibitor" includes, without limitation, all persons, partnerships, associations, and corporations engaged in the ownership or operation of theatres for the exhibition of motion pictures.

(97) *Affiliated Exhibitor.* — By the term "affiliated exhibitor" reference is made to an exhibitor engaged in the business of operating a motion picture theatre which is owned, controlled, or managed by a major producer or distributor, or in which a major producer or distributor has a financial interest in the ownership, control, or management thereof.

(98) *Affiliated Theatre.*—This is a theatre owned, controlled, or managed by a major producer or distributor, or in which a producer or distributor has a financial interest in the ownership, control, or management thereof. All major producers and distributors are defendants herein.

(99) *Unaffiliated Theatre.*—This is a term applying to an exhibitor engaged in the business of operating a motion picture theatre the business of which is not owned, controlled, or managed by any major producer or distributor, or in which no producer or distributor has any financial interest.

(100) *Legitimate Theatre.*—A legitimate theatre, or legitimate house, is one in which productions of the spoken stage are given.

(101) *Legitimate production.*—As ordinarily used in the industry, a legitimate production refers to theatrical performances.

(102) *Motion Picture Season.*—The motion picture season is generally spoken of as covering the period from September 1 of one year to August 31 of the next. It is customary for producers to announce their program of pictures for the coming motion picture season several months before its commencement.

(103) *Screen.*—A screen is a rectangular piece of white fibre or cloth varying in size depending upon the size of the theatre in which it is placed, but whose minimum size is six by eight feet. It is set vertically upon the stage or in the front of the theatre and the motion picture to be viewed is projected upon it.

(104) *Screening.*—The screening of a motion picture is its projection upon a screen where it may be viewed.

(105) *Release.*—The term "release" is used in the motion picture industry to designate either a motion picture or the making of such picture available for distribution to exhibitors.

(106) *Release Date.*—This is the date upon which a motion picture is made available for distribution. It is now usual, because of exploitation and financial advantages, to have a common release date throughout the whole of the United States. There may be, however, a considerable period, sometimes as much as a year, between the release dates for different sections of the country.

(107) *Pre-Release.*—A "pre-release" is a public exhibition of a motion picture, prior to the date of its general release, usually given in legitimate theatres situated in one or more of the larger cities of the United States.

(108) *Road Show.*—A road show of a motion picture derives its name from the legitimate theatre, where productions were given in different cities, the members of the cast traveling from city to city. With respect to motion pictures, a "road show" is a form of pre-release, whereby pictures of exceptional merit are shown in various large metropolitan cities before being released nationally, and are usually shown in legitimate theatres at admission prices comparable to those charged for legitimate plays.

(109) *Key City.*—The term "key city" is not capable of exact definition. It is used in the trade to denote a city (a) in which the best motion pictures are regularly given their first-run exhibition, and gross their largest returns, in the district in which such city is located, (b) which is of such a size that the exhibition of a picture in a first-class first-run theatre situated in it advertises such picture among the exhibitors and the motion picture public throughout the district in which such city is located, and (c) in which companies distributing motion pictures maintain exchanges. Generally speaking, each key city (no matter which definition of the term is adopted) has a population of 25,000 or more. Estimates as to the number of key cities in the United States vary from 50 to 200. Obviously, whether any city is a key city in the first or second sense is a question of opinion and degree. Smaller or less important key cities within the sphere of influence of a larger, important key city are often called sub-key cities.

(110) *First Run.*—A first run is the initial exhibition of a motion picture is any zone, and the run which regularly grosses the largest returns for a given area. The run immediately following a "pre-release" run is often called a first run. The term has great latitude of meaning, because of indefiniteness of determination of the confines of the zone with reference to which the term may be used in particular instances. An exhibition of a picture may be a first run for a particular section of a city even though it has already been exhibited in another section of the same city, depending upon the limits which are placed upon the section in which it was first exhibited.

(111) *Second Run.*—A second run is the exhibition of a motion picture in any zone next subsequent to its first run.

(112) *Repeat or Subsequent Run.*—A repeat or subsequent run is any exhibition of a motion picture in a zone subsequent to its first run therein.

(113) *Single and Double Feature Programs.*—A single feature program is ordinarily composed of the exhibition of a single film of feature length accompanied by other entertainment, either in the form of short subjects and news reels or, sometimes, vaudeville. A double feature program is one composed of the exhibition of two feature-length films on one program for a single admission price. As a rule, no other form of film entertainment accompanies a double feature program.

(114) *Neighborhood House.*—A "neighborhood house" is a motion picture theatre located in a residential neighborhood of a city, where there is little transient trade.

(115) *Shooting Gallery.*—This is a term applied to a poorly equipped motion picture theatre which has been converted into such from a store or other commercial building and in which cheap, melodramatic pictures, such as westerns, are exhibited. The name arose because numbers of shooting galleries, which likewise housed penny arcades, were, in the early days of the motion picture industry, converted into these theatres.

(116) Statistics compiled by the United States Department of Commerce from reliable sources within the industry covering the theatres extant in the United States for the years 1932-1937, inclusive, are as follows:

	Total	Seating Capacity
1932	20,100	10,767,411
1933	19,311	11,161,193
1934	18,371	11,028,950
1935	18,263	11,132,595
1936	18,508	11,308,041
1937	18,818	11,470,899

(117) The division of theatres between Affliated Circuits, Unaffiliated Circuits and Independent Theatres for the years 1933-1937 is set out below. By affiliated theatres are meant those theatres affiliated with the major companies in the industry, which are the eight parent-company defendants herein.

Affiliated Circuit Theatres

	Total	Seating Capacity
1933	2,266	2,937,644
1934	1,954	2,586,643
1935	2,073	2,718,701
1936	2,192	2,908,226
1937	2,397	2,940,070

Unaffiliated Circuits

	Total	Seating Capacity
1933	3,189	2,561,726
1934	2,846	2,493,382
1935	3,070	2,539,416
1936	3,464	2,766,806
1937	3,910	3,005,038

DEPENDANTS' THEATRES, BY STATES

Independent Theatres

	Total	Seating Capacity
1933	13,796	5,585,830
1934	13,571	5,948,925
1935	13,120	5,874,478
1936	12,852	5,633,009
1937	12,511	5,525,790

(118) An analysis of these statistics indicates that for the year 1937 affiliated circuit theatres, numbering 2,397, constituted 13% of the whole number of theatres and furnished 25+% of the total seating capacity. Unaffiliated circuit theatres, numbering 3,910 constituted 21+% of the whole number of theatres and furnished 26% of the total seating capacity. Independent theatres, numbering 12,511, constituted 66% of the whole number of theatres and furnished 49% of the total seating capacity. The average seating capacity of the affiliated theatres for the year 1937 was 1,226+, of the unaffiliated, 768+, and of the independent theatres, 441+. A steady increase in the number of affiliated and unaffiliated circuit theatres is indicated from 1934 to and including 1937. A steady decrease in the number of independent theatres from 1933 to and including 1937 is indicated.

(119) For exhibition purposes, theatres are generally divided into the following classifications:

(a) *First-run theatres,* which are the theatres which enjoy, by contract or otherwise, the primary outlet or run of pictures in the communities where they are located. In the larger cities and metropolitan areas, these first-run theatres are sometimes termed "metropolitan first-run theatres."

(b) *Second- or subsequent-run theatres* are theatres having the right or privilege of showing pictures on second or subsequent run in the respective communities where they are located. In large metropolitan areas, second or subsequent runs are sometimes considered as "continuous first run" for the purpose of fixing clearance over following runs. As heretofore defined, "clearance" denotes a period of time between the completion of a showing of a picture in one theatre and the beginning of a showing in a subsequent-run theatre.

(c) *First-run neighborhood theatres* are theatres which are located in the residential or suburban parts of large cities and over which the first-run metropolitan theatres have protection, or clearance.

(d) *Subsequent-run neighborhood theatres* are theatres located in the residential or suburban parts of large cities and which are subject to protection enjoyed by first-run neighborhood theatres.

(120) Metropolitan first-run theatres, sometimes referred to in the industry as Metropolitan DeLuxe Theatres, supply a market for motion pictures which is of vital importance to their profitable exhibition and subsequent exploitation. By their exhibition in these theatres, coupled with the various forms of advertising that accompanies such exhibition, such theatres promote and control the value of pictures to subsequent-run exhibitors. The owners of subsequent-run theatres as well as the public are thereby made conscious of the existence of particular motion pictures. The reaction of audiences to the exhibition of pictures in Metropolitan DeLuxe Theatres is largely determinative of the popularity and success of pictures on subsequent run. Furthermore, a large part of the gross revenues from the exhibition of a picture is derived from the first-run exhibition in Metropolitan DeLuxe Theatres.

(121) The five producer-exhibitor defendants now and for many years past have dominated and controlled almost all of the metropolitan de luxe theatres the country over. Incentive to independent production is very much decreased by reason of the inability of independent producers to gain access to this market.

In compiling the hereinafter contained lists of metropolitan first-run theatres, or metropolitan de luxe theatres, as they are sometimes referred to in the industry, a selection of 36 of the larger and more important key cities was taken. The said lists, as prepared, indicate the approximate number of first-run theatres of the various producer-exhibitor defendants located in those cities as of the present time. These theatres afford the primary first-run market for feature films in the cities thus selected.

Theatres of Defendant Paramount Pictures, Inc., throughout the United States

(122) Theatres operated by Paramount Pictures, Inc., its subsidiary or associated companies, throughout the United States are as follows:

(a) Metropolitan DeLuxe Theatres:

City	No. of theatres	City	No. of theatres
Atlanta, Ga.	4	Memphis, Tenn.	2
Boston, Mass.	3	Newark, N. J.	1
Charlotte, N. C.	3	New Haven, Conn.	1
Chicago, Ill.	6	New Orleans, La.	3
Dallas, Texas	5	New York, N. Y.	1
Detroit, Mich.	3	Omaha, Nebr.	2
Houston, Texas	3	Salt Lake City, Utah	3

constituting 40 theatres in 14 cities.

(b) Other theatres operated by defendant Paramount Pictures, Inc., its subsidiary or associated companies, indicated by States and number of theatres in each:

State	No. of theatres	State	No. of theatres
Alabama	34	New Hampshire	9
Arizona	6	New Jersey	1
Arkansas	12	New Mexico	6
Colorado	11	New York	28
Connecticut	5	North Carolina	54
Florida	94	North Dakota	11
Georgia	32	Ohio	11
Idaho	8	Pennsylvania	68
Illinois	98	Rhode Island	5
Indiana	5	South Carolina	22
Iowa	24	South Dakota	18
Louisiana	11	Tennessee	19
Maine	39	Texas	164
Maryland	1	Utah	12
Massachusetts	70	Vermont	8
Michigan	102	Virginia	11
Minnesota	43	West Virginia	3
Mississippi	27	Wisconsin	7
Montana	2		
Nebraska	12	Total	1,093

Theatres of Defendant Loew's, Incorporated, throughout the United States

(123) Theatres operated by Loew's, Incorporated, its subsidiary or associated companies, throughout the United States are as follows:

(a) Metropolitan DeLuxe Theatres:

City	No. of theatres	City	No. of theatres
Atlanta, Ga.	1	Newark, N. J.	1
Baltimore, Md.	1	New Haven, Conn.	2
Boston, Mass.	2	New Orleans, La.	1
Cleveland, Ohio	2	New York, N. Y.	2
Houston, Texas	1	St. Louis, Mo.	1
Indianapolis, Ind.	1	Washington, D. C.	2
Kansas City, Mo.	1	Brooklyn, N. Y.	1
Memphis, Tenn.	1		

constituting 20 theatres in 15 cities.

(b) Other theatres operated by defendant Loew's, Incorporated, its subsidiary or associated companies, indicated by States and number of theatres in each:

State	No. of theatres	State	No. of theatres
Connecticut	8	New Jersey	2
Delaware	1	Ohio	8
Dist. of Columbia	1	Pennsylvania	3
Indiana	2	Rhode Island	1
Kentucky	1	Tennessee	1
Maryland	2	Virginia	2
Massachusetts	3		
New York	64	Total	99

Theatres operated by Defendant Radio-Keith-Orpheum Corporation throughout the United States

(124) Theatres operated by defendant Radio-Keith-Orpheum Corporation, or its subsidiary or associated companies, throughout the United States:

(a) Metropolitan DeLuxe Theatres:

City	No. of theatres	City	No. of theatres
New Orleans, La.	1	New York, N. Y.	2
Boston, Mass.	2	San Francisco, Cal.	2
Chicago, Ill.	1	Washington, D. C.	1
Cincinnati, Ohio	6	Brooklyn, N. Y.	1
Los Angeles, Calif.	2	Omaha, Nebr.	1

constituting 19 theatres in 10 cities.

(b) Other theatres operated by defendant Radio-Keith-Orpheum Corporation, its subsidiary and associated companies, indicated by States and number of theatres in each:

State	No. of theatres	State	No. of theatres
California	1	New Jersey	14
Illinois	2	Ohio	13
Iowa	6	Rhode Island	2
Massachusetts	3	West Virginia	3
Michigan	7		
New York	54	Total	105

Theatres of defendant Warner Bros. Pictures, Inc., throughout the United States

(125) Theatres operated by defendant Warner Bros. Pictures, Inc., its subsidiary or associated companies, throughout the United States are as follows:

(a) Metropolitan DeLuxe Theatres:

City	No. of theatres	City	No. of theatres
Baltimore, Md.	1	Newark, N. J.	2
Charlotte, N. C.	1	New Haven, Conn.	1
Los Angeles, Calif.	2	New York, N. Y.	1
Memphis, Tenn.	1	Philadelphia, Pa.	8
Milwaukee, Wis.	1	Washington, D. C.	2

constituting 20 theatres in 10 cities.

(b) Other theatres operated by defendant Warner Bros. Pictures, Inc., its subsidiary or associated companies, indicated by States and number of theatres in each:

State	No. of theatres	State	No. of theatres
California	10	New York	40
Connecticut	34	Ohio	34
Delaware	6	Oregon	2
Dist. of Columbia	14	Pennsylvania	183
Illinois	19	Virginia	9
Indiana	3	Washington	3
Kentucky	8	West Virginia	11

(*Continued on following page*)

COMPETITIVE CONDITIONS CITED

(Continued from preceding page)

Maryland	7	Wisconsin	18
Massachusetts	16		
New Jersey	90	Total	507

Theatres of defendant Twentieth Century-Fox Film Corporation throughout the United States

(126) The theatre holdings of Twentieth Century-Fox Film Corporation are operated through various subsidiaries, of which National Theatres Corporation, incorporated in the State of Delaware, is the holding company. Fifty-eight percent of the capital stock of National Theatres Corporation is owned and held by The Chase National Bank of the City of New York, and the remaining 42% by Twentieth Century-Fox Film Corporation.

Theatres operated by defendant National Theatres Corporation, its subsidiary or associated companies, throughout the United States are as follows:

(a) Metropolitan DeLuxe Theatres:

City	*No. of theatres*	*City*	*No. of theatres*
Denver, Colo.	4	Portland, Ore.	3
Los Angeles, Calif.	4	Seattle, Wash.	6
Milwaukee, Wis.	2		

constituting 19 theatres in 5 cities.

(b) Other theatres operated by defendant National Theatres Corporation, its subsidiary or affiliated companies, indicated by States and number of theatres in each:

State	*No. of theatres*	*State*	*No. of theatres*
Arizona	7	Nebraska	10
California	191	New Mexico	6
Colorado	32	Oregon	8
Idaho	9	Utah	2
Illinois	21	Washington	24
Iowa	6	Wisconsin	49
Kansas	56	Wyoming	14
Michigan	5		
Missouri	42	Total	499
Montana	17		

(127) In addition to the theatres operated by the defendant producer-exhibitors, as hereinbefore described, there exist additional theatres in practically every section of the United States which have been pooled by two or more of the said producer-exhibitor defendants, or in which they or two or more of them have joint interests pursuant to various operating arrangements or pooling agreements. The instances and locations in which such operating arrangements and pooling agreements have been entered into by the said producer-exhibitor defendants are too numerous to mention herein. However, examples of such operating arrangements or pooling agreements are cited as follows:

(a) *At St. Paul, Minnesota.*—A five-year pooling agreement dated June 26, 1936, between the Minnesota Amusement Company, an affiliate of the defendant producer-exhibitor Paramount Pictures, Inc., and St. Paul Theatres Company, an affiliate of the defendant Radio-Keith-Orpheum Corporation, which covers the operation in St. Paul, Minnesota, of three theatres of the Minnesota Amusement Company and one theatre of St. Paul Theatres Company.

(b) *At Pittsburgh, Pennsylvania.*—A three-year pooling agreement dated August 16, 1935, and amended August 14, 1936, between Stanley Company of America, an affiliate of the producer-exhibitor defendant Warner Bros. Pictures, Inc., and Penn Federal Corporation, in which the producer-exhibitor defendant Loew's, Incorporated, owns a substantial interest. This agreement covers the operation of the Stanley and Warner Theatres, owned by Stanley Company of America, and the Penn Theatre, under lease to Penn Federal Corporation. It also provides for keeping the Aldine Theatre, also under lease to Penn Federal Corporation, closed during the agreement.

(c) *At Cleveland, Ohio.*—A five-year pooling agreement, dated August 13, 1934, together with several amendments thereto, between General Theatres Company, an affiliate of the producer-exhibitor defendant Warner Bros. Pictures, Inc., and Keith-Ohio Corporation, an affiliate of the producer-exhibitor defendant Radio-Keith-Orpheum Corporation, relating to the operation of the Hippodrome and Lake Theatres operated by the Warner Bros. affiliate and the Palace and Allen Theatres operated by the Radio-Keith-Orpheum affiliate.

(128) A metropolitan first-run theatre cannot be successfully operated unless it has access to the product of one or more of the major companies, the defendants herein, on fair and reasonable terms.

(129) An independent producer cannot successfully produce motion pictures of the better quality unless access to the first-run metropolitan market is assured to him upon a fair, competitive basis.

(130) Statistics compiled by the United States Department of Commerce, show that the average weekly attendance at moving picture theatres in the United States for the years 1922 to 1936, inclusive, is as follows:

1922	40,000,000	1930	110,000,000
1923	43,000,000	1931	75,000,000
1924	46,000,000	1932	60,000,000
1925	48,000,000	1933	60,000,000
1926	50,000,000	1934	70,000,000
1927	57,000,000	1935	80,000,000
1928	65,000,000	1936	88,000,000
1929	95,000,000		

(131) The estimated total gross box office receipts for these theatres for the years 1934-5-6 are as follows:

1934	$700,000,000
1935	720,000,000
1936	1,000,000,000

(132) As of January 1, 1937, 241,000 people were employed in the 16,258 theatres then operating.

(B) Competitive conditions in the industry

(133) The motion picture industry is dominated and controlled in all its branches by the defendants and their affiliated interests.

(1) Exhibition in affiliated first-run metropolitan theatres

(134) By reason of the ownership and control by the producer-exhibitor defendants of substantially all of the first-run theatres in metropolitan key cities throughout the country, an independent producer is unable to secure entrance to this vital first run market, except at the sufferance of on or more of the defendant major producer-exhibitors.

(135) Because of this control, the major producer-exhibitors are enabled to exclude, and do exclude, as a general rule, all independent producers from the first run market.

(136) Of the feature pictures played in the first-run metropolitan houses of the defendant Warner Bros. Pictures, Inc., for the exhibition years 1934-35, 1935-36, and part of 1936-37, 95.54% were released by the major producers, defendants herein, or by their affiliated interests.

(137) Of the feature pictures played in the first-run metropolitan houses of the defendant Loew's, Incorporated, for the exhibition years 1934-35, 1935-36, and part of 1936-37, 99.22% were released by the major producers, defendants herein, or by their affiliated interests.

(138) Of the feature pictures played in the first-run metropolitan houses of the defendant Radio-Keith-Orpheum Corporation for the exhibition years 1934-35, 1935-36, and part of 1936-37, 95.59% were released by the major producers, defendants herein, or by their affiliated interests.

(139) Of the feature pictures played in the first-run metropolitan houses of the defendant National Theatres Corporation for the exhibition years 1934-35, 1935-36, and part of 1936-37, 94.89% were released by the major producers, defendants herein, or by their affiliated interests.

(140) Approximately similar percentages apply to the metropolitan first-run theatres operated by the defendant producer-exhibitor Paramount Pictures, Inc.

(141) As a result, the independent producer does not have access to a free, open and untrammeled first-run market in metropolitan cities in which to dispose of his pictures. Entrance to this market by an independent producer is only at the sufferance of the defendants herein, who control it.

(142) A producer-exhibitor defendant, on the other hand, controlling its own first-run theatres, can, and usually does, exhibit pictures produced by it in its own theatres, no matter whether those pictures are good, bad, or indifferent. Access to the first-run market is thus secured by the producer-exhibitor defendants herein without the necessity of subjecting their pictures to competition with the pictures of any other producer.

(143) Screen time not used in the theatres of a producer-exhibitor defendant for the exhibition of its own pictures is usually filled in by the exhibition of pictures produced by either another producer-exhibitor defendant or by one of the producer-distributor defendants or released by the distributor defendant.

(144) In metropolitan first-run theatres feature pictures are usually exhibited at least a week, thus making the requirements of such a theatre about 52 pictures a year. Some of the producesr-exhibitor defendants produce this many features in a year, but it is seldom that they use their own pictures exclusively during the course of any year.

(2) Exhibition in affiliated circuits

(145) The five producer-exhibitor defendants owning circuits of theatres, located generally in widely separated parts of the country, have entered upon a series of contracts, agreements, and franchises usually covering a year or more, whereby priority and preference are given to theatres affiliated with producer-exhibitor defendants in the selection of the product of the other producer-exhibitor defendants or the producer-distributor defendants or released by the distributor defendant.

(146) As a general rule, under competitive conditions now existing in the industry, wherever affiliated theatres of the producer-exhibitor defendants come into competition with an independent exhibitor, the independent exhibitor is relegated to a secondary, inferior position. He is compelled to accept pictures for exhibition after the affiliated theatres are through with them, and usually subject to rental terms and conditions of availability, including clearance and zoning, that are harsh and arbitrary.

(147) Furthermore, the long-term franchises, agreements, contracts, and understandings, whereby prior rights and preferences are extended to each other by the producer-exhibitor defendants for the exhibition of their respective product in the theatres of the other, or others, generally contain provisions making said agree-

REFUSAL TO SELL SECOND-RUNS

ments appliable to after-acquired theatres as well as to theatres then in existence.

(148) As a result of provisions of this nature, a producer-exhibitor defendant is enabled to move into any new competitive area which appeals to it, even though that area is already served by independent exhibitors, and be assured of access to the product of the other major companies.

(149) Whenever a producer-exhibitor defendant moves into a territory served by an independent exhibitor, such independent exhibitor is generally reduced to a second, third, or other subsequent run, no matter how long the independent theatre has served the community nor how good its facilities for serving the public may be.

(150) As a result of this monopolistic condition existing in areas where affiliated theatres operate, the independent exhibitor is deprived of access to a free, open, and untrammeled market in which he may buy product based upon his ability and willingness to pay fair and reasonable film rentals.

(3) Affiliated theatre market comfortably filled by product of defendants, to exclusion of independent producers

(151) Since the struggle for the acquisition of theatres by major producers commenced in 1919, the number of feature films released by the major companies has gradually decreased. To illustrate this gradual diminution of distribution of feature films, it is alleged that from 1916, the year in which the Motion Picture Patents Company was dissolved, until 1919 the distribution of feature films by all producers in the United States was as follows: 1916, 865; 1917, 1,046; 1918, 1,016; 1919, 815. From 1920 to 1923, distribution of feature films by all producers was as follows: 1920, 735; 1921, 830; 1922, 707; 1923, 527. In 1927, the major companies, the defendants herein, or their predecessors in interest, released 510 feature films; in 1936, 362. For the calendar years 1929 to 1936, inclusive, an average of approximately 352 feature films have been released annually by the said defendants.

(152) When it is considered that a large majority of the motion picture theatres in the United States, affiliated as well as independent, utilize double-feature programs either as a general policy or sporadically during the year, the aggregate number of feature pictures released in recent years by the defendant companies is approximately enough to fill comfortably the screen time of affiliated theatres. Thus, under the existing arrangements among the defendants for the prior, preferential showing of their respective pictures in theatres of the producer-exhibitor defendants, each producer-exhibitor defendant is assured of a satisfactory selection of the pictures of the defendant companies for exhibition in its theatres.

(4) Loaning of players

(153) The assurance of a market for the product of the defendant companies in all parts of the country, through the theatre facilities of the producer-exhibitor defendants, has made possible a practice in the production of pictures whereby the defendants engaged in production are willing to, and do on frequent occasions, loan their most valuable assets, which include, among others, contract stars, writers, cameramen, directors, sets, and other facilities for the production of pictures, to other defendant producers.

(5) Marketing methods, overselling and overbuying

(154) In marketing films, the major distributors, defendants herein, first license their product, as a general rule, to the five major producer-exhibitor defendants or their respective affiliated theatres, either under long-term franchises or agreements of shorter duration, a great many of which franchises and agreements are selective in character. Next, films are licensed by said distributors, as a general rule, to large unaffiliated theatre chains in accordance with their size, extent, and buying power, for all the separate situations in which said chains operate theatres. Films are licensed to both affiliated and unaffiliated theatre chains, as a general rule, without regard to competitive conditions existing in the various separate areas in which they operate and without regard to the film rentals that smaller independent exhibitors would be willing to pay for films in such separate areas if they were given an opportunity to compete upon a local basis. As a result of this method of marketing, the smaller independent exhibitors are compelled to await subsequent runs in all situations occupied by chain theatres and until the said chain theatres have either utilized or rejected product available to them under their respective licensing agreements. Furthermore, in such situations the smaller independent exhibitors, being dependent upon the product of the major distributors for the successful operation of their theatres, are often compelled to pay film rentals to the said major distributors which are unconscionable and excessive as compared with the film rentals paid by theatre chains, affiliated or unaffiliated, for the same competitive areas. The difference between film rentals paid by small independent exhibitors in such situations and the film rentals paid by theatre chains for the came competitive areas as a rule bears no reasonable relationship to the difference in the cost of selling between the said small independent exhibitors and the said theatre chains.

(155) In selling to the larger chains, whether affiliated or unaffiliated, the defendants, as a rule, make no effort to ascertain what the specific exhibition needs of such exhibitors may be in their various theatres, nor how many pictures of other producers said exhibitors may have placed under contract. This method of selling opens the door to overbuying on the part of unscrupulous exhibitors, and in many instances, permits them to overbuy product for the purpose of keeping it away from competitors.

(156) Each instance where a distributor sells to an exhibitor who has already placed under contract sufficient product to meet his exhibition needs, constitutes an unreasonable restraint of trade, in that it keeps product from other exhibitors needing it. The exhibitor's needs cannot be met elsewhere, because, in the motion picture industry, there is a limited supply of the quality films.

(6) Refusal to sell second or other subsequent run

(157) A further practice is prevalent in the industry whereby major distributors refuse to sell second or subsequent runs in small towns with a limited population, or in situations where it is felt that the selling of second or subsequent runs will injure first-run exhibition and detract from the gross returns sought to be derived from first-run accounts in the towns. This refusal is put upon the ground that large numbers of people in such communities would wait to see the pictures when played at a lower admission price at a later time. Protection, it is claimed, would not make amends for this alleged injury to first runs in such small communities. As a result of this practice, there are innumerable towns and communities throughout the country where the smaller exhibitors are willing and anxious to buy films but are unable to procure an adequate supply of them.

(7) Buyers' and sellers' markets in the motion picture industry

(158) Producers of motion pictures and their product, in the aggregate, constitute the market to which exhibitors must resort in buying (licensing) motion pictures. On the other hand, motion picture theatres afford the ultimate market for the distribution and licensing of motion pictures. The distributor sells (licenses) to the exhibitor alone and to no one else. In this respect the motion picture industry is *sui generis* and not to be compared with industries dealing in consumable goods where the public itself and the people thereof provide the ultimate market.

(159) The producer-exhibitor defendants herein, acting singly and in combination as hereinafter described, through the integration of production and exhibition facilities of the industry, effectively control the most valuable markets for both the production and exhibition of motion pictures. Market control, whether by buyers or sellers, is incompatible with the free competition sought to be protected and preserved by the Sherman Anti-trust Act.

V. INTERSTATE COMMERCE

(160) The defendants Paramount Pictures, Inc., Loew's, Incorporated, Radio-Keith-Orpheum Corporation, Twentieth Century-Fox Film Corporation, and Warner Bros. Pictures, Inc., are all engaged, either directly or through subsidiary or associated corporations, in the business of producing, distributing, and exhibiting motion pictures.

(161) The defendants Columbia Pictures Corporation and Universal Corporation are engaged, either directly or through subsidiary or associated corporations, in the business of producing and distributing motion pictures.

(162) The defendant United Artists Corporation is engaged in the business of distributing motion pictures.

(163) The business of producing motion pictures embraces the photographing of scenes on reels of celluloid film, said scenes having been prepared in advance by the assemblage, at the studios or upon location, of the necessary directors, actors, actresses, extra players, and other persons and facilities necessary to complete the scenes to be photographed. The personnel necessary to the production of a motion picture is usually assembled at the studios in California, where most of the pictures are made, and is drawn across State lines from all parts of the nation. Costumes and raw materials entering into the making of pictures, in many instances, are manufactured outside the State of California and shipped across State lines to the studios for use in production.

(164) Approximately 276 different industries, arts and professions are represented in the making of a single feature motion picture.

(165) Approximately two billion feet of negative stock celluloid film are used in the production of motion pictures annually, practically all of which is manufactured at plants located in the States of New York and New Jersey. Approximately 90% of the raw negative stock is shipped across State lines to the studios in California to be utilized in the production of motion pictures.

(166) After the scenes going to make up a motion picture have been photographed, they are developed, cut, fixed, edited and arranged at the studios in California. Then the negatives are shipped to laboratories located principally in California, New York and New Jersey, where the required number of positive prints are made (usually between 50 and 250) to

(*Continued on following page*)

CHARGES MONOPOLY OF EXHIBITION

(*Continued from preceding page*)

fulfill the contractual requirements for the picture in question. The positive prints so prepared are the motion picture films which are projected through motion picture projectors onto the screens of the motion picture theatres after having been shipped across State lines to the Film Exchanges maintained in the various exchange cities throughout the country.

(167) In the spring of each year producers of motion pictures announce their prospective programs for the coming exhibition season. This program describes the pictures to be produced, so far as known, giving their titles, the names of the stars and other featured players, the directors, and such other pertinent material as may be available. Plans are then made for the production and release of the plays upon the program, at approximately regular intervals throughout the exhibition season, which begins on September 1 of each year.

(168) When programs have been arranged and fixed, the producers proceed, through their salesmen, who work out of the film exchange cities, to solicit exhibitors to enter into license agreements covering exhibition of photoplays for the coming season in so far as such exhibition is free from commitments under long-term franchises or other agreements to others of the producer-exhibitor defendants herein. Each photoplay is copyrighted under the Copyright Laws of the United States by the producer, and the solicited license agreements as signed by exhibitors are, by the terms thereof, usually transmitted to the principal office of the producer, usually in New York, where such agreements are either approved or rejected by the producer.

(169) The positive prints, when prepared at the laboratories, are packed in tin boxes which, in turn, are placed in wooden cases, and said positive films, as completed, are from time to time shipped and transported from the laboratories where completed, across State lines to the various film exchanges throughout the country where they are utilized.

(170) Upon receipt of the motion picture films by the various exchanges, they are delivered to the various exhibitors who, under their license agreements with distributors, have the first or prior right to exhibit the respective films, and are then transported to the exhibitors having the next succeeding right to exhibit, and so on until all exhibitors who are to exhibit the photoplays have been served. Many shipments of films from exchange to exhibitor, and from exhibitor to exchange, cross State lines. When the films are worn out, they are shipped or returned to laboratories for scrapping; which shipments, as a rule, cross State lines, the final destination usually being New York City.

(171) Thus, in the course of producing, distributing and exhibiting motion pictures there is a constant, continuous stream of trade and commerce between the States, in and between the territories and the States of the United States, and with foreign nations, consisting of the solicitation and the making of contracts for the future delivery over periods of time of films to be produced and delivered as hereinbefore described; the assemblage of personnel, property and material at the studios for the production of pictures; the transportation of negative films from the studios to the laboratories where positive prints of motion picture films are prepared, and from thence shipped to film exchanges throughout the United States; the continuous distribution of said films from the exchanges to and from motion picture theatres located in the areas served by the respective exchanges; the interchange of said films between each exchange and other exchanges of the same distributor located in other States of the United States or in the Territories thereof or in foreign countries; and, finally, the shipment of said films from said exchanges throughout the United States to points within the State of New York or elsewhere for scrapping.

(172) The activities of each branch of the motion picture industry are either in or directly affect trade and commerce among the several States.

VI. OFFENSES CHARGED

(173) The defendants, each well knowing all the matters and things hereinbefore alleged, for many years last past have violated and are now violating the provisions of the Sherman Anti-Trust Act by monopolizing, attempting to monopolize, combining and conspiring with each other to monopolize, and contracting, combining, and conspiring to restrain interstate trade and commerce in the production, distribution, and exhibition of motion pictures, and unless restrained and prevented by this Honorable Court, the said defendants will continue to violate the provisions of the Sherman Anti-Trust Act as aforesaid. Said monopoly, attempts to monopolize, combination and conspiracy to monopolize, and contracts, combinations, and conspiracies to restrain interstate trade and commerce in the production, distribution, and exhibition of motion pictures, together with the means and instrumentalities by which they have been brought about and accomplished, will now be described in detail.

(A) Monopoly of exhibition in first-run metropolitan theatres

(174) The producer-exhibitor defendants herein, to wit, Paramount Pictures, Inc., Loew's, Incorporated, Radio-Keith-Orpheum Corporation, Warner Bros. Pictures, Inc., and Twentieth Century-Fox Film Corporation, have integrated the principal production and exhibition facilities in the motion picture industry, and, having so integrated said facilities, have attempted to monopolize and have monopolized, and have combined and conspired with each other and with the producer-distributor defendants and with the distributor defendant, to monopolize the market for the exhibition of motion pictures in first-run metropolitan theatres throughout the United States. The number of first-run metropolitan theatres owned, operated or controlled by each of the said producer-exhibitor defendants in thirty-six (36) selected key cities of the United States are set out in Paragraphs 122 to 126, inclusive, *supra*.

(175) Through the instrumentality of their respective first-run theatre holdings as aforesaid, coupled with the monopolization of the production of quality, high-class feature films distributed by all of the defendants, as hereinafter alleged, the said producer-exhibitor defendants, or their predecessors in interest, have been empowered to exclude, and have excluded, from said first-run exhibition in said first-run motion picture theatres all other producers of pictures and their product for many years past, commencing at least as long ago as 1927.

(176) As alleged in paragraph 136, *supra*, in the first-run metropolitan theatres owned, controlled, or operated by the defendant Warner Bros. Pictures, Inc., for the exhibition seasons 1934-35, 1935-36, and for one-half of the season of 1936-37, 95.54% of the feature motion pictures exhibited therein were released by the eight parent companies, either directly or through subsidiary companies, and the remaining 4.46% were released by all other motion picture distributors, domestic and foreign.

(177) As alleged in paragraph 137, *supra*, in the first-run metropolitan theatres owned, controlled, or operated by the defendant Loew's, Incorporated, for the exhibition seasons 1934-35, 1935-36, and for one-half of the season of 1936-37, 99.22% of the feature motion pictures exhibited therein were released by the eight parent companies, either directly or through subsidiary companies, and the remaining 0.78% were released by all other motion picture distributors, domestic and foreign.

(178) As alleged in paragraph 138, *supra*, in the first-run metropolitan theatres owned, controlled or operated by the defendant Radio-Keith-Orpheum Corporation, for the exhibition seasons 1934-35, 1935-36, and for one-half of the season of 1936-37, 95.59% of the feature motion pictures exhibited therein were released by the eight parent companies, either directly or through subsidiary companies, and the remaining 4.41% were released by all other motion picture distributors, domestic and foreign.

(179) As alleged in paragraph 139, *supra*, in the first-run metropolitan theatres owned, controlled, or operated by the defendant National Theatres Corporation, for the exhibition seasons 1934-35, 1935-36, and for one-half of the season of 1936-37, 94.89% of the feature motion pictures exhibited therein were released by the eight parent companies, either directly or through subsidiary companies, and the remaining 5.11% were released by all other motion picture distributors, domestic and foreign.

(180) Approximately the same percentages apply to the first-run metropolitan theatres owned, controlled, or operated by the defendant Paramount Pictures, Inc., for the exhibition seasons 1934-35, 1935-36, and for one-half of the season of 1936-37; that is to say, that of the feature photoplays exhibited first run in the metropolitan theatres of that defendant, approximately 95% thereof were released by the eight parent companies, defendants herein, or by their respective subsidiaries, and the remaining 5% were released by all other motion picture distributors, domestic and foreign.

(181) In addition to exhibiting their own product in their own theatres, each producer-exhibitor defendants has used, and generally uses, the product of other defendant companies in order to fill up and complete the surplus screen time in its theatres that is not consumed in the exhibition of motion pictures of its own production.

(182) Licenses for the exhibition of motion pictures produced by the defendants herein are created and provided for by innumerable agreements, contracts, and understandings either in the form of long-term franchises or by contracts of shorter duration whereby the product of each defendant company herein is made available for exhibition in the first-run theatres of the producer-exhibitor defendants, to the exclusion generally of the motion pictures of all other producers, domestic or foreign.

(183) As a result of the monopolization, as aforesaid, of the market for the exhibition of motion pictures in first-run metropolitan theatres throughout the United States by the producer-exhibitor defendants as aforesaid, independent producers of motion pictures have been denied, and are generally denied, by producer-exhibitor defendants and each of them, all access to the market for the exhibition of pictures in first-run metropolitan theatres. First-run exhibition of feature films in first-run metropolitan theatres, as is alleged in paragraph 120, *supra*, is of the utmost importance to the producer for the successful exhibition and exploitation of motion pictures.

(184) As a result of the monopolization of the market for first-run exhibition of pictures in metropolitan theatres by the producer-exhibitor defendants, the independent producer has been and is excluded from access thereto ex-

DIVISION OF TERRITORY IS CITED

cept at the sufferance of the producer-exhibitor defendants, or one or more of them, and subject to terms dictated by them.

(185) The monopolization of the market for first-run exhibition of motion pictures throughout the United States has been brought about by the producer-exhibitor defendants herein through the instrumentality of ownership, operation, and control by the various producer-exhibitor defendants of substantially all of the first-run metropolitan theatres throughout the country and as an instrumentality of monopolization such control of the exhibition branch of the industry, coupled with control of production by the producer-exhibitor defendants, or any of them, as hereinafter alleged, is illegal as violative of the Sherman Anti-Trust Act.

(B) Nationwide monopoly of exhibition by producer-exhibitor defendants

(186) In addition to the monopolization of the market for the exhibition of motion pictures in first-run metropolitan theatres, as hereinbefore alleged, the producer-exhibitor defendants have also attempted to monopolize, have monopolized, and have combined and conspired with each other and with the producer-distributor defendants and with the distributor defendant to monopolize, the first- or preferred-run exhibition of motion pictures throughout the United States wherever any theatres affiliated with the producer-exhibitor defendants, or any one or more of them, operate or exist.

(187) As pointed out in paragraph 50, *supra,* the producer-exhibitor defendants, in acquiring circuits of affiliated theatres, have not gone into the same competitive areas to any appreciable extent, and then only in certain densely populated metropolitan areas where patronage is sufficient for all producer-exhibitor defendants operating in such areas. On the contrary, generally speaking, each producer-exhibitor defendant has gone into a territory, or territories, for the acquisition of theatres by it, not occupied by any of the other producer-exhibitor defendants. A statement of the affiliated theatre holdings of each of the producer-exhibitor defendant producer-exhibitors has acquired one or with the location of the theatres of each, by States, appears in paragraphs 122 to 126, inclusive, *supra.*

(188) In the acquisition of theatres, each of the defendant producer-exhibitors has acquired one or more theatres through purchase, lease, or operating agreement from independent exhibitors. By reason of the power and position in the industry enjoyed by the said producer-exhibitor defendants, and each of them, and, as a result of their assurance of product for exhibition in those theatres, independent exhibitors, in some instances, have been compelled to sell or dispose of their theatres to the producer-exhibitor defendants, or some of them, as a result of coercive methods employed by the said producer-exhibitor defendants, or some of them. The said coercive methods so employed are sometimes referred to in the industry, particulary by independent exhibitors, as "distress methods." The said methods have included the following: threats of building a theatre, or theatres, in opposition to the independent exhibitor if he does not agree to sell; threats to deprive the independent exhibitor of product, or desirable product, if he does not agree to sell; the purchase of theatre sites in the neighborhood of the independent exhibitor, with the suggestion conveyed to the independent exhibitor, either directly or through third parties, that the major producer-exhibitor in question intends to build and open a theatre on the new site if the independent exhibitor will not agree to sell; threats to purchase an equity or interest in the independent theatre for the purpose of gaining control through reorganization or otherwise and the imposition upon the independent exhibitor of arbitrary and unreasonable clearance and zoning schedules. The occasions and circumstances wherein and whereunder some or all of these methods have been used by the producer-exhibitor defendants, or some of them, are too numerous to mention herein, but have occurred in all sections of the United States.

(189) The acquisition of affiliated theatres in different sections and areas of the United States by the producer-exhibitor defendants has resulted in a division of territory between them, so that, in effect, each producer-exhibitor defendant, acting in combination with the other defendants herein, has an independent monopoly of the market for the first run exhibition of motion pictures in the respective area, or areas, where each operates. The following table indicates the location of the theatres affiliated with the five producer-exhibitor defendants, arranged by States, excluding from the tabulation first-run metropolitan de luxe theatres:

Other Theatres than Metropolitan De Luxe Theatres

State	Paramount	Loew's	RKO	Warner's	Twentieth-Century-Fox
Maine	39	..	..	..	..
New Hampshire	9	..	..	..	..
Vermont	8	..	..	..	..
Massachusetts	70	3	3	16	..
Connecticut	5	8	..	34	..
Rhode Island	5	1	2	..	..
New York	28	64	54	40	..
New Jersey	1	2	14	90	..
Pennsylvania	68	3	..	183	..
Delaware	..	1	..	6	..
Maryland	1	2	..	7	..
Dist. of Columbia	..	1	..	14	..
Virginia	11	2	..	9	..
West Virginia	3	..	3	11	..
North Carolina	54	..	..	..	..
South Carolina	22	..	..	..	..
Georgia	32	..	..	..	..
Florida	94	..	..	..	..
Alabama	34	..	..	..	..
Mississippi	27	..	..	..	..
Tennessee	19	1	..	..	..
Kentucky	..	1	..	8	..
Arkansas	12	..	..	..	..
Louisiana	11	..	..	..	..
Ohio	11	8	13	34	..
Indiana	5	2	..	3	..
Illinois	98	..	2	19	21
Michigan	†102	..	7	..	5
Wisconsin	7	..	..	18	49
Minnesota	43	..	..	..	..
North Dakota	11	..	..	..	..
South Dakota	18	..	..	..	..
Iowa	24	..	6	..	6
Missouri	..	..	..	..	42
Kansas	..	..	..	..	56
Nebraska	12	..	..	..	10
Arizona	6	..	..	..	7
Colorado	11	..	..	..	32
Idaho	8	..	..	..	9
Montana	2	..	..	..	17
New Mexico	6	..	..	..	6
Utah	12	..	..	..	2
Wyoming	..	..	..	..	14
Texas	164	..	..	..	..
California	..	..	1	10	191
Oregon	..	..	..	2	8
Washington	..	..	..	3	24
Total	1,093	99	105	507	499

†Dual interest with RKO in 91 theatres.

(190) Aided by the monopolization of the production of the high-grade, quality feature films by the defendant producers, as hereinafter alleged, the producer-exhibitor defendants have attempted to monopolize, and have monopolized, and combined and conspired to monopolize, the exhibition of motion pictures upon first or preferred runs in every section and through every area of the United States where the affiliated theatres of any of them exist or operate.

(191) The said monopolization is accomplished in pursuance of a common purpose, plan, and design whereby each producer-exhibitor defendant is given, in a particular area, or areas, where it owns, operates, or controls an affiliated theatre or an affiliated chain of theatres, priority and preference over all other exhibitors in the exhibition of mottion pictures distributed not only by itself but also of motion pictures distributed by all other distributor defendants herein.

(192) The said common purpose, plan and design is carried out and accomplished through a system and series of franchises, contracts, agreements and understandings entered into severally by the defendants herein for the exhibition of the pictures produced by each of them as producers in the theatres operated by producer-exhibitor defendants as exhibitors in the various parts of the United States where each one operates or controls affiliated theatres. As a general rule, each producer-exhibitor defendant and also each producer-distributor, as well as the distributor defendant, reserves its respective motion pictures for licensing by the producer-exhibitor defendants until such time as such pictures as are desired by each and all of said producer-exhibitor defendants have been selected and exhibited.

(193) In the large metropolitan areas where two or more of the producer-exhibitor defendants operate affiliated theatres within the same competitive area, or areas, a convenient division of the motion pictures produced by the other defendants is usually arranged between the producer-exhibitor defendants operating within the same area, or areas. Such a division of product is commonly referred to in the industry as a "split" of product.

(194) As a result of the monopolization of the exhibition of the first or preferred runs of motion pictures by the producer-exhibitor defendants in affiliated theatres throughout the United States, as alleged, all independent exhibitors who operate a theatre, or theatres, or chains of theatres, in competition with the producer-exhibitor defendants, or any of them, are systematically excluded from the right to procure, and opportunity to procure, or from attempting to procure, under fair competitive conditions, first or preferred run of high grade, quality films, a large portion of which are produced by the defendants herein, as hereinbefore set out.

(195) Furthermore, as a result of said monopolization, all independent exhibitors operating in competitive areas where affiliated theatres operate or exist are denied access to a free, open, and untrammeled market for the licensing of motion pictures for exhibition in their respective theatres.

(196) The franchises, contracts, agreements, or understandings, whereby the motion pictures produced by any and all of the defendants are first made available to affiliated theatres of the producer-exhibitor defendants, are negotiated, arranged, and executed by the several defendants herein before any of said pictures are made available to independent exhibitors upon any terms.

(197) As a result, in every area where an independent exhibitor is in competition with an affiliated theatre or an affiliated circuit of theatres, he is systematically relegated to a secondary, inferior position where he may only obtain product on second or subsequent run, no matter how fine his theatre, or theatres, may be and no matter how much he would be willing to pay for pictures in a free, open, and untrammeled market.

(198) The monopolization of the exhibition of quality films on first or preferred runs in all sections of the United States where affiliated theatres operate or exist has been brought about by the producer-exhibitor defendants herein through the instrumentality of the ownership, operation and control of affiliated theatres, and as such instrumentality, as aforesaid, theatre ownership and control, coupled with the control of production by the producer-exhibitor defendants, or any of them as hereinafter alleged

(*Continued on following page*)

CHARGES PRODUCTION MONOPOLY

(*Continued from preceding page*)
is illegal as violative of the Sherman Anti-Trust Act.

(C) Monopoly of production

(199) The producer defendants herein, to wit, Paramount Pictures, Inc., Loew's, Incorporated, Radio-Keith-Orpheum Corporation, Warner Bros. Pictures, Inc., Twentieth Century-Fox Film Corporation, Columbia Pictures Corporation, and Universal Corporation, and their respective affiliated interests have attempted to monopolize, and have monopolized, and have combined and conspired to monopolize, the production and distribution of feature photoplays, and particularly feature photoplays of the better grade and quality, from the exhibition of which the greater part of the industry's revenue is derived.

(200) The said monopolization is accomplished in pursuance of a common purpose, plan and design whereby the said defendant producers, and each of them, place under contract, and for many years past have placed under contract most of the valuable stars, featured players, directors, technicians and others who have gained fame, prestige, renown, artistic, technical or other great value in the industry, and particularly in the production branch thereof.

(201) In recent years said personnel have been placed under contract in great numbers by one or the other of the aforesaid defendant producers; and, in some instances, certain of the said personnel have been placed under contract by more than one of the said defendants during the same periods of time.

(202) Said personnel, however, are seldom, if ever, placed or permitted to be placed under contract with an independent producer, nor are the services of said personnel available to said independent producers, as will be more fully set out hereinafter.

(203) For the exhibition years 1935-36, 1936-37, and 1937-38, the defendant producers, placed under contract directors and players as follows:

(1) *Contract Directors*

Producer	1935-36	1936-37	1937-38
Columbia	10	10	12
Twentieth Century-Fox	16	17	20
Metro-Goldwyn-Mayer (Loew's)	23	17	20
Paramount	19	23	13
Radio-Keith-Orpheum	17	15	20
Universal	17	8	14
Warner	22	22	22

(2) *Contract Players*

Producer	1935-36	1936-37	1937-38
Columbia	34	43	53
Twentieth Century-Fox	60	69	85
Metro-Goldwyn-Mayer (Loew's)	72	87	90
Paramount	77	82	96
Radio-Keith-Orpheum	48	52	78
Universal	30	29	71
Warner	72	79	81

In addition, various types of technicians, such as writers and cameramen, were also placed under contract.

(204) These stars, featured players, directors and other technicians include practically all of the artists who have gained prominence and favor in the industry.

(205) In recent years and in pursuance of the common plan, purpose, and design heretofore referred to, the defendants herein, and each of them, has inaugurated, and each of them has become a party to, a practice whereby the various stars, featured players, directors, and other technicians who have been placed under contract by the various defendant producers, are made available and loaned by the defendant producer to whom they are bound by contract, to another or other of the defendant producers for use in the production of pictures which are to be produced by the latter.

(206) Except as to defendants Warner Bros. Pictures, Inc., Loew's, Incorporated, and Twentieth Century-Fox Film Corporation, the exact terms and conditions upon which said stars, featured players, directors, and technicians are made available or loaned to each other are unknown to your petitioner. As a general rule, however, the defendant producer who loans a star or other person under contract to it does so under conditions whereby, among other things, the payment of the contract terms are assumed by the borrowing producer for the period during which the services of the borrowed star are required. Thus the burden of the contract obligations assumed by the various defendant producers in placing said stars, featured players, directors, and other technicians under contract is shared and divided, in fact and effect, by the other producing defendants who, in the manner described, avail themselves of the services of said stars, featured players, directors, and other technicians.

(207) Likewise, through the manner and method of exhibiting said pictures resulting from the use of borrowed personnel, the said defendant producers who are parties to said loaning and borrowing in each instance, as well as all the defendant producer-exhibitors, stand to participate in the division of the profits and returns which are realized from the exhibition of said pictures.

(208) The practice thus described, whereby the contract stars, featured players, directors, and technicians, as well as production sets and other studio equipment, of one defendant producer are made available to another defendant producer, constitutes both in law and in fact a pooling of the assets of the defendant producers who participate and have participated in this practice, contrary to and violative of the provisions of the Sherman Anti-Trust Act.

(209) It is alleged that the aforesaid practices of pooling stars, featured players, directors, and other technicians is an outgrowth from and is intimately connected with, in an economic way, the control of the production and exhibition branches of the industry by the defendant producer-exhibitors, as hereinbefore alleged, whereby the returns to be derived from the exhibition of pictures which result from the use of borrowed stars, featured players, directors, or other technicians, will be shared and enjoyed by all of the producer-exhibitor defendants.

(210) This is particularly true when it is remembered that there is a virtual division of exhibition territory in the United States between the said producer-exhibitor defendants, so that, as a result of this division of territory and the ownership and control of virtually all of the first-run metropolitan theatres, the greater the success that is realized at the box office from any picture produced through the use of borrowed stars, featured players, or other personnel, the greater will be the returns that are shared and enjoyed generally by the said defendant producer-exhibitors. And, furthermore, the greater the success of a picture produced by a producer defendant, not engaged in exhibition, through the use of borrowed personnel, the greater will be its share of the resulting profits under the usual methods of licensing films.

(211) As a rule, the independent producer is and has been systematically excluded from this practice and the benefits to be derived therefrom. The services of said stars, featured players, and other technicians have not been made available, nor permitted to be made available, to said independent producers, or any of them. As a result of the exclusion of the independent producer from the practice alleged, his opportunity and the possibility of his producing feature photoplays of quality are rendered negligible.

(212) As a result of the monopolization of production, as hereinbefore described, by the defendant producers, the independent producers are denied access to a free, open, and untrammeled market in which they may strive to make feature photoplays of the finer grade and quality, and, for the most part, are driven to resort to and limit their activities and energies to the making of cheaper pictures having entrance to only a limited market which, for the most part, is unoccupied by affiliated theatres operated by producer-exhibitor defendants herein and in which only small admission prices and revenues are obtainable.

(213) Except for the monopolistic control of production and exhibition by the five producer-exhibitor defendants and their respective affiliated theatre interests, as hereinbefore alleged, the practice of pooling stars, featured players, directors and other technicians, as well as physical properties herein complained of would not take place, for the reason that in a free, open, and untrammeled market for the exhibition of pictures where every producer was compelled to engage in genuine competition with every other producer, the loaning of assets, as described, would be directly opposed to the competitive interests of the producer, or producers, so loaning their assets.

(D) Trade practices imposed upon independent exhibitors

(214) By virtue of the power resulting from the attempts to monopolize, the monopolization, the combinations and conspiracies to monopolize the interstate trade and commerce in motion pictures by the defendants herein, as hereinbefore alleged, and by reason of the dependence of unaffiliated exhibitors upon the motion pictures produced by the defendants herein for the successful operation of their respective theatres throughout the country, the said defendants have placed themselves in a position to impose, and have imposed upon unaffiliated exhibitors throughout the United States a series of harsh, onerous, and unfair trade practices, each of which tends to restrain and does restrain and obstruct interstate trade and commerce in motion pictures in violation of the Sherman Anti-Trust Act. Among such trade practices so imposed are the following:

(1) *Block Booking.*—Block booking is a practice whereby unaffiliated or independent exhibitors are compelled to take blocks or groups of pictures in order to obtain any of them. Compulsory block booking, such as is enforced against the independent exhibitor, should not be confused with voluntary block booking whereunder a group or block of pictures is purchased as the result of a voluntary agreement freely entered into between distributor and exhibitor. Block booking is seldom, if ever, enforced by the producer-exhibitor defendants against each other. On the contrary, the exhibition contracts between and among the defendants herein are usually placed upon a selective basis, whereunder each defendant and its affiliated theatres may play such product or pictures of the other, or others, as it may select. In the case of the independent exhibitor, however, he is compelled to contract and pay for a whole block or group of pictures in order to obtain any of them which he may desire. This practice has the effect of imposing upon the independent exhibitor a great number of pictures that are not desired by him, and tends to arbitrarily fill up and consume his screen time, thus preventing him from securing other pictures through other distributors.

(2) *Forcing of Short Subjects and News Reels.*—Forcing of short subjects and news reels is a practice generally enforced only against

IMPOSED TRADE PRACTICES LISTED

the independent exhibitor, whereby he is compelled to license and pay for short subjects and news reels in order to procure desired feature photoplays, even though it is impossible for such independent exhibitor to utilize and exhibit such short subjects and news reels. This practice, as a rule, is never enforced by one of the major companies, the defendants herein, against another major company and its affiliated theatres.

(3) *Arbitrary designation of play dates.*—This is a practice usually employed only against the independent exhibitor, whereby the major producer defendents herein, in selling to the exhibitor, compel him to play the films to be licensed upon designated play dates, usually the most desirable, such as Saturday, Sunday, or holidays. The independent exhibitor is forced to accept such arbitrary designation of preferred playing dates in order to obtain the product necessary to the operation of his theatre. The effect of this practice is to subject the management of the independent exhibitor's theatre to the will of the producer and to relieve the exhibitor of his own judgment as to how his own theatre shall be operated. The independent exhibitor, as a result of this practice, is often compelled to operate his theatre in the interest of the distributor and contrary to his own best interests.

(4) *Protection.*—Thus a practice which includes clearance and zoning, by which first-run exhibition is given the protection of a period of time before the same picture may be played upon subsequent-run. The producer-exhibitor defendants herein, in all areas where they or any of them own, control, or operate theatres, generally contract for the first-run exhibition of all feature pictures produced by any of them, and in the negotiation of said contracts the said defendants often impose upon the subsequent-run exhibitors arbitrary and unreasonable clearance and zoning schedules. As a result, the independent exhibitor, in many instances, is unable to exhibit feature photoplays until after their box office value is practically exhausted, and their novelty and freshness have worn off.

(5) *Overbuying*—Through methods of distribution employed by the major distributors, defendants herein, exhibitors are permitted in many instances to contract for more films than can be legitimately displayed in their theatres. The said methods of distribution employed by the defendants permit unscrupulous exhibitors to place more films under contract than can be properly displayed in their theatres under reasonable exhibition programs, with the result that thereby the said unscrupulous exhibitors are enabled to withhold product from other independent exhibitors who may need it for the operation of their theatres. If unused pictures are released for the use of others by such exhibitors, it is usually only after sufficient time has elapsed to diminish greatly their exhibition value.

(6) *Arbitrary, unconscionable, and discriminatory film rentals.*—Independent exhibitors, as a result of their dependence upon the major producer defendants herein for product, are, as a general rule, compelled to pay arbitrary, unconscionable, and discriminatory film rentals in order to procure licenses for the exhibition of pictures upon subsequent run which the competing affiliated theatres have played upon first run in the same competitive areas. In some instances the independent exhibitor has been compelled to pay four or five times as much, or even more, for the exhibition of film upon subsequent run as the major producer-exhibitor defendant paid for the same film on first run in the same competitive area. In order for the independent exhibitor to secure feature pictures produced by the major producer defendants herein, he is often compelled to license said pictures under exhibition contracts, the terms of which are based upon a percentage of the gross box office receipts derived from the exhibition thereof, with the right exacted by the major defendants to inspect the books of the exhibitor in order to verify the film rentals realized from such exhibition. In addition, a minimum license fee is frequently demanded, enabling the major distributor defendants to share the profits, if any, but not the losses. As a result, film rentals are determined in such cases not by what would be a fair return to the major distributor for its product, but, on the contrary, by the greatest amount that the independent exhibitor can possibly pay. Thus the major defendant distributors realize the principal financial benefit from such exhibition of their pictures, leaving the independent exhibitor with scarcely enough to keep their theatres open. The power which, under present conditions in the industry, has been thus vested in the major companies, the defendants herein, to impose arbitrary, unconscionable, and discriminatory film rentals upon independent exhibitors, enables them, through the exercise of that power in instances where they desire to use it, to drive such independent exhibitors out of business.

(7) *Prohibition of double features.*—In exhibition contracts with independent exhibitors in various parts of the United States, provisions often are insisted upon by the major companies, the defendants herein, whereby said exhibitors are prevented from playing any of the feature films covered by said contracts as a part of double-feature programs. Such prohibitions are not insisted upon in the contracts of the defendants herein with each other, but, on the contrary, the practice of double-featuring is often encouraged in such cases and reduced film rentals are often given when pictures are exhibited as a part of double-feature programs in their own or affiliated theatres. The practice of seeking to prohibit the exhibition of films by independent exhibitors upon double-feature programs has heretofore been decreed to be illegal, as violative of the Federal antitrust laws by the Federal District Court for the Eastern District of Pennsylvania, and the decree was affirmed by the Circuit Court of Appeals for the Third Circuit.

(8) *Score charges.*—The practice of imposing score charges upon exhibitors by the defendants herein originally grew out of the introduction of sound motion pictures. Originally, sound came from a disc, or record, the playing of which was synchronized with the picture. A charge was made for the use of the disc, which came to be characterized as, or called, a "score charge." With the change made in sound whereby the sound track was superimposed on the celluloid film, the disc fell into disuse and was discarded. Nevertheless, the imposition of score charges upon exhibitors has continued, and in reality amounts to additional film rental under existing conditions. The score charge is not applied uniformly to both affiliated and independent exhibitors, but, on the contrary, the affiliated theatres pay the charges under about one-half of their contracts only, while the independent theatres are generally compelled to meet and pay said score charges in all situations.

(9) *Minimum admissions.*—In many instances the defendants herein, in negotiating contracts for the exhibition of their product, fix, or attempt to fix, the minimum admission prices to be charged by the independent exhibitor, and in certain instances have agreed, in contracting with first or prior run exhibitors affiliated with one of the defendant exhibitors herein, to impose terms upon subsequent-run exhibitors which are harsh and unreasonable. As a result, the film has little, if any, exhibition value to the independent exhibitor.

(E) Benefits, favors, and advantages extended by the defendants to each other

(215) In addition to the above named trade practices imposed by the defendants upon independent exhibitors, the said defendants, in their dealings with each other, generally extend certain benefits, favors, and advantages which enable them to operate more profitably than the independents. The benefits, favors, and advantages thus extended also have the effect of consolidating in the defendants the control of production, distribution, and exhibition of motion pictures in interstate trade and commerce, hereinbefore described. Among the benefits, favors, and advantages generally extended by the defendants herein to each other are the following:

(1) *Sharing advertising costs.*—The box office value of feature films is increased greatly by various forms of advertising, which generally involve the expenditure of large sums of money. In many instances the contracts between the defendants as producers and other defendants as exhibitors provide that the advertising costs in the areas covered by such contracts shall be borne partially by the producer. Such benefits are rarely, if ever, extended to independent exhibitors.

(2) *Optional contracts.*—In dealing with each other, the defendants, or some of them, as producers and others of them as exhibitors frequently enter into contracts whereby the exhibitor is given the right and privilege to play certain specified feature photoplays, but without assuming any binding obligation to do so. This, in form, is a selective contract and provides for the exhibitor a wider selection of pictures without obligation to take them. Such benefits are seldom, if ever, extended to independent exhibitors.

(3) *Contract modifications.*—In numerous instances material changes and alterations are made in contracts existing between the defendants, or some of them, as producers and others of them as exhibitors. Among the types of modifications thus allowed are the following:

(a) Reduction of film rentals where box office receipts upon the exhibition of pictures covered by the contract have been disappointing.

(b) Reduction in film rentals where pictures covered by the contract are double-featured.

(c) Reduction in film rentals where pictures covered by the contract are shown with vaudeville.

(d) Reduction in film rentals where pictures covered by the contract are shown in connection with a premium give-away, by which attendance at the theatre is encouraged.

(e) Changing pictures covered by a contract specifying percentage of box office revenue as rental, to a flat rental, so-called, which means a fixed rental designated in terms of dollars and cents.

(f) Elimination of pictures covered by contracts by repeating or extending the playing time of other pictures covered by the same contracts.

(g) Transference of pictures contracted for exhibition in one theatre to another theatre operated by the same defendant.

(h) Cancellation of pictures covered by a contract by reason of increased film rentals realized from other pictures covered by the same contract; in other words, where a picture exceeds expectations at the box office, the exhibitor is permitted to reduce his commitments for the exhibition of other pictures covered by the contract. The aforesaid privileges of contract modification are seldom, if ever, extended to the independent exhibitor.

(4) *Overage and Underage.*—This a practice extended by the defendants, as producers, to others of the defendants as exhibitors, where-

(*Continued on following page*)

WOULD BREAK UP TALENT POOLING

(*Continued from preceding page*)

by the exhibitor defendants are permitted as to one theatre or group of theatres to play fewer pictures than the minimum contract commitment requires, and to charge the deficit thus created against pictures played in excess of the commitment relating to another theatre or group of theatres operated by the same defendant. This privilege is seldom, if ever, extended to the independent exhibitor.

(5) *Cancellation of Short Subjects.*—The defendants, as exhibitors, are often permitted by other defendants, as producers, to cancel short subjects contracted for in instances where they enter into spot contracts for feature pictures. This privilege is seldom, if ever, extended to the independent exhibitor.

(6) *Move-overs.*—A practice whereby the defendants, or some of them, as exhibitors, are permitted by other defendants, as producers, to move a picture from a theatre where its exhibition has been completed, to another theatre operated by the same defendant for a continued run or exhibition. This practice affects adversely the box office value of a picture when it reaches subsequent-run exhibitors. This practice is generally confined to metropolitan areas. This privilege is seldom, if ever, extended to the independent exhibitor.

VII. CONCLUSION

(216) The petitioner's case is based, in part, upon the fundamental proposition that the free competition enjoined upon American industry by the Sherman Anti-Trust Act, and which competition is sought to be protected and preserved by that Act, demands the existence of free markets.

(217) Free competition means a free and open market among both buyers and sellers, in which the buyer does not control the seller and the seller does not control the buyer.

(218) An analysis of the motion picture industry, its component parts and its methods of transacting business, demonstrates that the ultimate market, and the only market, in which motion pictures produced for entertainment purposes may be distributed and licensed is made up solely of the motion picture theatres of the United States.

(219) In soliciting the purchase of licenses for the exhibition of its pictures, the producer, through its salesmen, deals only with the owners or operators of motion picture theatres.

(220) Nothing tangible in form is delivered to the public or any of the persons comprising it. All that the public receives from the theatre owner or operator is an intangible article in the form of entertainment, for which an admission price is paid.

(221) The exhibition of a motion picture film may constitute only a part of the intangible theatre program, and that film, after exhibition, is returned to the producer's exchange for delivery to another exhibitor, who constitutes another part of the market, no matter how infinitesimal.

(222) In securing control of the motion picture theatres of the United States, particularly the first-run metropolitan theatres, and the better chains of theatres, coupled with production facilities, the defendant producer-exhibitors herein have effectually monopolized the market for motion pictures upon a nationwide scale and have drawn unto themselves the power of effectually excluding from that market both independent producers and dependent exhibitors.

(223) As long as the most important markets for motion pictures are under the domination and control of any producer, or any group of producers, free, open, and untrammeled competition in the motion picture industry is impossible. It is equally destructive of free enterprise and free competition for any exhibitor or any group of exhibitors to dominate and control production. Control of theatres by the same interests which control production in the motion picture industry means the control of the market by the very elements which should compete for it.

(224) To compel all producers to acquire their own theatres in which to exhibit their own pictures or all theatres to acquire their own production facilities is an impracticability under any system of free competition and is to place upon the motion picture industry unreasonable standards of competition.

(225) In addition to the fact that the motion picture theatres of the United States constitute the ultimate market for the distribution and licensing of motion pictures, and wholly apart from that fact, under conditions as they exist today in the motion picture industry, the instrumentality of theatre ownership, domination and control has been utilized, and is being utilized, by the defendant producer-exhibitors herein as one of the means whereby they have achieved a monopoly, or monopolies, of the various branches of the industry, as hereinbefore described. Likewise the domination and control of production by any exhibitor or any group of exhibitors is destructive of free enterprise and free competition. As an instrumentality of monopolization, domination of production and exhibition by the producer-exhibitor defendants or any of them is unlawful and is a violation of the Sherman Anti-Trust Act.

(226) Free competition can exist in the motion picture industry only when a condition is brought about wherein and whereunder all producers and distributors of motion pictures, on the one hand, large as well as small, are assured of a fair opportunity to sell their respective motion pictures on their merits in a free, open, and untrammeled market made up of motion picture theatres which are in no way dominated or controlled by any producer or distributor, or any group of producers or distributors, and wherein and whereunder all exhibitors, on the other hand, large as well as small, may compete in a free, open, and untrammeled market upon a fair and equitable basis for the product of all motion picture producers and distributors.

(227) The only way in which free competition may be restored to the motion picture industry is by the complete, permanent, and effectual separation of the production and exhibition branches of that industry, to the end that the ultimate markets of the industry shall be placed wholly beyond the domination and control of any producer or group of producers of motion pictures upon the one hand or of any exhibitor or any group of exhibitors of motion pictures upon the other hand.

VIII. PRAYER

WHEREFORE, Petitioner prays:

(1) That the court issue its preliminary injunction restraining the defendants herein, and each of them, from building, buying, leasing, or otherwise acquiring any additional theatres or any further interest, or interests, in any additional theatres, either directly or indirectly, through the acquisition thereof by subsidiary or associated corporations or otherwise, until the final decree herein or until the further order of this court.

(2) That the contracts, combinations, and conspiracies in restraint of interstate trade and commerce, together with the attempts to monopolize and the monopolization of the same, hereinbefore described, be declared illegal and violative of the Act of Congress passed July 2, 1890.

(3) That the defendants herein, and each of them, and each and all of their respective officers and directors, and each and all of the respective agents, servants and employees, and all persons acting or claiming to act on behalf of the defendants, or any of them, be perpetually enjoined and restrained from continuing to carry out, directly or indirectly, expressly or impliedly, the attempts at monopolization, the monopolies and all restraints of said interstate trade and commerce in the production, distribution, and exhibition of motion pictures described herein, and from entering into and carrying out, directly or indirectly, expressly or impliedly, any monopolies or restraints of interstate trade and commerce similar to those alleged herein to be illegal.

(4) That the integration of the production and exhibition branches of the industry by the producer-exhibitor defendants herein, and each of them, be declared to be unlawful as an instrumentality of monopoly and restraint upon interstate trade and commerce, and violative of the Sherman Anti-Trust Act.

(5) That the defendants Paramount Pictures, Inc., Twentieth Century-Fox Film Corporation, and Warner Bros. Pictures, Inc., and each of them, both as producers and distributors of motion pictures, under the direction and supervision of the court be ordered and directed to divest themselves of all interest and ownership, both direct and indirect, in theatres and theatre holdings and that they, and each of them and their respective successors be permanently enjoined from acquiring directly or indirectly any other interests in the exhibition of motion pictures or in any persons, firms, or corporations which are engaged or may engage in the exhibition of motion pictures; said divestiture to be accomplished and carried out upon such terms and conditions as the court may deem proper, and that pending such divestiture the operation and management of said theatres and theatre holdings be placed in the hands of trustees to be selected by the court, who shall be entirely free from the control or domination of any producer or distributor of motion pictures.

(6) That the defendants Loew's, Incorporated, and Irving Trust Company, as Trustee in Bankruptcy for Radio-Keith-Orpheum Corporation, and each of them, as exhibitors of motion pictures, be ordered and directed to divest themselves of all interest, or interests, direct or indirect, in all persons, firms or corporations engaged in the production or distribution of motion pictures, and that they, and each of them, and their respective successors, be permanently enjoined from acquiring directly or indirectly any other interests in the production or distribution of motion pictures or in any persons, firms or corporations which are engaged or may engage in either the production or distribution of motion pictures; said divestiture to be accomplished and carried out upon such terms and conditions as the court may deem proper, and that pending such divestiture, the operation and management of said production interests be placed in the hands of Trustees to be selected by the court, who shall be entirely free from the control or domination of any exhibitor of motion pictures.

(7) That the producer defendants herein, and each of them, be permanently enjoined from borrowing, loaning, or otherwise making available their respective contract stars, featured players, or other technical personnel to any of the other defendants and from pooling their assets in the manner described herein, or in any other manner.

(8) That the defendants herein, and each of them, be permanently enjoined from enforcing upon independent exhibitors, or any of them, any and all of the unfair trade practices referred to and described in Paragraphs 214 and 215 of this petition.

(9) In order that the petitioner herein may obtain the relief to which it is justly entitled in the premises, may it please Your Honors to grant to it writs of subpoena directed to each of said defendants, commanding it, or him, to appear herein and answer upon oath the allegations contained in this petition and to abide by and perform such orders and decrees as the court may make in the premises.

(10) That the petitioner have such other and further relief as the court may deem proper.

(11) That the petitioner recover its costs herein.

3 WEEKS

RADIO CITY MUSIC HALL
NEW YORK

Pardon us, Loew's Metropolitan Circuit, but the crowds upon crowds force us to hold over for still another week, "Algiers", the hit picture of the year!

3 WEEKS

UNITED ARTISTS THEATRE
SAN FRANCISCO

Pardon us, Fox West Coast, Golden State, and T and D, for the delay in your getting "Algiers", but the people of San Francisco just won't let it go.

3 WEEKS

FOUR-STAR THEATRE
LOS ANGELES

Pardon us, Fox West Coast, but your patrons will have to wait. Business is booming in Los Angeles, and it looks as if "Algiers" will hold on forever!

Pardon us for pointing out what you already know, but the one picture that everyone is waiting to see is...

WALTER WANGER
presents

ALGIERS

starring

CHARLES BOYER

HEDY LAMARR · SIGRID GURIE

JOSEPH CALLEIA · ALAN HALE · GENE LOCKHART · NINA KOSHETZ

Directed by John Cromwell · Screen Play by John Howard Lawson
Additional Dialogue by James M. Cain · Released thru United Artists

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Garden of the Moon

(Warner Bros.)

Swing Music Comedy

Turn on the radio and, three out of five times, swing music comes out. Go where young folk dance—night clubs, ballrooms, honky tonks or vacation resorts—and all the bands are playing swing music. Put a swing band on the stage and nothing short of fire-hoses can cool off the heat. A swing music picture, the comedy quality of which is also swing, should wield a potent influence on young and old alike. Warner Brothers has such a picture in "Garden of the Moon." It's amusing entertainment with wagon loads of exploitation possibilities.

The whole thing is built around a feud between a swing band leader and the manager of a hotel supper-dance room. A girl press agent has a potent finger in the doings. Two main gag ideas and four of five supplementary ones are the basis of the thematic plot and action. "Don Vincente's" swing band, used to playing in beer gardens, chop suey salons and clip joints, gets a bid to a fancy hotel's swank night club. Before it can play a note, manager "Quinn" issues a two weeks discharge notice. Thereupon the fuse to the feud is lighted.

The "jitter-bugs" and "ickies" up in the gallery went wild on the noise swelling up from the floor down below. All thought that swinger John Payne and his swing band were all right and that the young actor who has been kicking around Hollywood for a couple of years was a promising screen personality. For Pat O'Brien, who is always in there swinging, no matter what kind of picture he's in or what sort of role he has, they had nothing but enthusiastic applause. Likewise, the crowd whooped it up for Margaret Lindsay, Johnnie Davis, Curt Bois, who was the Maharajah, and all the rest of the ensemble. They had a lot of approval for Granville Bates and Edward McWade, sharp-tongued, pinchpenny hotel owners.

The plot idea stems from a *Saturday Evening Post* story by H. Bedford Jones and Barton Browne for which Jerry Wald and Richard Macaulay wrote the comedy-packed screenplay. Swing music composed by Harry Warren, Al Dubin and Johnny Mercer, with orchestrations by Ray Neindorf and Frank Perkins, is swing and more swing. Busby Berkeley's direction keeps the dialogue, action and music swinging along continually.

Previewed in the Warner Hollywood theatre, Hollywood. The piece seemed to be beyond the comprehension of only a few hardshells to whom the appeal of swing apparently is weird, strange and freakish.—GUS MCCARTHY.

Distributed by Warner Bros. Lou Edelman associate producer. Directed by Busby Berkeley. Screen play by Jerry Wald and Richard Macaulay. Story by N. Bedford Jones and Barton Browne. Music and lyrics by Harry Warren, Al Dubin and Johnny Mercer. Robert Ross, assistant director. George Amy, film editor. Photographed by Tony Gaudio. P. C. A. Certificate No. 4237. Running time, 90 minutes. Release date to be determined. General audience classification.

CAST

John Quinn	Pat O'Brien
Toni Blake	Margaret Lindsay
Don Vincente	John Payne
Slappy Harris	Johnnie Davis
Maurice	Melville Cooper
Mrs. Lornay	Isabel Jeans
Mary Stanton	Mabel Todd
Miss Calder	Penny Singleton
Rick Fulton	Dick Purcell
Maharajah of Sund	Curt Bois
Angus McGillicuddy	Granville Bates
Duncan McGillicuddy	Edward McWade
Trent	Larry Williams
Musicians	Ray Mayer, Jerry Colonna, Joe Venuti
Jimmie Fidler	Jimmie Fidler

Mother Carey's Chickens

(RKO Radio)

Family Episodes

Several years ago RKO-Radio made "Little Women," a picture which came close to being the essence of sympathy stimulating human interest. "Mother Carey's Chickens" is a worthy successor to that film. It is a simple story simply told, down-to-earth sentiment. It is well acted by a competent cast, each member of which fits naturally into the role. Based on a novel and play by Kate Douglas Wiggin, the screen play by Gertrude Purcell and S. K. Lauren balances dialogue and action, develops good characterizations and blends romance, comedy and a dash of melodrama in ways that accentuate their best entertainment values.

The story concerns events and incidents in the lives of a widow and her children. She rents a house in Rhode Island after her husband's death in the Spanish-American War. With the aid of a friendly school teacher, with whom both her maturing daughters fall in love, and a kindly though irascible general store keeper and real estate agent, she fixed up the ramshackle old Colonial mansion and plans to support the family by taking in boarders. A mercenary pair of Yankees see it, want it and make a deal with the absentee landlord to purchase it. His son comes to give the widow and her brood their eviction notice. But he falls in love with one of the daughters. Then all join forces to make the would-be purchasers regret their bargain. They do it by staging a faked demonstration that the house is haunted, and there is romance and happiness all around.

There is nothing spectacular about "Mother Carey's Chickens." The picture merely uses tested and proved entertainment elements. The general treatment is light, yet pointed to stir the emotions, but inasmuch as the comedy is emphasized, it is not a tear-jerker.

Previewed in Pantages theatre, Hollywood, to a satisfied audience.—G. M.

Distributed by RKO-Radio. Produced by Pandro S. Berman. Directed by Rowland V. Lee. Story by Kate Douglas Wiggin Screenplay by S. K. Lauren and Gertrude Purcell. James Anderson, assistant director. George Hively, film editor. Photographed by J. Roy Hunt. P. C. A. certificate number 4389. Running time 80 minutes. Release date: July 29, 1938. General audience classification.

CAST

Nancy Carey	Anne Shirley
Kitty Carey	Ruby Keeler
Ralph Thurston	James Ellison
Mrs. Carey	Fay Bainter
Mr. Popham	Walter Brennan
Peter Carey	Donnie Dunagan
Tom Hamilton	Frank Albertson
Aunt Bertha	Alma Kruger
Gilbert Carey	Jackie Moran
Mrs. Fuller	Margaret Hamilton
Lally Joy	Virginia Weidler
Captain Carey	Ralph Morgan
Annabelle	Phyllis Kennedy
Mr. Fuller	Harvey Clark
Mrs. Popham	Lucille Ward
Mr. Hamilton	George Irving

The Chaser

(Metro-Goldwyn-Mayer)

Metropolitan Comedy-Drama

No—nothing like that—it's about an ambulance-chaser. This ambulance-chaser is a lively young shyster, kind to his pals, especially the drunken doctor who fakes his evidence for him, and merciless only in his attitude toward the local traction company and its chief counsel, who once outwitted him in court. So that showmen may not be hesitant about enlisting the interest of lawyers, doctors and utility companies in behalf of a successful engagement, be it known that the picture makes it quite clear that these unworthies, here dealt with, are exceptional cases.

Dennis O'Keefe, a personable young man whom Hollywood regards as possessing much of what it takes, plays the unprincipled but likeable barrister forthrightly. Lewis Stone, just now becoming the screen's best loved actor as Judge Hardy in the Hardy Family series, gives to the performance of the drunken doctor in this film an equal measure of his mellowed talent. Ann Mirross is a goodlooking feminine lead, Henry O'Neill has a characteristic assignment, Jack Mulhall plays a secondary principal effectively, while Nat Pendleton and John Qualen get a lot out of two straight comedy parts.

The story, worked on by six writers duly listed in the fine type appended hereunto, shows how cleverly "Thomas Brandon," attorney, bilks the street car company with phoney law suits, until tripped up by "Dorothy Mason," a young woman employed by the utility to fascinate him, obtain evidence and then betray him. They fall in love, of course, and after that the complications come thick and fast, but always coherently. He finally goes straight.

Frank Davis produced and Edwin L. Marin directed, formally, efficiently, effectively.

Previewed at the Uptown theatre, Los Angeles, to what is regarded, for preview purposes, as a "typical average audience," which seemed to like the picture very well.—WILLIAM R. WEAVER.

Produced and distributed by MGM. Producer, Frank Davis. Directed by Edwin L. Marin. Screen play by Everett Freeman, Harry Ruskin, Bella and Samuel Spewack, from an original story by Chandler Sprague and Howard Emmett Rogers. Photographed by Charles Lawton. Film editor, George Boemler. P. C. A. certificate No. 4478. Release date, July 29, 1938. Running time, when seen in Los Angeles, 75 minutes. General audience classification.

CAST

Thomas Z. Brandon	Dennis O'Keefe
Dorothy Mason	Ann Morriss
Dr. Prescott	Lewis Stone
"Floppy" Phil	Nat Pendleton
Calhoun	Henry O'Neill
Mrs. Olson	Ruth Gillette
Lars	John Qualen
Simon Kelly	Robert Emmett Keane
Joe	Jack Mulhall
Harvey	Irving Bacon
Mr. Beaumont	Pierre Watkin

Dark Sands

(Futter-Record Pictures)

Desert Adventure

"Dark Sands" presents exhibitors with a ready made exploitation possibility. It is different from most other product in that it was filmed against authentic backgrounds. The

greater portions of the story is laid in the Soudan area of Africa and that is where a camera crew, the director and the actors went to "shoot" the story. What has been accomplished by that move becomes the outstanding element of the picture. The shots of the vast wastelands of the Sahara desert, the endless procession of the camel caravan in the trek across the Sahara in search of salt and the other location shots are all stirring.

The picture was presented in England under the title, "Jericho," and was originally reviewed from London in MOTION PICTURE HERALD, issue of September 4, 1937. Since then the picture has undergone revision and re-editing for American distribution. The picture was produced for Buckingham Films, an English company, by an American, Walter Futter, and directed by another American, Thornton Freeland.

The cast has Paul Robeson, American negro singer and former Rutgers University football star who now resides in Europe; Wallace Ford, whose drawing power has been enhanced by his performance in "Of Mice and Men," successful Broadway stage play of this season; Henry Wilcoxon, English player who has appeared in several Hollywood productions, and Princess Kouka, a real life Soudanase princess.

Robeson sings several songs including "My Way" and Deep Desert," both by Michael Carr and Jimmy Kennedy. Ford who handles the small amount of comedy, is killed in a battle betwen the natives and a bandit tribe.

The picture has a tendency to drag in spots through lack of more action sequences and the dialogue is for the most part uninspiring. The photography is excellent and as noted above reaches great heights in the desert sequences.

Reviewed in projection room in New York. PAUL C. MOONEY, JR.

Distributed by Record Pictures Corporation. Produced by Walter Futter. Directed by Thornton Freeland. Original story by Walter Futter. Adapted by Robert N. Lee and Peter Rurie. Scenario by George Barraud. Photography by John W. Boyle. Art direction by Edward Carrick. Sound, A. S. Ross. Editor, E. B. Jarvis. Assistant director, Donald Wilson. Running time, 75 minutes. Release date to be determined. General audience classification.

CAST

"Jericho" Jackson.....Paul Robeson
Captain Mack.....Henry Wilcoxon
Mike Clancy.....Wallace Ford
Gara.....Princess Kouka
Hassan.....John Lauri
Major Barnes.....James Carew
Private Face.....Lawrence Brown
Sergeant Gamey.....Rufus Fennell
Tag.....Ike Hatch
Colonel Lake.....Frank Cram
Agouba.....Frank Cochrane
Explorers.....George Barraud, Frederick Cooper, Henry Aubin

I'm from the City

(RKO Radio)

Comedy

"I'm from the City" is farce action comedy which calls for emphasis of comedy in the exploitation. For the most part, in its present shape, the picture is pretty ridiculous all the way. It probably will be less so after another visit to the cutting departments has removed some of the incidents that don't have any special entertainment significance or bearing on the story. At least the running time will be shortened and the action should proceed at a faster clip.

In his lucid moments, "Pete Pepper" is very scared of horses, but when hypnotized by "Ollie Fitch," who uses a fossilized acorn to do the trick, "Pete" becomes a sensational bareback rider in the circus. Out west a couple of rival ranchers, "Grandma Martindale" and "Bixby," are staging an annual cowboy horse race. "Grandma" makes "Ollie" a lucrative offer to have "Pete" ride her horse so that her colors may wave proudly again. As plans for the race proceed, complications set in, there's a bit of romantic conflict and "Pete" lands in the middle of a tug of war waged by the competing outfits. The plots to make the race a sure thing for "Bixby" go awry and "Ollie" loses his hypnotic acorn, but the the race goes on anyway, with the panic stricken "Pete," astride "Grandma's" steed. The race is a wild and woozy affair in which a pig and duck get mixed up, but "Pete" wins it and of course "Rosie" is his best reward.

Previewed in the Alexander theatre, Glendale, Cal. Those members of the audience who were in a mood for laughter, did just that. The more sophisticated, naturally, thought it was pretty silly.—G. M.

Distributed by RKO-Radio. Produced by William Sistrom. Directed by Ben Holmes. Story by Ben Holmes. Screenplay by Nicholas Barrows, Robert St. Claire and John Grey. Charles Kerr, assistant director. Ted Cheesman, film editor. Photographed by Frank Redman. P. C. A. certificate number not issued yet. Running time 70 minutes when seen in Glendale (to be cut). Release date: August 5, 1938. General audience classification.

CAST

Pete Pepper.....Joe Penner
Rosie Martindale.....Lorraine Krueger
Ollie Fitch.....Richard Lane
Grandma Martindale.....Katherine Sheldon
Marlene Martindale.....Kay Sutton
Willie.....Paul Guilfoyle
Bixby.....Lafe McKee
Jeff.....Ethan Laidlaw

A Desperate Adventure

(Republic)

Comedy

This lightly, politely told story opens in Paris, ships for New York and ends on arrival there. Principally pertained to by the dialogue and action is a painting which, in a sense, has come to life. That is to say, an artist who has painted a faintly clad full length portrait of his dream girl meets her living image, and the story evolves from that circumstance. The surprise at the end is that he doesn't marry her, but her sister.

Ramon Novarro plays the artist, a successful Parisian painter, and Marian Marsh the American heiress who looks like his subject. Margaret Tallichet is the sister he finally marries, and Andrew Tombes plays, humorously, the girls' father, a capitalistic slave to chamber-of-commerce and society-column opinion. Eric Blore is the artist's not always helpful but consistently comic manservant.

The story is by Hans Kraly and M. Coates Webster, the screen play by Barry Trivers. John H. Auer produced and directed. The film is becomingly mounted, the costuming of the ladies is fetching, the tone is evenly well bred and the pace is moderate. The photography of Jack Marta is easy on the eyes.

Previewed at Warner's Beverly theatre, Beverly Hills, Cal., to an undemonstrative audience.— W. R. W.

Produced and distributed by Republic. Producer and director, John H. Auer. Screen play by Barry Trivers from original story by Hans Kraly and M. Coates Webster. Photographed by Jack Marta. Film editor, Ernest Nims. P.C.A. certificate No. 4415. Release date, July 25, 1938. Running time, when seen in Beverly Hills, 65 minutes. General audience classification.

CAST

Andre.....Ramon Navarro
Ann.....Marian Marsh
Betty.....Margaret Tallichet
Trump.....Eric Blore
Carrington.....Andrew Tombes
Gerald.....Tom Rutherford
Dornay.....Maurice Cass
Marcel.....Erno Verebes
Maurice.....Michael Kent
Tipo.....Cliff Nazarro
Prefect of Police.....Rolfe Sedan
Mimi.....Gloria Rich
Angela.....Lois Collier

Give Me a Sailor

(Paramount)

Comedy with Songs

Exhibitors, meet Hollywood's new glamour girl—Martha Raye.

Paramount's "Give Me a Sailor" presents Miss Raye as a kitchen drudge who becomes the winner of a "legs beautiful" contest, mistakenly but deservedly.

Of such stuff and Paramount's decision to use a reverse play and subsequently exploit Miss Raye's other physical attributes is a showmanship campaign made.

The story has a Cinderella theme, not the sickly sweet kind, but a hilariously farcical type, albeit substantial in content. Laughs, of which there are many, are based on situation and dialogue. Cinderella gets her Prince Charming, but not the one for whom she originally set her cap.

Other exploitable possibilities in the picture are the up and coming Bob Hope; the beautiful Betty Grable, of whose shapeliness Terry De Lapp's publicity department has told the world; Jack Whiting, wellknown on Broadway and better known in England. Also, in the cast are Clarence Kolb, who has been quite busy since winning critical acclaims in Republic's "Portia on Trial," J. C. Nugent, little Bonnie Jean Churchill, and Nana Bryant.

Participation of the Navy, indicated by the title, is limited to the fact that the principal male characters are Navy men. Sufficient shots of the fleet in action are used to justify the title, and a campaign for communities in which service men reside.

The screenplay written by Doris Anderson and Frank Butler, based on a play by Anne Nichols, is 80 minutes of laughs. "Letty," upon whose shoulders fall the kitchen duties in a motherless home, pines for "Walter," who is in love with "Nancy," sister of "Letty." "Jim," brother of "Walter," is also in love with "Nancy," who is very beautiful. However, "Letty" wins a beautiful legs contest, when a cousin mistakenly photographs her legs instead of her specially baked cake and sends in the picture to the wrong contest. "Walter," attracted by her glamour, and fame, is about to marry her, when "Letty" realizes that it's "Jim" she loves.

This marks the initial screen credit of Paul Jones as associate producer. He rose from assistant director. Jeff Lazarus was executive producer.

Credit for carefully restraining the story from getting out of bounds—and there were opportunities—goes to Elliott Nugent, who directed.

Ralph Rainger and Leo Robin wrote three songs for the film—"What Goes on Here (In My Heart)," "The U. S. A. and You," and "A Little Kiss at Twilight," the first of which looms as the best popular bet.

Previewed at the Paramount theatre, Los Angeles, where the audience seemed tickled at the change in Martha Raye, whom they and radio fans have come to regard as a prime example of hoydenism. There was constant laughter throughout the picture, and generous applause at its finish.—VANCE KING.

Produced and distributed by Paramount. Producer, Jeff Lazarus. Associate producer, Paul Jones. Directed by Elliott Nugent. Assistant director, Joseph Lefert. Screenplay by Doris Anderson and Frank Butler. Based on a play by Anne Nichols. Photographed by Victor Milner. Art direction, Hans Dreier and Earl Hedrick. Edited by William Shea. Costumes by Edith Head. Dances by LeRoy Prinz. Musical direction. Boris Morros. P. C. A. Certificate No. 4431. Running time when seen in Hollywood, 80 minutes. Release date, Aug. 5, 1938. General audience classification.

CAST

Letty Larkin.....Martha Raye
Jim Brewster.....Bob Hope
Nancy Larkin.....Betty Grable
Walter Brewster.....Jack Whiting
Captain Tallant.....Clarence Kolb
Mr. Larkin.....J. C. Nugent
Ethel May Brewster.....Bonnie Jean Churchill
Mrs. Brewster.....Nana Bryant

Crime Ring

(RKO Radio)

Crystal Balls Exposed

The particular species of underworld racketeering activity placed under the white light of police investigation in this instance is a super colossal organization of confidence men who through the medium of fortune telling and allied psychic prognostications dupe the patrons of "black magic" parlors into parting with their gilt edged securities. The value of such an expose, besides the educational one of awakening the public to the operations of clairvoyant fakirs, will afford the average screen audience an hour and ten minutes of compact, if not altogether novel, melodramatic entertainment.

(*Continued on page* 68)

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Filming Royalty

Already held up by the vagaries of Scottish weather—notoriously several degrees more incalculable than British weather—Herbert Wilcox last weekend started filming scenes at Balmoral and Braemar for his Anna Neagle production, "Sixty Glorious Years."

Following the precedent he created by filming the Royal Castle at Windsor, Mr. Wilcox further obtained permission to shoot sequences at Balmoral, Scottish seat of Britain's royal family and background of many of the domestic incidents in Queen Victoria's lifetime.

After the filming at Balmoral, the Wilcox unit moved over to Braemar where the historic Highland Games were photographed, and highlights of the games, like tossing the caber and throwing the hammer, were performed by leading Scottish athletes, past and present. The background was formed by Highlanders from the surrounding estates, without makeup but dressed in their kilts and traditional tartans and with a pipe band.

To add further triumph, Mr. Wilcox moves back to London, where he again is to create screen history by filming in the hallowed regions of Buckingham Palace.

Collaborating with Miles Malleson on the script of "Sixty Glorious Years" is Sir Robert Vansittart, playwright and distinguished English diplomat, whose knowledge of the Victorian era is reputedly considerable.

Satisfied with the team work of Sir Robert Vansittart and Miles Malleson, Herbert Wilcox has placed them under contract for two further subjects.

With his "Sixty Glorious Years" invading the privacy of Britain's royal homes, Mr. Wilcox's "A Royal Divorce" unit has been centering upon production at Denham, where Jack Raymond is directing the film, and Ruth Chatterton and Pierre Blancher are playing the roles of Josephine and Napoleon.

A recent incident in production was the filming, on the most spectacular lines, of the Coronation of Napoleon Bonaparte and his wife of Josephine at Notre Dame as Emperor and Empress of France. The scene was copied in detail from a canvas by the French Artist David, with minor incidents in the painting picked out for individual treatment by the camera.

The film will be distributed by Paramount Pictures.

Dogs

In one scene of "Keep Smiling," the Gracie Fields production being directed for Twentieth Century Productions by Monty Banks, some 75 dogs including Bull-mastiffs, Pekes, Borzois, Dachshunds, Great Danes, Sheepdogs and mongrels appear. They are featured in a sequence in which a world famous pianist, played by Peter Coke, appeals for the return of a missing wired-haired terrier.

Gracie Fields' brother Tommy Fields has been added to the cast of "Keep Smiling."

Among the locations which are shortly to be filmed for the production are Bournemouth Pavilion and Clacton Pier, both noted resorts of British holiday-makers.



George Formby is an aviator in the new Basil Dean production, "It's in the Air," now nearing completion under the direction of Anthony Kimmins at the ATP studios. Songs in the approved Formby manner, with banjolele accompaniment will not be missing, however.

Zoltan

Work is underway at Denham on the Zoltan Korda production "Four Feathers," adapted by R. C. Sherriff from A. E. W. Mason's novel.

John Clements has the role of Harry Faversham, recipient of the white feathers, and Ralph Richardson plays the part of John Durrance, blinded in the Sudan War.

Few other members of the cast will be known to American audiences, but they, together with June Duprez, who has the feminine lead, are to be built up by Alex Korda as international players. Later this year he will take a unit to film exteriors in the Sudan.

The film is being shot in color.

"The Citadel"

Production on Metro-Goldwyn-Mayer British's "The Citadel" has now passed the halfway mark, and up to the moment of writing over forty days had been spent in filming, with 120 scenes shot and more than 50,000 feet of stock printed.

The Cronin novel is being shot in sequence by King Vidor, and action has passed from the Welsh hills to London's Bayswater, whither Robert Donat's Doctor has advanced towards his West End goal.

Fishing Village

What the cameraman, Philip Tannura, describes as the finest set upon which he ever has shot a scene, has been used recently at Pinewood for the Elizabeth Bergner film "Stolen Life." It represents a Brittany fishing village with a narrow cobblestone street leading down to the harbour, and fishermen's cottages, called hundreds of years old, standing on either side, and in the background, rising above the harbour walls, the masts of fishing boats rocking at their moorings.

With its forty-odd extras representing Brittany fisherfolk, the scene forms the background for one of the most turbulent and dramatic passages in the Bergner film and supplies an atmosphere which, Tannura says, adds dramatic point to the scenes that are shot there.

Directed by Paul Czinner from a script by Margaret Kennedy, the film is to be distributed throughout the world by Paramount.

Burmese Life

Bent upon obtaining research details to add importance to his production of "Burmese Silver" for London Films, Michael Powell, distinguished English director of "Edge of the World," has left by air for Rangoon. He is to photograph aspects of Burmese life to add an authentic flavour to the film, and will take photographs of the Palace of Mandalay, travel up the famous Irawadi river and explore the Chindwin. He will also get pictures for research and guidance of Burmese hair and dress styles.

Mr. Powell will be away several weeks, and on his return it will be decided whether Conrad Veidt and Sabu actually will go on location to Burma.

Start Canterbury Film

The latest production to go on the floor at the behest of RKO Radio is "Weddings are Wonderful," a Canterbury production, produced by George Smith and directed by Maclean Rogers at the Welwyn Studios, with Esmond Knight, June Clyde and Rene Ray sharing principal honours.

Itemized

Teamed again in "Many Thanks, Mr. Atkins," a Warner Bros. First National production, are Claude Hulbert and Reginald Purdell, who are being directed by Roy William Neill. Hulbert and Purdell scored recently in the Teddington production "Hail and Farewell."

Film rights of A. P. Herbert's best seller, "Holy Deadlock," have been purchased by Jerry Jackson for production at the Warner Bros. First National Studios, Teddington. A script has been approved by the British Board of Film Censors.

At Pinewood, into the can went the last shot on the Twentith Century production "Keep Smiling," which Monty Banks has been directing with Gracie Fields in the leading role. The final shooting was followed by a party.

DONALD DUCK TACTICS ADOPTED BY COUNCIL IN THEATRE FIGHT

London Municipal Body Accepts CEA Challenge for Immediate Court Battle on Legality of Price and Seating Regulations

by AUBREY FLANAGAN
in London

Britain's most enlightened and progressive municipality, the London County Council, would almost certainly disrelish a comparison which likened them to Donald Duck. None the less, the recent experience of London exhibitors in the crucial matter of seat and price regulation, must have shown an uncanny resemblance in the fact that when challenged they "wanna fight"—and to fight without further delay.

As readers of Motion Picture Herald already know, the Council have not waited long to counter the CEA threat that they would test the validity of the new seating regulations in the courts. At the next available opportunity, less than a week from the CEA's challenge, they have announced that with the direct and considered objective of bringing the legal battle nearer, and avoiding a wait till the management rules come into force on New Year's Day, 1939, they are going to apply the rules to every new licence issued before that date.

Immediate dramatic effect of this will be to bring the test case several months nearer, to place the onus on the very first picture house proprietor to be granted a license after July 19th, and, ipso facto to clear the air either to the gratification or embarrassment of the London exhibitors.

Early Test Seen Beneficial

In view of the almost inevitability that this infection will spread to licensing areas farther afield than the metropolis, and that exhibitors in various parts of the country will be faced with similar problems and predicaments, the speeding of the legal processes is not unmixed in its blessings, for it will enable exhibitors to know where they stand and to arm themselves for the forthcoming fight.

There is, however, a gradually spreading belief, a belief the stronger for the CEA's hush-hush policy in the matter, that the whole situation has been somewhat aggravated by misplaced tactics and errant campaigning. It is a view, however, against which there is considerable argument. That the CEA have played into the London County Council's hands by a direct challenge, is patent. That they have very little option, and that whatever they do they are likely to lose, is likewise believed by many.

Both Sides Sure of Rights

Of the logic of their case and of their own wide powers in theatre licensing, the London County Council are emphatically convinced. That the powers the Council hold are not so wide as to permit them to interfere with free trading the CEA are also fairly sure. The 1909 Act, upon which the whole of theatre licensing powers are based, which gives the Councils their rights to operate, and in the framing of which the exhibitors themselves helped, is essentially concerned with public safety and not with private trading, is the CEA contention.

As Thomas France, the spirited and combative chairman of the London and Home Counties Branch of the CEA put up at the recent bi-annual meeting:

"The Council for the first time intend to force regulations on their licensees which it is thought rightly or wrongly are not the function of a licensing authority. . . . The Cinematograph Act which the exhibitors helped frame is primarily for the safety of the public and they regret that such an able authority as the London County Council should attempt to use their powers under the Act to interfere with the business of the licensees."

Seen As Bid for Votes

Whatever be the legal ethics of the situation there are hardly two views about the social ethics. The London County Council may have —though it would seem to be an outside chance —a doubtful case in law. From the point of view of social ethics their case is almost impregnable for its foundations are the defense and protection of the public against the alleged depredations and exploitations of the supposedly rapacious and cunning exhibitor. Since the consumer in this case numbers some eight millions, and the provider of the commodity less than a thousand, the Council are probably justified in refusing to be perturbed in the matter. It is, in fact, a very astute move on the part of London's Councillors, and another potent bid for further proletarian votes.

Elected for a second three-year term of office in the face of a ruthless and strongly organized Tory campaign, the Labor Council who, even their political opponents admit, have done splendid social work for London, have once again a magnificent propaganda weapon in their hands, and can once again consolidate their position by a public fight, with all the attendant limelight of press publicity, for that harassed and persecuted animalcule, the Man in the Street, yclept John Citizen.

In the face of this, and in the face of the superficial thesis that the new management rules of the Council will prevent exhibitors from manipulating their seats so as to compel the potential sevenpennies to pay a shilling or keep the ninepennies waiting whilst there are in fact plenty of available seats inside, the CEA have, whether wisely or not, decided on no counter propaganda. Deliberately and with full intent they have decided to make no public or press reply to the Council, in no event to state their own case against the onslaught, preferring to wait until January when the waging of a test case would attract all the publicity necessary.

It is perfectly obvious that the dice are heavily loaded against them, and the Council's case inevitably commands and will retain public sympathy. With this in view, an exhibitor policy of golden silence has followed. This may prevent public discussion, but it is increasingly clear that it also persuades a growing body of the public that the cinemas in fact have no case.

One of the greatest ironies of the whole situation is that it has brought about and imposed on the entire exhibitor community in London by an infinitesimal minority of offenders. That certain picture houses have in the past manipulated their available seats by the judicious use of the gangway ropes, in the conviction that those compelled to wait in the outside queues would sooner pay a little more (to find that they are occupying precisely the same seats as others who had paid less) is perfectly true. That shuffling and juggling with blocks of seats in some cases follows the movements of the box office barometer is equally patent. But it is emphatically true that these are exceptional cases confined for the most part to London's West End, with its floating clientele. The vast majority of exhibitors operate their seats on an inflexible and immovable basis, for no other process is possible with a regular patronage.

Reputable Operators Resent Move

They are thus incensed at having to pay to the tune of restrictions on their trading, for the offenses of others. They are justifiably determined not to let this imposition pass without a protest on the grounds of essential trade principle. They are logical in their argument that they have as much right as the butcher and the fruiterer to decide, according to the laws of supply and demand, what shall be their commodity price from day to day or hour to hour. They are no less resolute in their fight for their conviction that though it is London today, it will be the whole country tomorrow, and that 'ere long cinemas up and down the country will be compelled to show seat plans unchangeable during the day, and lighted indicators of seats and price in the auditorium itself.

It is not likely to be long or even a bitter battle, but it will be a crucial one. And the way it is likely to go is possibly indicated in that ancient English proverb and guiding star of a merchant nation: "The customer is always right."

GB Board Gets Support

An almost complete absence of dissent marked the annual meeting last Friday of the shareholders of Gaumont British Pictures Corporation in spite of criticism from Charles Nordon, attorney who represented a group of shareholders, and an informal suggestion that the meeting should accept but not approve the financial statement offered. The statement was approved, however. John Maxwell who resigned recently as a member of the GB board was not present.

Isidore Ostrer, chairman of the board, refused to comment on the inquiry into the company's affairs by the Board of Trade or on the resignation of Mr. Maxwell. Mr. Ostrer said he thought GB, with Baird, held the kev to the future of theatre television but that collaboration with the British Broadcasting Corporation was essential.

▽

Will Pepper, manager of the Regal theatre, Marble Arch, is now manager of the new Warner London theatre.

CAMERAMEN INVADE COMMONS PRECINCTS

A new chapter in film history in England was written last Friday when for the first time cinema cameras were allowed within the sacred precincts of the House of Commons. Permission was granted Bruce Woolfe, of the instructional division of Gaumont British to film with three cameras the traditional ceremonial of the opening, the speakers and the procession to the House.

The sequence will be part of the first in a series of new films aimed at the propagation and popularization of the principles of democracy.

SHOWMEN'S REVIEWS OF NEW FILMS

(Continued from page 65)

It is to be regretted that the story was not given a fresher turn.

For the promotion campaign there are the fortune telling, crystal gazing, and assorted tricks of the trade.

Allan Lane and Frances Mercer, who it will be recalled stepped into ring prominence by trading socks with Ginger Rogers in "Vivacious Lady," are the couple most active in the crime expose. In support are Clara Blandick, Inez Courtney, Bradley Page, Ben Welden, Walter Miller and Frank M. Thomas. Director Leslie Goodwins has given some streamlined action pacing to the joint scripting of J. Robert Bren and Gladys Atwater.

Lane as "Joe Ryan," a typical film edition of a crusading reporter, employs Miss Mercer in the role of "Judy Allen" to impersonate a seer by the name of "Haidee" in order to run to earth or behind prison bars a gang of racketeers who are using the fortune telling game to enable them to dupe the gullible. When the pseudo mystic is contacted by the mob for the payment of protection money, a clue to the identity of the "big boss" is obtained. Further evidence is obtained against the crooks when the newspaper man, pretending to be working on the advice of the mystic on how to invest his savings, visits a "bucket shop" and there gathers more clues. Learning of the police investigation, the thugs kidnap "Judy" but are prevented from doing the little lady any harm by the trigger brained deduction of "Ryan," who without the aid of mirror or crystal ball traces the gang to their hideout.

Seen in New York at the Palace Theatre, former high temple of the vaudeville routine, where a mid afternoon audience of comfortable size sat through the cinema expose in studious silence.—JOSEPH F. COUGHLIN.

Produced and distributed by RKO Radio Pictures. Producer, Cliff Reid. Directed by Leslie Goodwins. Story by Reginald Taviner. Screen play, J. Robert Bren, Gladys Atwater. Musical director, Roy Webb. Cameraman, Jack MacKenzie. Art director, Van Nest Polglase. Associate art director, Feild Gray. Gowns by Renie. Sound by John E. Tribby. Film editor, Desmond Marquette. P.C.A. Certificate, No. 4290. Release date, July 8, 1938. Running time, 70 minutes. General audience classification.

CAST

Joe Ryan	Allan Lane
Judy Allen	Frances Mercer
Phoebe Sawyer	Clara Blandick
Kitty	Inez Courtney
Whitmore	Bradley Page
Nate	Ben Welden
Jenner	Walter Miller
Redwine	Frank M. Thomas
Buzzell	Jack Arnold
Taylor	Morgan Conway
Clifton	George Irving
Mrs. Wharton	Leona Roberts
Marvin	Charles Trowbridge
Dummy	Tom Kennedy
Slim	Paul Fix
Brady	Jack Mulhall

Bulldog Drummond in Africa

(Paramount)

Melodrama

In "Bulldog Drummond in Africa," Paramount harks back to the era of motion pictures when the villain wore a beard and committed many dastardly crimes against the hero and heroine, which the fair haired boy avenged after escaping a horrible fate such as being cut up by a buzz saw, ground to death by mill stones or eaten by lions, the while the scoundrel leered and stroked his hirsute adornment.

The picture, which again presents John Howard as H. C. (Sapper) McNeill's chief character, is unvarnished melodrama, with the villain being tossed to his own lion, a destiny which he had reserved for his victims. Howard is supported by Heather Angel, H. B. Warner, J. Carrol Naish, Reginald Denny, E. E. Clive, Anthony Quinn, Michael Brooke, Mathew Boulton and Neil Fitzgerald. Garnett Weston wrote the screenplay, based on the McNeill novel "Challenge." Louis King directed and Edward T. Lowe was associate producer.

"Lane," international spy, kidnaps "Nielson," taking him to an African hideout. "Phyllis Clavering" discovers the plot on the eve of her wedding to "Drummond," and he, she, "Algy" and butler "Tenny," take off in a plane for Africa. The rescue is effected, "Lane" being tossed to his own lion in a fight with "Drummond."

Previewed at the Paramount Theatre in Los Angeles to a lukewarm reception.—G. M.

Produced and distributed by Paramount. Associate producer, Edward T. Lowe. Director, Louis King. Assistant director, Mel Epstein. Screen play, Garnett Weston. Based on "Challenge", by H. C. (Sapper) McNeill. Photographer, William C. Mellor. Art directors, Hans Dreier and Earl Hedrick. Film editor, Anne Bauchens. Musical director, Boris Morros. P. C. A. Certificate No. 4434. Running time, when seen in Hollywood, 60 minutes. Release date, August 5, 1938. General audience classification.

CAST

Captain Hugh Drummond	John Howard
Phyllis Clavering	Heather Angel
Colonel Neilson	H. B. Warner
Richard Lane	J. Carrol Naish
Algie Longworth	Reginald Denny
Tenny	E. E. Clive
Deane Fordine	Anthony Quinn
Major Gray	Mathew Boulton
Baron Nevsky	Michael Brooke
First Officer	Fortunio Bona Nova
Second Officer	Rafael Corio
Waiter	Jean De Briac
Hotel Manager	Paul Porcasi
First Man	Konstantin Shayne
Second Man	Rudolf Myzet
Dr. Stern	William Von Brincken

Porky and Daffy

(Vitaphone)

A "Looney" Looney Tune

A collection of animated drawings and gag situations as dizzy as a "punch drunk" pugilist is staged in the fisticuff exhibition between Porky's ringside protege, Daffy Duck, and a cartoon champion. Together with the opening sequence depicting the preparations for the bout, the slug fest provides one reel of continuous fun. Fight fans, who consider present day flesh and blood champion contests far from funny, will raise the rafters of any theatre with loud howls of gleeful reaction in seeing the battling birds go to work on the cocky champ. Running time, seven minutes.

Fistic Fun

(Columbia)

Prize Fighting

In this sports reel the art of prizefighting is pictured from the bare knuckle days to the present style of boxing. The reel has been edited with an eye to comedy as well as the different styles of boxing. A little bit of most all the styles have been included. There are matches with female pugilists, the popular French idea of fighting with the feet as well as the hands and known as La Savate, battling infants, a rousing laugh-provoking blindfolded free-for-all battle among sailors, a navy match and scenes from the Golden Gloves contest. Narrative by Jack Kofoed and described by Ford Bond. Running time, 9½ minutes.

Night Intruder

(Vitaphone)

Dramatic Stuff

When a quartet of the ladies sit down for a quiet and sociable table of bridge, they never suspect that anything more dramatically disturbing than a trumped ace would ruffle the atmosphere. But, when a neighbor spies a night prowler sneaking into an upstairs bedroom window and informs the hostess and the police, the lady of the house must play a "show must go on" part. Tension is increased by the knowledge shared jointly by the woman and the audience that the thief is ransacking a room in which the elderly mother of the hostess is tossing in uneasy sleep. The minions of the law arrive to kill the burglar, whereupon the girls become hysterical and the old lady is aroused from her slumbers to ask if it is morning. This newest Gibbons' thriller from the "True Adventure" group resumes the tension tight style of narrative.—Running time, 14 minutes.

Screen Snapshots — Series 17, No. 11

(Columbia)

Eighteenth Anniversary

This number of the Screen Snapshots marks the eighteenth anniversary of the series. To celebrate the occasion the Screen Snapshots Reporter has delved into the files for shots of the screen celebrities and has contrasted them with present day shots of the same personalities. They include Mary Pickford, Charles Chaplin, Douglas Fairbanks, Norma Shearer, Jack Holt and a host of others. There is also a section devoted to children, kid stars, who have grown up. They include Jackie Coogan, Jackie Cooper, Mickey Rooney and Frankie Darro. All in all more than two score screen celebrities who have been in the business of acting in motion pictures a long time appear on the screen. Running time, 11 minutes.

Music with a Smile

(Vitaphone)

Melody Master

What the leader man, "Happy" Felton, lacks in musical skill to make this latest number of the Melody Masters is more than compensated by his jolly style of "m. c."ing. The customary manner of staging the band routine is followed by an introductory popular tune followed by the usual trio of women harmonizers, in this case identified as "The Three Reasons," and ballroom dancing by Bob Robinson and Virginia Martin. The remaining portion of the program is devoted to the vocalizations of Mr. Felton, all done in a song plugging style faintly familiar of the Ted Lewis technique, and several musical turns by "Happy's" lads.—Running time, 10 minutes.

Paramount Theatre Men Hold New York Meeting

The first of a series of business conferences between Paramount theatre operating associates and home office officials was held in New York this week. The conferences were arranged in place of the annual convention of the Paramount theatre partners such as was held in Florida last year. A second meeting will be held in Chicago, although no date has been set.

Those attending the New York meeting were Y. Frank Freeman, vice-president and theatre head of Paramount; H. F. Kincey, North Carolina; M. A. Lightman, Memphis; William Jenkins, Atlanta; Martin Mullin and Samuel Pinanski, Boston; J. J. Fitzgibbons, Toronto; R. J. O'Donnell, Dallas; Ralph Branton, Des Moines; John Balaban, Chicago, and Hunter Perry, Virginia.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Girls' School"	Original story, Tess Slesinger. Screen story, Tess Slesinger, Richard Sherman. Director: John Brahm.	Anne Shirley, Nan Grey, Ralph Bellamy, Doris Kenyon, Noah Berry, Jr., Franklyn Pangborn.	Editing
METRO-GOLDWYN-MAYER			
"Honolulu"	Dance sequences in production. Director: unassigned. Producer: Jack Cummings.	Eleanor Powell, Allan Jones, Una Merkel, Helen Troy.	Shooting
"Rich Man, Poor Girl"	Director: Reinhold Schunzel.	Robert Young, Ruth Hussey, Virginia Grey, Lew Ayres, Guy Kibbee, Sarah Padden.	Shooting
"Three Loves Has Nancy"	Director: Richard Thorpe.	Janet Gaynor, Robert Montgomery, Franchot Tone, Reginald Owen, Claire Dodd, Cora Witherspoon.	Shooting
"Listen, Darling"	Director: William Thiele.	Freddie Bartholomew, Judy Garland, Mary Astor, Walter Pidgeon, Scotty Beckett, Barnett Parker, Alan Hale.	Shooting
"Stablemates"	Director: Sam Wood. Original story, Reginald Owen, William Thiele.	Wallace Beery, Mickey Rooney, Minor Watson, Arthur Hohl.	Shooting
PARAMOUNT			
"The Arkansas Traveler"	Director: Alfred Santell.	Bob Burns, Fay Bainter, Jean Parker, Irvin S. Cobb, John Beal, Dickie Moore, Lyle Talbot.	Shooting
"Campus Confessions"	Director: George Archainbaud.	Hank Luisetti, Betty Grable, Eleanore Whitney, Roscoe Karns, Richard Denning.	Shooting
"Sunset Trail"	Original story, Clarence E. Mulford. Screen play, Norman Houston. Director: Lesley Selander.	William Boyd, Russell Hayden, George Hayes.	Shooting
"King of Alcatraz"	Director: Robert Florey.	Gail Patrick, Lloyd Nolan, J. Carrol Naish, Robert Preston.	Shooting
"Escape from Yesterday"	Director: Alfred E. Green.	Akim Tamiroff, Frances Farmer, Leif Erickson.	Shooting
REPUBLIC			
"Everything Happens to Us"	Director: Gus Meins.	James, Lucille, and Russell Gleason, William Bakewell, Lynn Roberts, Doreen McKay, Paul Harvey, Willis Barker.	Shooting
"Pals of the Saddle"	Director: George Sherman.	John Wayne, Ray Corrigan, Max Terhune, Doreen McKay.	Shooting
RKO RADIO			
"Room Service"	From the stage play by John Murray and Allen Boretz. Screen play, Morrie Ryskind. Director: William Seiter.	Groucho Marx, Chico Marx, Harpo Marx, Ann Miller, Lucille Ball, Frank Albertson, Cliff Dunstan, Donald McBride, Philip Wood.	Shooting
"Mad Miss Manton"	Original, Wilson Cullison. Screen play, Fred Finklehosse. Director: Leigh Jason.	Barbara Stanwyck, Henry Fonda, Sam Levene, Frances Mercer, Vicki Lester, Whitney Bourne, Paul Guilfoyle, Eleanor Hansen.	Shooting
"Mr. Doodle Kicks Off"	Original story, Mark Kelly. Screen play, Bert Granet. Director: Les Goodwins.	Joe Penner, June Travis, Richard Lane, Billy Gilbert, Alan Bruce, Ben Alexander, George Irving, William Davidson, Pierre Watkin, Frank M. Thomas, Wesley Barry.	Shooting
TWENTIETH CENT.-FOX			
"Hold That Co-ed"	Screen play, Karl Tunberg and Don Ettlinger. Director: George Marshall.	John Barrymore, George Murphy, Marjorie Weaver, Jack Haley, Joan Davis, Donald Meek, Billy Benedict. Johnny Downs, Elaine Barrymore, Paul Hurst, Paul McVey.	Editing
"While New York Sleeps"	Director: H. Bruce Humberstone.	Michael Whalen, Joan Woodbury, Jean Rogers, Robert Kellard, Chick Chandler, Harold Huber, William Demarest, Marc Lawrence, Sidney Blackmer, June Gale.	Shooting
"By the Dawn's Early Light"	Original, Gene Markey. Director: Gregory Ratoff.	Alice Faye, Warner Baxter, Charles Winninger, Arthur Treacher, Keye Luke.	Shooting
"Camera Daredevils"	Director: James Tinling.	Gloria Stuart, Michael Whalen, Brian Donlevy, J. Edward Bromberg, Wally Vernon.	Shooting
UNITED ARTISTS			
"There Goes My Heart"	Original screen play, Eddie Moran, Jack Jevne. Director: Norman McLeod.	Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette.	Shooting
"The Lady and the Cowboy"	Original, Leo McCarey and Frank R. Adams. Screen play, S. N. Behrman. Director: H. C. Potter.	Gary Cooper, Merle Oberon, David Niven, Walter Brennan, Thomas Mitchell, Patsy Kelly, Fuzzy Knight.	Shooting
UNIVERSAL			
"Youth Takes a Fling"	Screen play, Myles Connolly. Director: Archie Mayo.	Joel McCrea, Andrea Leeds, Dorothea Kent, Helen Parrish, Frank Jenks, Marion Martin.	Shooting
"That Certain Age"	Original, Aleen Wetstein. Director: Edward Ludwig.	Deanna Durbin, Jackie Cooper, Melvyn Douglas, Irene Rich, John Halliday, Juanita Quigley, Jackie Searle, Addison Richards, Moroni Olsen.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Angels with Dirty Faces"	Original, Rowland Brown. Screen play, Warren Duff, John Wexley. Director: Michael Curtiz.	James Cagney, Pat O'Brien, Ann Sheridan, "Crime School Kids," Humphrey Bogart, George Bancroft.	Shooting
"Wings of the Navy"	Original screen play, Michael Fessier. Director: Lloyd Bacon.	George Brent, Olivia de Havilland, Ronald Reagan, Frank McHugh, John Payne, John Litel, Regis Toomey, Henry O'Neil, John Ridgely.	Shooting
"Brother Rat"	From the play by John Monks, Jr., and Fred Finkelhoffe. Screen play, Jerry Walde, Richard Macauley. Director: William Keighley.	Wayne Morris, Priscilla Lane, Jane Bryan, Jane Wyman, Larry Williams, Eddie Albert, Henry O'Neil, Johnnie Davis, Jeffrey Lynn, Olin Howland, William Tracy, Louise Beavers, Jessie Busley.	Shooting
"Blackwell's Island"	Original story, Crane Wilbur, Dave Marcus. Director: William McGann.	John Garfield, Rosemary Lane, Morgan Conway, Peggy Shannon, Dick Purcell, Lottie Williams, Stanley Fields Charley Foy, Norman Willis, Granville Bates, Raymond Barley, Jimmy O'Gatty, Wade Boteler.	Shooting
"Heart of the North"	From the novel by William Byron Mowery. Screen play, Robert Rossen, Vincent Sherman, Lee Katz. Director: Lewis Seiler.	Dick Foran, Margaret Lindsay, Gloria Dickson, Janet Chapman, Patric Knowles, Allen Jenkins, James Stephenson, Alec Hartford, Russell Simpson, Gordon Hart.	Shooting
"Curtain Call"	From the Cosmopolitan Magazine story by Faith Baldwin. Screen play, Mark Hellinger. Director: Busby Berkeley.	Kay Francis, John Litel. Ian Hunter, Melville Cooper, Ian Keith, Donald Crisp, Cecil Cunningham, Ronald Reagan.	Shooting
"Torchy Gets Her Man"	Original screen play, Albert Demond. Director: William Beaudine.	Glenda Farrell, Barton MacLane, Tom Kennedy, Willard Robertson, Frank Shannon, George Guhl.	Shooting

IN COURTS

End Depositions Of Loew Officers

Depositions in the Loew minority stockholders' suits challenging salaries and bonuses paid to company executives were completed on the west coast this week. Earl K. Ellis, attorney for the plaintiffs, examined Loew's studio executives.

Leopold Friedman, Loew's general attorney, and J. Alvin Van Bergh of Proskauer, Rose and Paskus, legal firm handling the suits for Loew's, now in Hollywood, are expected to return to New York shortly.

Deny Restraint Plea

Federal Judge Vincent L. Leibell has denied an application of William L. Gross as assignee of Theatre Magazine Company to restrain the further exhibition of the picture, "George White's 1935 Scandals" by Twentieth Century-Fox for it is charged the plagiarism of the August, 1929, cover of Theatre Magazine in the picture. Judge Leibell set the suit down on the calendar for trial December 5, 1938. A cross application of Twentieth Century-Fox for a dismissal of the complaint was granted by Judge Leibell, with leave to Mr. Gross to amend his complaint within 20 days.

Asks Suit Details

Twentieth Century-Fox this week in United States district court in New York filed a demand for a bill of particulars of the complaints of the Superior Fire Insurance Company of Pittsburgh and nine persons who claim injuries in a fire occurring in the company's warehouse at Little Ferry, N. J., in 1937.

Harold Lloyd Sued

Harold Lloyd Corporation and Harold Lloyd have been named defendants in a $75,000 damage suit filed in the United States district court in New York by William Jordan Raff and Lowell Brentano. The suit is based, it is charged, on the breach of a written contract by the defendants which purportedly provided for the production of a picture.

Warner Action Transferred

On the petition of Warner Brothers, the suit of Booth Tarkington to restrain the exhibition of the Warner film, "Penrod and His Twin Brother" and for an accounting and damages, has been transferred to the United States district court in New York from the New York supreme court. The transfer was made on the ground of diversity of citizenship.

Sloane Quits Disney Post

Hal Sloane, Walt Disney's general representative and publicity director in the east for more than four years, has resigned. He was in general charge of the Disney office until the appointment of Hal Horne several months ago.

Arthur Cole of Paramount has been renamed head of the publicity committee of the Allied Charities Campaign for the film industry during 1938-39.

FROM READERS

DOESN'T WANT CHICAGO POST, SAYS STEFFES

To the Editor of the Herald:

I just returned to the city this morning and find on page nine, your issue of Motion Picture Herald of July 16, 1938, an article headed: "Steffes and Chicago Allied."

In the second paragraph you state: "Steffes has had ambitions to enter Chicago exhibition organization activity since 1928."

For your information, and I desire a complete retraction of that assumptive statement, I have never had an ambition to have anything to do with the Allied organization of Chicago or any other exhibitor organization in that town.

In 1928 I was requested by the Board of Directors and officers of Allied of Chicago to meet with them and give them what advice I could on an issue that was vital to them. I, being a good soldier, acquiesced and attended that conference.

In 1929, the Board of Directors of that same organization and all of its officers in a joint resolution requested that I come to Chicago to again confer with them on an issue that was vital to them. I again attended the conference and returned to Minneapolis.

Shortly thereafter the Board of Directors and officers of Chicago Allied wired Commissioner Myers, who was national president of Allied, asking him if he would not use his influence in getting me to come to Chicago for a few weeks. At Myers' request and at the urgent request of the Board of Directors, I left for Chicago for what I supposed was to be for a few days but remained there several months and did not leave Chicago until the satisfactory termination of the strike was arrived at and saved the theatre owners of the city of Chicago hundreds of thousands of dollars.

If I was visited by persons reputedly representing Al Capone, it must have been while I was asleep because I remember no such callers.

The only feeling I have towards the Chicago Allied Unit is that it continues to function as efficiently in the future as it has in the past and will continue to grow until it has every independent exhibitor in its territory as a paid-up member.

Under no consideration would I, for one moment, think of having any other connections with Chicago Allied than those which I enjoyed under the late Mr. Saperstein's reign as I am not looking for any position with Allied.—W. Al. Steffes, President, Allied Theatre Owners of the Northwest, Inc., Minneapolis, Minnesota.

"Antoinette" Price Scale Set

The prices for Metro-Goldwyn-Mayer's two-a-day showing of "Marie Antoinette" at the Astor theatre, New York, will be $2.20 top, nights, with matinees at $1.10 top. Three shows will be given Saturday and Sunday. Because of the crowds that viewed the "Marie Antoinette" museum at the Astor the opening day it is estimated that 200,000 will have viewed the collection by the opening of the picture, August 16th. The film is being roadshown at the Carthay Circle in Hollywood.

OBITUARIES

Sedley-Brown Dead; Produced Air Shows

George Crosman Sedley-Brown, radio and theatrical figure known professionally as Sedley-Brown, was found dead in the living room of his New York home Monday. An autopsy was ordered.

Mr. Sedley-Brown was 50 years old and a native of Youngstown, Ohio. He made his theatrical debut at the age of seven as Cedric in "Little Lord Fauntleroy." Later he attended Princeton, but left college without graduating to return to the stage. His father was an actor and dramatic director.

About 1929 he became associated with Mrs. Allie Lowe Miles in writing and producing radio programs and in 1931 they formed Brown-Miles, Inc., radio production firm, now at 30 Rockefeller Plaza, New York. Mr. Sedley-Brown was president and Mrs. Miles is secretary-treasurer.

He brought the late Will Rogers and Charlie Chaplin into early commercial programs, according to Mrs. Miles.

John C. Warner Dies

John C. Warner, 41, vice-president of Radio Corporation of America, was found dead in his wrecked auto, July 21st, which had overturned after climbing a 10 foot embankment near West Orange, N. J.

Lester Potter

Lieutenant Lester Potter, 62, Detroit police censor for 27 years until his retirement over a year ago, died suddenly last week from a heart attack. He is survived by his widow and seven children.

Harvey Clark

Harvey Clark, character actor, died in Hollywood last week. He was a stage director with the Craig Players in Boston several years ago and had appeared in numerous pictures.

Jack M. Frank

Jack M. Frank, 35, owner of the Coed theatre, Chicago, died there last week from a heart attack. Mr. Frank also controlled the Princess in the loop.

Owen Wister

Owen Wister, 78, famed as author of "The Virginian," which was made into a motion picture, and other novels, died July 21st after a short illness in North Kingstown, R. I.

Ernest J. Martin

Ernest J. Martin, scenic artist in the film industry, died July 26th at New Rochelle, N. Y. Mr. Martin was 69 and a native of Chelsea, Mass. He migrated to New Rochelle about 25 years ago to design scenery for the Tannhouser Motion Picture Company. Later he operated his own company, designing scenery for theatres.

Homer Blackwell's Independent Film Distributors has signed to distribute "Son of the Sheik," Artcinema Associates' reissue of the Rudolph Valentino picture, in Western Missouri and Kansas.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

From the office of Paramount Pictures in New York comes the following announcement:

"Blood donors are being sought today among Paramount studio property men to obtain nourishment for Sam and Sadie. Sam and Sadie are 'human' fleas sent to Hollywood from Hubert's Museum Flea Circus in New York City for a career in the movies.

"Following instructions accompanying the fleas when they arrived in Hollywood by airplane saying that Sam and Sadie live by drawing nourishment from the arm of their trainers, Russ Pierce of the Paramount studio property department began calling for volunteers.

"A bonus of $100 was posted for any property man who would agree to serve as a flea commissary during the term of the fleas' engagement in Hollywood.

"Meanwhile Sam and Sadie are installed on the set of 'Zaza' in a tiny canvass dressing room which is a replica of the dressing room which Claudette Colbert occupies on the set."

To which United Press added: "One of the fleas will crawl into Claudette Colbert's blouse and be scratched."

▽

A special Paramount home office messenger just arrived with the following:

"Without so much as a rumor in the Broadway columns preceding the blessed event, Sadie, of Broadway and Hollywood, today became a mother. There are six that we know about," reported Paramount, "but an awful lot of people around here are scratching."

▽

Only in Hollywood would one see a $3,750 automobile seized by the authorities—this one from Pat di Cicco, husband of the late Thelma Todd—for not paying a $148.50 bill for beauty treatments for his dog, as administered by Charlie Ruggles' dog beautifying firm of Dog Kennels, Inc.

▽

A National Broadcasting Company announcer gave a Bulova time signal the other day and followed with the announcement: "The American Girl—with 17-jewel movement."

It's a watch, not Sally Rand.

▽

Social Note, from Kenneth Force, our correspondent in Kansas City:

"Stan Laurel stopped off here Saturday evening to meet his wife, who had been in town several days making preparations for their fourth wedding."

▽

Gaumont British has "Death of a Ghost" and Bud Pollard has "The Dead March," in which ghosts of the "Unknown Soldiers" of America, England, Italy, France and Germany, rise from their graves and chat a while.

Mr. Cecil Blount De Mille, an anticipatory person if there ever was one, has caused a playing part to be written into his forthcoming "Union Pacific," for the baby which Katherine De Mille, his daughter, expects in November.

▽

Here's one for the newsreel: The dinner in Philadelphia given by 300 undertakers to celebrate the 37th anniversary of Alec Burns as head of the Philadelphia Record *death notice department. Laudatory speeches and a floor show featured the event.*

▽

Brown's School, on Sixth Avenue, teaches motion picture machine operation and pants pressing.

▽

The motion picture's high-powered press agents who are about to undertake a campaign to place the product of the screen in a better position with the spending public, are all counterparts of Callisthenes.

When Alexander the Great decided to win the world, he asked Aristotle to get him a writer who would put the proper slant on the conquerer's campaigns. Aristotle sent his own nephew, Callisthenes, who wrote glowing pictures of everything Alexander did—the first press agent.

▽

At nearly all pugilistic presentations there is generally a preliminary bout that is so dull everybody goes out and buys hot dogs while it is on. A dull bout is a pain in the neck to the pugilistic cash customers but it is a blessing to the concessions fellows. Now Damon Runyon thinks that maybe the picture houses might profit if they put in hot dog stands to accommodate an out-go from the hot dogger pictures.

▽

Sammy Cohen, United Artists, New York, writing "historically and hysterically," reminds that Noah was the first guy to introduce double features.

▽

The motion picture business is not alone in conducting a big industry-wide advertising campaign for its new fall line. The corset people are going to do likewise, led by that well known corset firm of Warner Brothers—no connection with the film firm of Harry, Jack and Albert.

▽

It is with great satisfaction that Russell Birdwell emerged from his Hollywood Selznick studio press agent office to announce to the motion picture industry everywhere that Janet Gaynor, "the only feminine star in motion pictures who has never been seen in a bathing suit on the screen, has shattered a rule of long standing, and agreed to appear in a white, one-piece affair in a swimming pool," in David Selznick's "Young In Heart."

"The Young In Heart" goes even further, Mr. Birdwell announces. "Janet's clothes, designed by Omar Kiam, are in the height of fashion, within the limits of good taste, as befits a girl who knows how to dress for the purpose of genteel chiseling."

▽

Tough break for Fox's press agents, that Associated Press headline: *"Simone Simon's Life Must Be Kept Secret."*

The little town of Tombstone, Arizona, rich with memories of bad men of the old west, has put itself on the auction block.

The colorful hamlet in the heart of the cattle country—a prosperous town of 7,000 inhabitants in 1902, dwindled to a scant 500 citizens today—was offered to Paramount Pictures for $75,000, for a cash down payment and notes. Tombstone's citizenry want the town to become a permanent movie "prop" to be used in making western pictures.

Walter H. Cole, editor of Tombstone's newspaper, *The Epitaph,* canvassed the town, procured options and found that $75,000 would buy Tombstone outright, lock, stock and hitching post—but not the U. S. Post Office.

▽

The S. S. Jeff Davis the other day sailed for Gulion in the Philippines, with a load of motion pictures, the gift of the major companies, through the MPPDA, to the 7,000 lepers abiding there. Everything, new or old, arriving on the island, must, of course, remain there permanently, and so the pictures will never be returned.

Gulion is one of the few places in the world where the talking motion picture is unknown, and because of the danger to and restrictions concerning outsiders, lepers will be trained as motion picture operators, to lighten their fellow lepers' long years of contemplated tragedy, and the slow, inexorable progress of their disease.

▽

Judge Mark Rudich, in Brooklyn's Bay Ridge Court, has adapted a version of the "Bingo" game of his neighborhood theatre to his courtroom practice.

Viewing William Boyle standing before him with a record of 45 arrests for inebriation, the Magistrate asked Boyle if he wouldn't play "Bingo" a while, telling the prisoner he would show him how. "Just count by fives until I say 'Bingo,'" advised the Judge.

Boyle began. "Five, ten, and on up to 40, 45 . . ." when the Judge said, "Bingo!"

The prize was 45 days in jail.

▽

Dan Walker, of the New York Daily News, *always on the search for something new in food, scanned the menu of the Drottingholm Swedish Restaurant, and discovered a new smorgasbord dish: "Stokowski Loaf"—it's cold ham.*

▽

Hollywood police were called to the Paramount studio Monday to crack Ben Blue out of a shell.

Blue worked until two in the morning on a taffy-pulling scene in "Paris Honeymoon," culminating in a free-for-all fight with taffy.

The cool night air hardened the stuff and the actor was walking stiffly and crackling by the time he reached his dressing room. Radio patrolmen were called and cracked taffy off his clothes and afterward pulled it out of his hair with denatured alcohol.

▽

The publicity department at Pinewood Studios in England is in receipt of the following letter from the Rector of a nearby parish church:

Dear Sir:

May I borrow a film star for four hours on July 24th?

Sincerely,

NEW RED FILM DICTATOR BRINGS EISENSTEIN BACK

Dukelsky Leaves Political Police of Russia to Succeed Shumiatsky, "Missing in Purge"

Semyon S. Dukelsky, described as "a tough-minded young man," has started functioning as the new dictator of the state-owned and state-operated motion picture industry in Red Russia. He arrived in his new post direct from the NKVD, the political police, to succeed Boris Shumiatsky, who has been "missing" as a result of the "Great Purge" of last winter, apparently for political reasons, charged at the time with "sabotage" of the Soviet industry. Subsequent reports, never verified, had Shumiatsky shot, hanged, exiled and whatnot.

With Dukelsky's appointment comes the return of Sergei Eisenstein, acclaimed one of the greatest of Soviet directors, who had been the target of Shumiatsky. It would seem that his return has approval where approval matters in the Soviet Union, in view of his selection by Dukelsky of the political police.

Discovery last January of "a catastrophic lump in the film industry, attributed to wrecking and mal-administration," led to the removal of Boris Shumiatsky under "violent denunciation," as part of Dictator Josef Stalin's "purge," by assassination and jailing of enemies of the state.

Purging of the Red's film structure was started immediately, and it was said at the time that Dukelsky would head the new Soviet Cinemas Committee, formed "by a decision of the Council of Peoples Commissars of the U.S.S.R."

"This committee will manage the production of (Red) films, the opening of new motion picture theatres and the distribution of films throughout the Soviet Union," it was said.

Headed Mission in 1935

Boris Shumiatsky headed a Red Russian screen "mission" to the United States in June of 1935, ostensibly to study the American industry because of its "superior technological attainment, its facility with the tools."

The now defunct New York Motion Picture Club brought Mr. Shumiatsky and his party to one of its weekly "forums" and luncheons in the Bond Building, on Broadway, where they were interviewed through Colonel Boris Morros, then managing director of Paramount's theatre in Times Square, as interpreter, at a meeting presided over by Louis Nizer, New York film lawyer.

Terry Ramsaye, on the occasion, wrote in MOTION PICTURE HERALD:

"If one may deduce, and one may deduce amply, the representations of the representatives of the Soviet industry indicate nothing beyond a continuance of the rigidly state controlled motion picture program of the years since the Red Revolution. There is not even remote prospect that the Russian cinema will go any farther into the amusement than is absolutely necessary to keep the populace looking at the propaganda laden screen. If the words of the Soviet's spokesman (Mr. Shumiatsky) before the Motion Picture Club are to be taken for what they said, the State is still and ever will be the Screen, over there, for the State's purpose."

Mr. Ramsaye further observed, "The occasion leaves Russia's motion picture relations with the American industry in a state somewhat kindred to the diplomatic status between the nations, a recognition without recognition, a lot of conversation and no business. Meanwhile bouquets and polite exchanges of kind words with thorns under the blossoms were abundant.

"The cautiously rehearsed expressions of the Russians aimed at substitution of the word 'education' for propaganda, and an inference that henceforward art should count for more than in the heated direct-action days, but the only modification in the Red screen tune are in the suavity of words used, not in the policies themselves."

Accompanying Mr. Shumiatsky to America from Moscow at the time were Friederich Ermler, president of the Association of Directors and Actors of the U.S.S.R.; Vladimir Nilsen, president of the Faculty of Cinema Technique of the Motion Picture Institute of Moscow, and G. Melamed, a Soviet consulate officer.

No Pictures in Seven Years

First insight into the functionings of the "new deal" in Red Russia's industry came last week from Joseph Barnes, correspondent in Moscow for the New York *Herald-Tribune*.

"After seven years in which they have not produced a single picture for exhibition in their own country, Sergei Eisenstein and his cameraman, Eduard Tisse, are again at work," reports Mr. Barnes, explaining that in a Moscow studio and at Kolomna, south of Moscow, they are filming a historical picture about the life of Alexander Nevsky, legendary Russian hero of the thirteenth century.

"That these specialists in revolution, who built their fame with pictures of the mutinous Black Sea fleet in 1905, of Mexico, and of tractors tearing down village churches, should now turn to the 13th century for material is in itself a comment on the state of the cinema in Russia," observes Mr. Barnes. "It is the 21st year of the revolution, but the second year of the Great Purge. Artists cannot be blamed for avoiding political subjects when even Communist politicians are baffled by them.

"But the simple fact that they are at work is also a comment on the Soviet scene. A year ago Eisenstein was being roundly denounced as a 'formalist.' His last picture was ostentatiously scrapped. Boris Shumiatsky, then 'dictator' of the Soviet cinema, covered himself with laurels for his political vigilance in having detected the heresies in Eisenstein's scenario anl in his cinema technique.

Wilted Laurels

"Shumiatsky's laurels wilted more quickly than Eisenstein's," according to Mr. Barnes, who adds, "He has joined the Soviet Union's 'missing persons' and the new 'dictator' of the Soviet screen is a tough-minded young man named Semyon Dukelsky. The fact that he came to picture industry fresh from the NKVD, or political police, is guaranty that Eisenstein's return to active work has been approved where approval matters in the Soviet Union.

"The collaboration which has been given to Eisenstein for his new picture suggests that the approval amounts to a blessing. Of the scenario, he is joint author with Pyotr Pavlenko, probably the most popular young author now writing in Russian. In directing, he is assisted by D. Vassiliev, with E. S. Telisheva, a director of the Moscow Art Theatre, added to the lineup for special work with the cast."

TO THE EDITOR OF THE HERALD

I have just seen our production of "Four Daughters" by Fannie Hurst and I want to go on record that this is one of the finest motion pictures of the last 10 years. It is a very human story, beautifully treated by the same crew which produced "Robin Hood." Although most of the cast have never appeared on the screen before, I believe we make three great stars through this picture in John Garfield, from the Broadway stage; Jeffrey Lynn, of the road company of "Brother Rat," and Priscilla Lane. This picture definitely answers the demand for new faces on the screen and we are taking a big chance putting new faces in such an epic production at great cost. I have never wired this way before but I am willing to stake my personal judgment on the fact this picture is destined for Academy award honors.—S. CHARLIE EINFELD, Director of Advertising and Publicity, Warner Brothers Pictures, Inc., Hollywood.

Submitting Condor Plan To Court August 10th

A plan of reorganization of Condor Pictures, which is in 77B, is scheduled to be submitted to the federal court in Los Angeles about August 10th, according to Lou Rantz, a former official of the company.

The plan will be proposed by Albert H. Lieberman of Philadelphia, representing the largest group of stockholders. It will provide capital of $200,000 to satisfy creditors and for production of a series of eight action films for Grand National release, Mr. Rantz said. Mr. Lieberman formerly was treasurer of Condor.

Mr. Rantz left New York Tuesday for Hollywood to start production of "Topsy." The cast will feature Eileen Porter and Clarence Muse. A second film scheduled by Mr. Rantz, in collaboration with Ted Richmond, producer, is "Show Them No Mercy," described as an expose of penal institutions based on a series of newspaper stories.

Legion Approves Nine of Ten Films for General Patronage

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage and one was listed as unobjectionable for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronge: "Army Girl," "Booloo," "City Streets," "I'll Give a Million," "Die Korallenprinzessin" (German), "Letzte Liebe" (German), "Mother Carey's Chickens," "Por Mis Pistolas" (Spanish), "The Texans." Class A-2, Unobjectionable for Adults: "El Anonimo."

WHAT THE PICTURE DID FOR ME

Columbia

FIGHT TO THE FINISH, A: Don Terry, Rosalind Keith—This picture did good but I must give the companion picture most of the credit. Running time, 59 minutes. Played June 23-25.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

GIRLS CAN PLAY: Charles Quigley, Jacqueline Wells—Plenty of pretty girls, but that's all. Running time, 60 minutes. Played July 7-8.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

HIGHWAY PATROL: Jacqueline Wells, Robert Paige—A pretty good programer; story of a state trooper taking charge of an oil refinery plant to track down a gang plotting to destroy the plant as a result of gasoline price war. Good for action lovers. Running time, 57 minutes. Played July 3.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

HOLIDAY: Katharine Hepburn, Cary Grant—An unusually fine picture that drew more than ordinary business. Many patrons were free with their praise for the picture. The direction, photography and sound were exceptionally good. With more product like this an exhibitor might renew his interest in life and business. Running time, 95 minutes. Played July 3-5.—Wm. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

LITTLE MISS ROUGHNECK: Edith Fellows, Leo Carrillo—Nice business on this one. Suitable for a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

PENITENTIARY: Walter Connolly, Jean Parker, John Howard—A good photoplay. Minor drawing power, however. Many recalled the original, "The Criminal Code," and it hardly seemed they changed a line of that script. Played June 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan—Just another picture with enough action in it for the children to enjoy. Running time, 57 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan—An Edward G. Robinson picture that is different and it will be sure to please. Running time, 85 minutes. Played July 3, 4, 5.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WOMEN ARE LIKE THAT: Kay Francis, Pat O'Brien—Poor fare to offer any audience. The stars must have blushed when they saw themselves in this "much-ado-about-nothing." Played June 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WOMEN ARE LIKE THAT: Kay Francis, Pat O'Brien—A good picture, although we got a bad print, that did nothing at the box office. Pat usually brings them in, but evidently the public couldn't see this team. Running time, 78 minutes. Played July 13-14. —M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

Grand National

SONG OF THE GRINGO: Tex Ritter—Tex is okay here for weekends, but not in class of Autry or Jones for business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Metro-Goldwyn-Mayer

FAST COMPANY: Melvyn Douglas, Florence Rice —Picture only fair. It's okay on a double bill. Douglas isn't enough box office by himself. Team him with Irene Dunne or any big name and he will come out okay. Running time, 74 minutes. Played July 15-16.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

LORD JEFF: Freddie Bartholomew, Mickey Rooney —Just ordinary. No extended runs. Very little entertaining value. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

MANPROOF: Myrna Loy, Franchot Tone—Very good and everyone pleased. Running time, 71 minutes.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

PORT OF SEVEN SEAS: Wallace Beery, Frank Morgan, Maureen O'Sullivan—Fairly good, but not what it was cracked up to be. We did a fair amount of business on it. This isn't a real "name" picture, but it's okay for a little above average picture. I publish my own weekly paper, "The Schroon Lake Observer." Write me, enclosing stamp for free copy. You may get some ideas from it. Running time, 81 minutes. Played July 10-11.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

SWISS MISS: Laurel and Hardy, Della Lind—They laughed and laughed, and thought they never would stop, but I think it's very silly. About 30 minutes would have been enough. Young people really enjoyed it. Running time, 96 minutes. Played July 3-4. —Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SWISS MISS: Laurel and Hardy, Della Lind—Entertaining and where they are liked this picture, supported by a good western, will make you some money. I find the people are just dying for someone or something to make them laugh. Running time, 72 minutes. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TEST PILOT: Clark Gable, Spencer Tracy, Myrna Loy—Fine entertainment. Played June 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE COMRADES: Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young—One of the finest pictures ever made. The finest performance Robert Taylor has ever turned, and as for Margaret Sullavan, where has she been all this time. Personally, I think this is the best picture in years. Every exhibitor should play it, for it's a picture everyone will be glad they saw. Running time, 98 minutes. Played July 14-15.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

THREE COMRADES: Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young—A picture that puts Franchot Tone in the niche he belongs. This man who we have predicted would do big things has finally come into his own. He so far outshadows the balance of the cast, with the exception of the small part Young has, that the gropings and gestures of Taylor are pathetic. I feel that Taylor was afraid to act and his posing is getting to be a joke. An excellent picture, very sordid, that should spell great things at the boxoffice. Hats off to Tone. Running time, 98 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TOY WIFE, THE: Luise Rainer, Melvyn Douglas—The great Luise Rainer cannot make a poor picture good. Such is "Toy Wife." Just a passable picture, for your shortest run and cheapest price. Running time, 96 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Monogram

CODE OF THE RANGERS: Tim McCoy—A fair western; will be enjoyed by the kiddies. Running time, 56 minutes. Played July 3.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

ROSE OF THE RIO GRANDE: Movita, John Carroll—This company Monogram is really delivering good pictures and this one is no exception. Movita and Carroll do a good job of acting. Both should go a long way. Give us poor exhibitors more pictures with them and so will we. It certainly is a pleasure to run a picture like this one. Played June 12, 1938—Ritz Theatre, Vivian, La.

SHADOWS OF THE ORIENT: Regis Toomey, Esther Ralston—This might be good entertainment, but you can't prove it by me nor my box office report. Running time, 69 minutes. Played June 19-22.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

Paramount

BIG BROADCAST OF 1938: W. C. Fields, Martha Raye—This was a flop for us. It looked as though they started out without a story and made it up as they went along, sifting in a little singing and dancing every ten minutes without much of a reason at any time. Not very well received by those who did see it, but this type of picture doesn't go over for us and hasn't for the past year. Played July 10-11-12.—Bill Simon, Rialto Theatre, Saguache, Col. Small town patronage.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper—We've played a lot of comedies this summer; some very silly, some impossible. But for real entertainment, this one takes the cake. Ernest Lubitsch, the director, deserves a lot of praise for perfect timing of music and wisecracks. Colbert's performance is perfect. Running time, 87 minutes. Played July 10-11.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

COLLEGE SWING: Burns & Allen, Martha Raye —Funny. Gracie Allen in top form. Rather screwy plot. However, fair box office. Played June 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DANGEROUS TO KNOW: Anna May Wong, Akim Tamiroff, Gail Patrick, Lloyd Nolan—If this picture had a title or if we had run it a week, we'd have done some business on it. Used in on Bargain Night and they liked it. Tamiroff and Nolan are very popular here. Running time, 70 minutes. Played July 12.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

DANGEROUS TO KNOW: Akim Tamiroff, Anna May Wong—Very good melodrama with the finest cast of supporting players we have had in a picture in a long time. The picture, however, was one of those that Paramount has been guilty of all this season. Having nothing better to put into a higher bracket, they have been putting program pictures up in higher allocations. For when all is said and done, this is only a program picture good for double billing. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DOCTOR RHYTHM: Bing Crosby, Mary Carlisle, Beatrice Lillie—Not too bad and not too good. Your musicals seem to be getting stale and tiresome, although this is so far better than some that you have put out that I won't complain on that score. Use your own judgment on this one, Mr. Exhibitor. Running time, 80 minutes. Played July 14.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

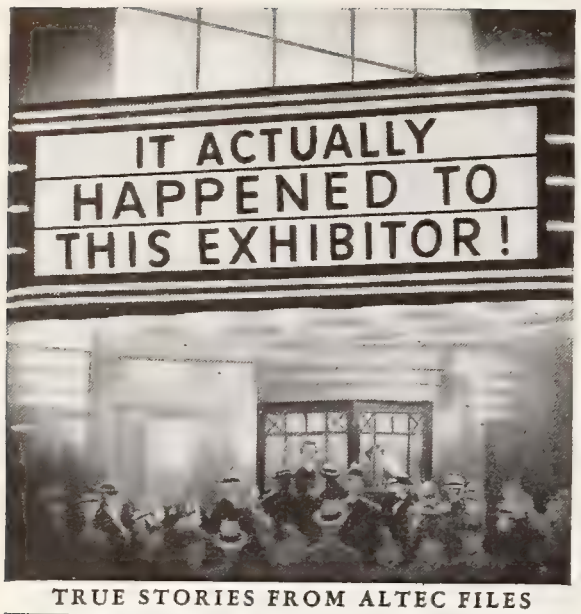
DOCTOR RHYTHM: Bing Crosby, Beatrice Lillie, Mary Carlisle—A good Crosby picture that did only moderate business. No good reason for title switch as we see it. Played June 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARTNERS OF THE PLAINS: William Boyd—Here we had been thinking it was Hopalong Cassidy the kids had been coming to see, but if you had heard what they had to say about them leaving out old "Windy." Don't do it again, Paramount. We don't want to get mobbed. The sameness of these Westerns gets monotonous; but they still come in. Played July 9.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

PRIDE OF THE WEST: William Boyd, Charlotte Field—This picture only fair. Not to compare with other pictures of its type. Running time, 55 minutes. Played July 15-16.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

THRILL OF A LIFETIME: Eleanore Whitney, Johnny Downs—Was afraid of this one when we booked

(Continued on following page, column 2)



TRUE STORIES FROM ALTEC FILES



FRED SCHWEPPE,
Owner-manager of the Capitol Theatre, Elmira, New York

Effects Repairs While Emergency Kit Carries Show

ELMIRA, N. Y.—"In the middle of a matinee, recently, my sound failed," said Fred Schweppe, owner-manager of the Capitol Theatre here. "With everything on, the sound was barely audible.

"The regular Altec man here was sick in bed, but Altec had sent another inspector from New York to cover this territory. W. B. Essex was in my theatre within five minutes. Finding our main amplifier was defective, he connected up an emergency amplifier which he carried in his car. Sound was restored so quickly the audience hardly noticed the interruption. While operating on the Altec emergency amplifier thru the evening and night show, the main amplifier and short-circuited filter were repaired.

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"...THAT YOUR THEATRE MAY NEVER BE DARK."

(*Continued from preceding page*)

it but pleased very well on Bank Night. This is a better show than "Big Broadcast of '38." Ben Blue and Judy Canova are really the stars of this picture. They turn out some comedy that pleases. Played July 13-14.—Bill Simon, Rialto Theatre, Saguache, Col. Small town patronage.

Republic

HAPPY GO LUCKY: Phil Regan, Evelyn Venable—A fair picture for a double bill. The sound was not what it should have been. Running time, 65 minutes. Played June 26-29.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Dvorak, Leo Carrillo—Enough diversified entertainment to do business. Business above average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

PORTIA ON TRIAL: Frieda Inescort, Walter Abel, Ruth Donnelly—By all means, play this one. Don't be afraid to spend a little extra on advertising. It's a honey. Think Republic got something if they will make more of Inescort pictures. Running time, 68 minutes. Played June 29-30.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

PUBLIC COWBOY NO. 1: Gene Autry, Smiley Burnette, Ann Rutherford—Republic, I salute you. This is a picture that I consider among the top-notchers for my business. On July the Fourth I packed them in for ten hours and can say the other three days were almost double average business. Mr. Autry, I salute you, and you, too, Smiley Burnette. Running time, 62 minutes. Played July 3-6.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

ROARIN' LEAD: Three Mesquiteers—This is my dish for weekends. The kids go for this in a great big way. They are always asking, "When does the next Mesquiteers play?" Thank you, "Three Mesquiteers." Running time, 56 minutes. Played June 23-25.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

RKO Radio

BLIND ALIBI: Richard Dix—Rather slow in starting but works up to a tremendous climax. A very clever story that is different from the run-of-mine. Dix, his new leading lady, and Ace, the wonder dog, make the most of every situation. A few more pictures like this and Dix will be back at the top. Running time, 80 minutes. Played July 14-16.—Wm. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

BORDER G-MAN: George O'Brien—This one is above the average run of westerns. Theatres using outdoor operas need not be afraid of this one. Running time, 59 minutes. Played July 4-5.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

CONDEMNED WOMEN: Louis Hayward, Sally Eilers, Anne Shirley—Good in any spot. Not extended runs, but well done, well acted, full of audience appeal. Plenty action. A darn good picture. Running time, 77 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack—I played this with "Public Cowboy No. 1" and consider it one of Joe's best for RKO, although some people disagree with me. After playing this I had to repair the seats which were broken from laughter. Running time, 73 minutes. Played July 3-6.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

FORTY NAUGHTY GIRLS: James Gleason, Zasu Pitts—Played this with "Happy Go Lucky" and consider it the best of the two, although I had several comments the other way. Running time, 63 minutes. Played June 26-29.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

GO CHASE YOURSELF: Joe Penner, Lucille Ball—"Life of the Party" was good, but the one above was poor. Running time, 70 minutes. Played July 10-11.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

GO CHASE YOURSELF: Joe Penner, Lucille Ball—One of those crazy comedies by cops, grabbed by gangsters, runaway trailer, and Joe Penner, but it is all right and well done, and Penner will drag them in. Double with a western and you have a honey. Running time, 77 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GUN LAW: George O'Brien—One of the best westerns. Entertaining all the way. Full of zip, and plausible. Will fill any spot where you want a good picture. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GUN LAW: George O'Brien—An excellent western, O'Brien's first good picture under the RKO banner. With good material, O'Brien is one of the best drawing cards in this theatre, but the last few features in which he has starred have not done him any good. Business was better than average. Running time, 60 minutes. Played July 7-9.—Wm. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

GUN LAW: George O'Brien, Rita Oehmen—The best western O'Brien has made in a long time. RKO has copied Republic in adding music to their westerns and have helped matters considerably. Keep up the good work. The photography could be improved a lot, as many shots were very dark. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HAVING WONDERFUL TIME: Ginger Rogers, Douglas Fairbanks, Jr., Peggy Conklin, Lucille Ball—Many metropolitan papers praised this one but some panned it unjustly in comparing it with the original stage play, and apparently the critics that panned it forgot that we have a strict censor board that would not pass any of the smut that existed in the stage version. It was gratifying to note that Pandro Berman, despite the censorial obstacles, which prevented the picture from following the play too closely, has given us a picture which broke another box office record previously established by "Vivacious Lady." Proof of this is manifested by our holding over the picture, which is something we never yet have had to do. Our audience consisted mostly of those who had seen the original stage version, and they liked the film very much, so that I would question the qualifications of those critics who panned the picture. My best argument is that I had to put up the S.R.O. sign, for which credit should be given to Mr. Berman, Ginger Rogers and Douglas Fairbanks, Jr. Played July 10-12.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

HAWAII CALLS: Bobby Breen—A very pleasing picture, but without much drawing power. Bobby Breen features do very poorly here due to the adverse reports by W. W. Ward Marsh, Cleveland Plain Dealer critic. Was able to get by with "Hawaii Calls" by double billing it with a Hopalong Cassidy western. Running time, 71 minutes. Played June 30-July 1-2.—Wm. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

LAW OF THE UNDERWORLD: Chester Morris, Anne Shirley—Entertaining underworld story for low half of double bill. Running time, 61 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LAW OF THE UNDERWORLD: Chester Morris, Anne Shirley—Just another underworld story. Not bad, not good. With "Gun Law," March of Time and a musical short, it was pulled along and no one complained about it. Running time, 60 minutes. Played July 7-9.—Wm. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—While business was considerably higher on this than usual, there wasn't any profit in the engagement for us, all things considered, at percentage rental. Pleased generally, otherwise. Played June 19-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Andrea Leeds—Ginger Rogers has established herself as an outstanding box office personality in this town through her work in "Vivacious Lady." Hepburn and Menjou naturally helped this picture just as much as Ginger Rogers. Hepburn and Rogers are not poison to my box office and I look forward with great anticipation to any picture these stars will make in the future. Played July 8-9.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers—Good story and cast. Only fair draw, nevertheless. Played June 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THIS MARRIAGE BUSINESS: Victor Moore, Vicki Lester—I was scared to death of this one, but received a pleasant surprise. It's entertaining all the way. 'Way in front of "Toy Wife" and "Lord Jeff" by a mile. Running time, 71 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THIS MARRIAGE BUSINESS: Victor Moore, Vicki Lester—So-so. OK for Bargain Nights. Running time, 70 minutes. Played July 12-13.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

THIS MARRIAGE BUSINESS: Victor Moore, Vicki Lester—A clever little home-town comedy that will fit fairly well on a double bill and there only. Not much to the story, but then you do not expect anything from this company, so we cannot complain. Vicki Lester is no great shakes as an actress and Victor Moore carries the entire production. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—Many walkouts on this. First half of picture not so hot, but it finishes better. All the same, we should have left it in the film exchange. Played June 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

CHECKERS: Jane Withers, Stuart Erwin—Quite the best Jane Withers to date, but the box office wasn't very active during the engagement. No good reason apparent. Played June 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye,
(*Continued on following page*)

(*Continued from preceding page*)

Don Ameche—Perfect entertainment that failed to do the business that we anticipated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

ONE WILD NIGHT: June Lang, Dick Baldwin—This one will please the cash customers once you get them past the doorman. A good programer with plenty of laughs. Running time, 71 minutes. Played July 8-9.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—As entertainment, it's poor, but it still drew in a few extras. However, we doubt after seeing this one they'll ever come again. Played June 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

ADVENTURES OF MARCO POLO, THE: Gary Cooper, Sigrid Gurie.—Personally I thought very interesting, but my patronage stayed away from this one. Running time, 104 minutes. Played June 30.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

ADVENTURES OF TOM SAWYER: Tommy Kelly, May Robson—An excellent picture and a good draw. Just let your customers know you are playing it and they will turn out in a big way. Has an appeal for both young and old alike. Played July 3-4-5.—Bill Simon; Rialto Theatre, Saguache, Col. Small town patronage.

BLOCKADE: Henry Fonda, Maledeine Carroll—This feature didn't draw nearly as well as we expected although it is a fine picture. Madeleine Carroll is lovely and an excellent actress. Henry Fonda does a fine job. Has plenty of exploitation possibilities. Step on it. Get them in and they'll go away happy that they've seen a good show. Played July 17-18-19.—Bill Simon, Rialto Theatre, Saguache, Col. Small town patronage.

BLOCKADE: Henry Fonda, Madeleine Carroll—A wonderful picture. By all means play this one. It's a swell picture and it means real money at the box office, too. Every one of my six audiences was so enthralled with the picture that when it ended they sat in their seats in a sort of daze for about a minute, and then started applauding the picture for all they were worth. I highly recommend this picture, and I believe it will win one of the picture awards. Running time, 85 minutes. Played July 12-13.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

I MET MY LOVE AGAIN: Henry Fonda, Joan Bennett—This is a very odd picture and the opinion was evenly divided on this picture. I had to play it so old that it was necessary for me to play it on Bargain Night and I just made out and that is about all I will say. Henry Fonda and Joan Bennett did a swell job of acting but it seems that in a small town the folks do not care for the acting. They want entertainment and action. Running time, 80 minutes. Played July 8-9.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Universal

BEHIND THE MIKE: William Gargan, Judith Barrett—Very poor picture, the usual thing in story value. Running time, 68 minutes. Played June 16-18. —Walter Currell, Gem Theatre, Logan, Utah. General patronage.

FOUR DAYS' WONDER: Jeanne Dante, Kenneth Howell—Miss Dante may be a new find in the pictures, but it'll take a high powered telescope to find any cash in our drawer after the run. Running time, 72 minutes. Played June 19-22.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

IDOL OF THE CROWDS: John Wayne, Shelia Bromley—This is just a program picture of the lowest caliber. It will do on a double bill. Running time, 62½ minutes. Played June 30-July 1-2.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

LET'S MAKE A NIGHT OF IT: Charles Buddy Rogers, June Clyde—You'll probably never regret it if you skip this one. It hasn't got what it takes to entertain today's audience. Rogers and June Clyde are good but can't overcome the rest of the show. Played June 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN WHO CRIED WOLF, THE: Lewis Stone, Tom Brown, Barbara Read—A nice little picture which gave me a very pleasant surprise. Received quite a few comments as to its entertainment value. Running time, 77 minutes. Played June 16-18.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

OH, DOCTOR!: Edward Everett Horton—I lost plenty on this. Running time, 74 minutes. Played July 7-8.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Louis Hayward, Helen Broderick—Another money maker for us. Seeing the lovely Darrieux in this picture reminds me of Gloria Swanson in her original version of "Bluebeard's Eighth Wife" and "Zaza," and I do hope her producers will produce vehicles for her similar to the type that made Gloria Swanson famous. Played July 14-16.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Warner Brothers

ADVENTURES OF ROBIN HOOD: Errol Flynn, Olivia de Havilland—This picture is the answer to a showman's dream. It has all exploitation possibilities that any picture has ever had. The only thing that anyone can say is that there are not more Robin Hoods made in place of so many socalled "quickies." If you have not played this one do so by all means and step on it. The results will not disappoint you. Running time, 102 minutes. Played July 10-11-12.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane—This picture is sure a sleeper. It has everything that will make a good comedy. Can be used as a filler for a double bill or will stand alone if it is built up with a lot of good shorts. Personally I think that a picture of this type goes over big played as a single bill. Running time, 71 minutes. Played July 6-7.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

OVER THE WALL: Dick Foran, June Travis—Good. Foran's singing makes it the better. Pleased everyone. Draw weak in spite of local dance school revue on our stage to help out. Played June 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Short Features

Columbia

BOY WHO SAVED A NATION, THE: Strange As It Seems Series—This is the first of this series I have played and they will have possibilities after my clientele gets acquainted with them. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

BROKER'S FOLLIES: Broadway Follies—Not so good. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

COMMUNITY SING: A wonderful short that went over big in this town. I was surprised it did so well. Give us more like this, Columbia.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

COMMUNITY SING: No. 7—People were a little slow in warming up to this series, but now I cannot play them often enough. This is a fine series. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

HALFWAY TO HOLLYWOOD: Broadway Comedies—Boy! Columbia knows that they have a comedy team in this pair (Johnny Arthur, Tom Kennedy) and therefore these are ace high comedians. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

PLAY BALL: Special Sport Thrills—If your local people are all baseball-minded, such as mine, then by all means find a place for this reel on any program and feature it. If they are not, then they should be after seeing this reel. This reel is better than better. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

SNOWTIME: Color Rhapsodies—Very good and the color is the most perfect of any cartoon we have run. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

THREE DUMB CLUCKS: 3 Stooges—This trio of comedians are the hit of the show. They are nine-tenths of my box office appeal for the kids. You can have your Marx Brothers and your Laurel and Hardy, but give me just one feature length Stooge picture and I'll be out of the red for a good while. Thank you Curly, Larry and Moe. You are tops with me. Running time, 17 minutes.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

Educational

BIG APPLE, THE: Song and Comedy Hits—Many stayed to see this twice. Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CALLING ALL CROONERS: Song and Comedy Hits—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GANDY THE GOOSE: Terry-Toons—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOW TO SKI: Treasure Chest—Very good.— L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE AND ONIONS: Two-Reel Comedies—Fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARDON MY ACCIDENT: Two-Reel Comedies—This comedy wasn't too bad, considering how much better it might have been.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

SKY FISHING: Treasure Chest—Only fair minus. Okay to any fisherman, they should go for it in a big way.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

Metro-Goldwyn-Mayer

COPENHAGEN: FitzPatrick Travel Talks—Exceptional.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FORGOTTEN STEP, THE: MGM Miniatures—Very interesting. Another "perfect" crime that missed.

(*Continued on following page*)



(Continued from preceding page)

L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLLYWOOD HANDICAP: MGM Miniatures—Fine racehorse single with a lot of Hollywood stars.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

HOW TO RAISE A BABY: Robert Benchley—Not up to the usual standard for this reel. Misses.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LITTLE BANTAMWEIGHT: Harman-Ising—This is superior to most any cartoon. Metro never will get the response on the Captain and Kid series that they could with Harman-Ising's work.—L. A Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROMANCE OF CELLULOID: Trailer—It's okay except that it is nothing more than a glorified theatre trailer plugging coming pictures and Metro. Running time, 18 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

THAT MOTHERS MIGHT LIVE: MGM Miniatures—Excellent. One of the best shorts we have had the privilege to play. Not especially adapted for children, but still it gives their little minds something to think about. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

THREE MEN IN A TUB: Our Gang—The usual hilarious comedy we expect from this troupe. The Gang always pleases. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

THREE MEN IN A TUB: Our Gang Comedies—Highly amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

BIG CHIEF UGH-AMUGH-UGH: Popeye—The best Popeye we have had in a long time. Something different. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

LISTEN TO LUCAS: Clyde Lucas—This short was not so hot. There are too many other companies out on the road selling now.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

PARAMOUNT NEWSREEL: Very good. Paramount newsreels always good. Give them a try and see for yourself. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

STAR REPORTER, THE: No. 3: Ted Husing—Excellent groups of entertainers presented in this Ted Husing ramble.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

CLOCK CLEANERS, THE: Mickey Mouse—A crackerjack of a cartoon. Very funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CLOCK CLEANERS: Walt Disney Cartoons—One of Disney's best. This got more laughs than many two-reel comedies. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

DONALD'S BETTER SELF: Walt Disney—No better than the balance he has given us, but very good. Instead of giving us cartoons, Disney seems to be trying to give us a screen lately. A cartoon should be a cartoon and a lecture a lecture. Do not try to mix them up. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

HAWAIIAN HOLIDAY: Mickey Mouse—A dandy laugh-getter.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LONESOME GHOSTS: Walt Disney Cartoons—Pretty good Mickey Mouse, but not as good as many of his others. Running time, nine minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

RADIO HOOKUP, A: Nu-Atlas Productions—Fair. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SHOULD WIVES WORK: Leon Errol Comedies—RKO has slipped terribly with their short subjects, but somehow these have retained their popularity. Running time. 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

Twentieth Century-Fox

MODERN DIXIE: Magic Carpet Series—This short is too poor. I wouldn't advise you to book this one without giving it a little careful overlooking from all angles. Running time 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

MUSIC FROM THE STARS: Treasure Chest—Another one that I was disappointed in. Use caution when booking it.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y.

Vitaphone

ALIBI TIME: Vitaphone Varieties—This one is a fair comedy. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

CARL "DEACON" MOORE AND ORCHESTRA: Melody Masters—We have been giving Vitaphone bands the raspberry this season as they certainly have been poor. This one is an exception and should be enjoyed by all for novel entertainment and ideas. The band is not the tops but the presentation will be enjoyed by all. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

HOLD THAT BALL: Preisser Sisters—The best Broadway Brevity we have seen this season. We thought that Vitaphone had forgotten how to make shorts. Perhaps they have, but this one is very good. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

ISLE OF THE PINGO PONGO: Merrie Melodies—The best cartoon of the season, including Disney. The takeoff on FitzPatrick Travel Talks is excellent. Do not waste this one because it cannot be praised enough. Again, the best of the year. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

JAN RUBINI AND ORCHESTRA: Melody Masters—This one is the best of this series I have played. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

LITTLE PIONEER, THE: Broadway Brevities—Very good. Color is good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OUT WHERE THE STARS BEGIN: Broadway Brevities—Very beautiful dance routines in color in this. A good subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PORKY AT THE CROCADERO: Looney Tunes—The only way these could be better is in color. Is it an idea or not, Mr. Warner? Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

PORKY'S POPPA: Looney Tunes—This one is a knockout. Running time, 8 minutes.—R. W. Crickmore, Rainbow Theatre, Newoprt, Wash.

PORKY THE FIREMAN: Looney Tunes—A better cartoon than Vitagraph has given us for some time. Hope they continue to improve. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

SEPTEMBER IN THE RAIN: Merrie Melodies—These melodies are positively unique, there is nothing like them on the market, and they get better all the while. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

SWING YOUR LADY: Humphrey Bogart, Penny Singleton—Good picture and Singleton stole the show. Played July 5-6.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

UNDER THE WIRE: Joe and Asbestos—This pair are certainly good comedians. Running time, 19 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

WAITING AROUND: Broadway Brevities—Just another one of Warner's good shorts. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

WANDERLUST: Floyd Gibbons' "True Adventure"—Fair. Not very exciting, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WANDERLUST: Floyd Gibbons' "Your True Adventure"—The first poor True Adventure that Gibbons has put out. We cannot complain as the balance have been tops. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

Miscellaneous—American Red Cross

WHY NOT LIVE?: It's the duty of every exhibitor in the country to get this reel and play it to the limit. The title means just what it says. With people losing their lives through carelessness, et cetera, it points out just how many of these fatal accidents can be avoided both in the home and outdoors, and what the Red Cross is doing to help avert all this.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

Serial

Columbia

JUNGLE MENACE: Frank Buck, Esther Ralston—Twelve chapters played. Notice quite a following of people enjoying it. Doing extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Golden Joins Universal

Max H. Golden, who produced the Jones Family series for Twentieth Century-Fox, has been signed by Universal as associate producer. His first assignment will be "Swing That Cheer," the second of Universal's college series.

Rowland Producing Spanish Picture for RKO Radio

Contracts were to be signed this week whereby William Rowland, independent producer, will make one film in Spanish for RKO Radio release with option for several more. Production is to be at Eastern Service Studio, Long Island, with native cast.

RKO thus joins other distributors which have begun to handle native language films for the Latin American market. Paramount and Monogram are financing the production of features for that area and Columbia and United Artists are finding such releases profitable.

Ben Y. Cammack, RKO general sales manager for South America, says that the future of Spanish films in that market is uncertain because of the necessity of sustaining production on an expensive scale.

Hutchinson on Half Year Tour

Walter J. Hutchinson, Twentieth Century-Fox director of foreign distribution, will leave New York July 29th for a survey of South America and South Africa, to be gone until December. Irvin Maas, foreign manager, will leave August 20th for his first visit in Europe. He will confer with Ben F. Miggins, managing director for the Continent, on service prints. Charles Mayer, Dutch East Indies manager, sails August 8th for Shanghai, where he will confer with Dell Goodman, Far East manager, before proceeding to Batavia.

Delay ITOA Drive

The Independent Theatre Owners Association of New York has postponed indefinitely its intended membership drive in New Jersy in retaliation for the organization of an Allied unit in New York state, which, according to Harry Brandt, president of the ITOA, violated a long standing agreement.

Starts Booking Service

Harry Rackin has opened Exhibitor's Service, Inc., in Hollywood, furnishing a booking service to independent theatres. The Paramount, Casa, Grande, Ariz., Holtville, Holtville, Cal., and Plaza, Hawthorne, Cal., are among the clients.

Kent Drive Overseas

The overseas Sidney R. Kent Drive will be started September 4th by Twentieth Century-Fox, continuing for 15 weeks to December 17th. The domestic drive starts August 14th and terminates at the same date.

Theatre Managers To Meet

The annual convention of the West Virginia Theatre Managers' Association will be held August 22nd, and 23rd, at the Greenbriar Hotel, Sulphur Springs, West Virginia.

Fox Midwest To Meet

Fox Midwest Theatres, Inc., will hold its annual convention of managers, representing 100 theatres in Illinois, Missouri, Iowa, Kansas and Nebraska, in Kansas City August 16th and 17th.

Collins with Monogram

Jess Collins, formerly with Republic in the Des Moines territory, has joined the Monogram exchange there under F. E. Judd.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 120

Bluebook School Question No. 120 *was: (A) Name possible results of overloading a generator. Is it safe to apply an overload to a generator and, if so, how much temporarily, and how much for an indefinite period of time? (C) What would you regard as evidence of a weak field and how does a weak field affect a motor? (D) What causes a weak field and how would you proceed to test for it?*

The following made acceptable answers: C. Rau and S. Evans; J. R. Prater; G. E. Doe; C. Cimikoski; H. Edwards; W. E. Limmroth; T. F. Bochert; R. and K. Wells; C. Champney, who also should have been credited as correct on 119. Apologies. O. H. Schmidt; E. H. Toedte; J. A. Zachritz; W. Schoneman; M. and J. Devoy; C. A. Whitlock; G. Burdis; J. J. Petersen; C. L. Horn; C. G. Jones; T. W. Redhouse; C. Umphrey; D. and W. Porter; L. Johnson; T. and W. Turk; B. L. Kent; W. R. Matthews and J. R. Davidson; G. L. Goss; H. Bunker; L. F. and G. Brown; C. H. Lowrie; S. T. Logan; R. R. Robbins and W. Winkler; P. and L. Felt; L. A. Beachwood and M. F. Robinson; R. B. Kent; S. U. Lamont, M. A. Cordell and L. B. Daniels; G. and T. A. Johnson; F. H., S. and P. Dalbey; W. B. Hunter; D. R. Spencer; H. T. Plum and D. A. Shea; E. and F. Wentworth; S. L. Maxwell; L. and F. Saylor; K. L. Brant; H. T. Randolph; L. M. Richardson; S. Hewitt; E. Davis; K. Irwin; H. J. Benjamin; W. Jones and T. L. Ward; E. Exline; B. and M. Walker; C. A. Whitlock; R. M. Schnider; M. D. McGuire; R. E. Bullard and J. K. Robinson; E. Lomax; L. D. Tomlinson; L. Day; W. V. Henderson, H. M. Jackson and B. L. Morris; P. L. Goldstein and M. Samuels; F. W. Brandenburg; H. A. Ames and F. E. Dorp; S. True; A. W. Baxter and J. M. Kelner; N. S. Reid and H. T. Watkins; D. N. Logman; A. Leonard and G. T. Jones; M. F. Brown and R. Davis; W. B. Hennesy; L. N. Schofield; P. Slobodny; R. Smith and B. L. Odeon; W. R. Davis and B. L. Bunt; W. R. Allen; T. S. Anderson; L. W. Whitmore; A. C. Greene; B. B. Hornstein and R. R. Jacobs; A. D. Lonby; L. E. Dodson and H. H. Todd; T. W. Williams; G. L. Baxter; G. Thompson.

L. Cimikoski replies to section A as follows: "Possible results of overloading a generator are (1) possibility of blown fuses, (2) sparking at brushes that cannot be stopped, though possibly somewhat controlled by shifting the yoke slightly from its normal position, (3) temperature of the whole armature, including brushes, commutator, etc., will rise above normal in proportion to amount of the overload."

G. E. Doe says, "Evils of overloading generators may be summed up as (1) an amount of strain not intended is imposed upon all electrical and magnetic parts of the machine, (2) an excessive temperature is imposed, which is, to say the least, not beneficial to the insulation, (3) sparking at the brushes cannot be wholly suppressed, though it may be somewhat controlled by shifting the yoke slightly, (4) an overloaded generator will not work at maximum efficiency, (5) possibility of blown fuses, (6) if too long continued or if the overload be too heavy, there is possibility of breakdown of armature insulation."

(B) J. R. Prater says, "Provided the machine be well designed and well constructed, and further provided it be given proper attention with regard to lubrication and care of commutator and brushes, a generator should be able to withstand even so much as a 100 per cent overload for two or three minutes without injury. Generators for projection work are usually designed for such overload at change-over time. However, no generator should be expected to carry in excess of 10 per cent continuous overload. In fact, even that much will gradually lower the efficiency of operation and cause rapid deterioration. Furthermore, one highly excessive overload may permanently injure insulation, armature windings and commutator."

(C) C. L. Horn says, "Weak field is indicated in a generator when it fails to pick up its load promptly as its speed accelerates, or when it refuses to maintain normal voltage output while in operation at normal load. A weak field will decrease a motor's starting power, at the same time increasing its speed and current consumption."

(D) C. Champney replies, "A weak field may be caused by a loose connection somewhere in the field circuit; a short circuiting of the current through the field windings because of weakened insulation probably due to abnormal heating, or it may be caused by a metallic short in the field coil. To locate the defective coil one must test across each coil with a voltmeter, the defective coil being the one showing the least drop. If all readings are the same, the trouble is due to a loose joint in the magnetic circuit."

BLUEBOOK SCHOOL QUESTION NO. 126

(A) Quote Ohm's law and explain its action.

(B) What various things will or may happen if circuit wires be overloaded? Compare resistance of a carbon lamp filament when cold and when hot and does resistance of insulation materials usually increase or decrease as temperature increases?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

New Cinecolor Plant Started in Burbank

Cinecolor has started construction of its new $250,000 plant near the Warner Brothers studio. Ground was broken this week by A. J. McCormick, president, with Mayor Frank Tillson of Burbank among the speakers.

The two story building will have 24,000 square feet of floor space and facilities to handle a million feet of film weekly.

Ezell Plans New Game

Claude Ezell of Dallas, who was general sales manager of Bank Night since its inception about four years ago, will shortly place a new theatre audience game on the market. He said this week that he withdrew from Bank Night two months ago and turned his interest back to Affiliated Enterprises of Denver, which owns the copyright. The appointment of a new sales manager for Bank Night and distribution activity are being held in abeyance by Affiliated until the determination of its forthcoming appeal from the Post Office Department's ruling terming Affiliated a lottery.

New Film Delivery in Memphis

Establishment of motor film transportation service between the Memphis exchanges and the theatres in that territory was authorized this week by the Interstate Commerce Commission in an order granting a certificate of convenience and necessity to the film Transit Company. The proposed service will operate between Memphis and points in Tennessee, Kentucky, Mississippi, Arkansas and Missouri, furnishing the special delivery, pickup and forwarding services required by the exchanges and exhibitors.

Two Join Supply Company

F. B. Ostman, formerly service manager for RCA Manufacturing Company in Camden and later district sales manager for Texas, and C. Tappan, formerly connected with General Talking Pictures in charge of sound engineering, have joined the sound sales staff of National Theatre Supply Company.

Helen Mason, formerly in charge of the film division of Victor Animatograph Company, has joined the staff of General Films, Ltd., Toronto.

LEADING CIRCUITS

RKO -- -- -- FOX WEST COAST -- -- -- TRI STATES --

KEY FIRST RUNS

PUBLIX-COOPER--INTERSTATE--CIVIC THEATRES

BOOK JEAN PARKER

FANCHON & MARCO COMERFORD--CENTRAL STATES

IN

"ROMANCE OF THE LIMBERLOST"

BALABAN & KATZ--BLACK HILLS-- FEIBER & SHEA

MONOGRAM SMASH HIT

-- -- SAENGER CIRCUIT -- -- MALCO CIRCUIT --

MONOGRAM PICTURES

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

YES, ONCE—

Once upon a time this business was entirely different from any other business. It was composed of illusion, glamour, excitement, anticipation, romance, color. Its heroes and heroines were fabulous princes and princesses set against fairy-book backgrounds. The theatre was a temple of delightful mystery and theatremen the magi of showmanship who turned the harshness of reality into a world where dreams always came true.

But, alas and alack—"not no more" and not for a longer time than we care to measure. The merchant has superseded the showman and the motion picture theatre is just another retail establishment. If there are those who still believe differently, then hark to Fred H. Wehrenberg, president, M.P.T.O.A. of St. Louis, Eastern Missouri and Southern Illinois, who in a recent communication to exhibitors calling attention to the dangers of price cutting, is reported to have said:

"We must realize that our business is no different than any other business."

Let others point out the thousand and one illnesses that are said to beset the motion picture. None is more serious than the one encouraged by exhibitors who believe with Mr. Wehrenberg that the operation of the motion picture theatre should follow the conventional lines of drygoods and grocery merchandising.

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COMMUNITY BUILDERS

By the very nature of his work, the theatreman is most aptly fitted to engage in extra-curricular activities. These have to do with community fund-raisings, civic celebrations and such-like dependent for success upon the same species of showmanship and quick action on which the theatre flourishes. Thus we find Round Tablers called to lead drives for this or that, to resuscitate worthy movements languishing for the want of a showmanly shot in the arm.

For instance, Ed C. Paul, of the Chakeres-Logan, in Logan, Ohio, is now again engaged as chairman of the local committee in behalf of the Boy and Girl Scouts. Paul, incidentally, appointed in 1937, after the drive had twice failed, did an immediately successful job. Then, too, there is Kroger Babb, Chakerers Circuit ad head, leader of lost community causes and now working his magic at the head of a civic drive to speed up business.

Ralph E. Phillips, of this State, Sioux Falls, S. D., besides taking over the presidency of the Junior Chamber of Commerce, leads the Chamber's Territorial Acquaintance Committee. He will also plant publicity for the annual National Corn Husking. Only a few days back was announced the appointment of Vic Gauntlett, Hamrick-Evergreen theatres ad head, to the chairmanship of the important "Potlatch" festival in Seattle. And George F. Tyson, on a leave of absence from the Harris-Pittsburgh theatres, right now is up to his ears putting over Atlantic City's annual national beauty contest.

The smart job so many Round Tablers do in such directions makes one wonder why other communities fail to take advantage of the services performed by these stalwarts. And the solid theatre goodwill they build makes one wonder further why so many superiors frown upon participation in these gainful activities.

▽ ▽ ▽

NEW JULY CONTEST DEADLINE

Well, folks, we've got a new deadline for the July Contest and it's all on account of those Canadian theatremen who want to be in on those free all-expense trips to New York—and why not? Seems that Canadian release dates on all the pictures in the July Contest do not allow folks across the border enough time. They've asked for a bit of a break; so, in accordance with the unanimous decision of the six participating companies, a new deadline has been set ahead to August 27th, and that goes for dates on all the pictures concerned.

So, come one, come all, Canadian and American theatremen. The Big Town is waiting. They're dusting off the welcome signs and polishing the key-to-the-city for the six winners. Those who hanker to get a gander at New York in September now know what to do and how long they have to do it.

A-Mike Vogel



Reported to have attracted the anticipated attention was lie detector set up in the lobby of the New York Strand for the engagement of "The Amazing Dr. Clitterhouse" at the Broadway house. Man stationed at machine queried onlookers who were invited to step up and be tested. Gag questions were asked, much to the merriment of listeners.

Touring through the streets of Hong Kong was the bally arranged by Terry Leung, for the advance buildup on "The Buccaneer" at the Queens' Theatre there. Monster cutout figure of Fredric March was mounted atop sound truck which publicized the opening.



Round Table In Pictures



To create an atmospheric effect for his "Jungle Love" front at the Palace, Monahans, Texas, Manager E. M. Berg sent to southernmost part of his state for jungle moss, which was hung under marquee and sidewalk in front of house. Boxoffice was converted into hut, door of which was covered with bamboo poles. Drums, war clubs, shields, spears and cutout figures of the stars completed the display.



Entire lobby of the Strand, Ft. Madison, Ia., was turned into a "Robin Hood" castle by J. Earl Hayes for that date. Display was built of beaver board and painted by theatre art man. Over all was cutout figure of Errol Flynn on his charger.



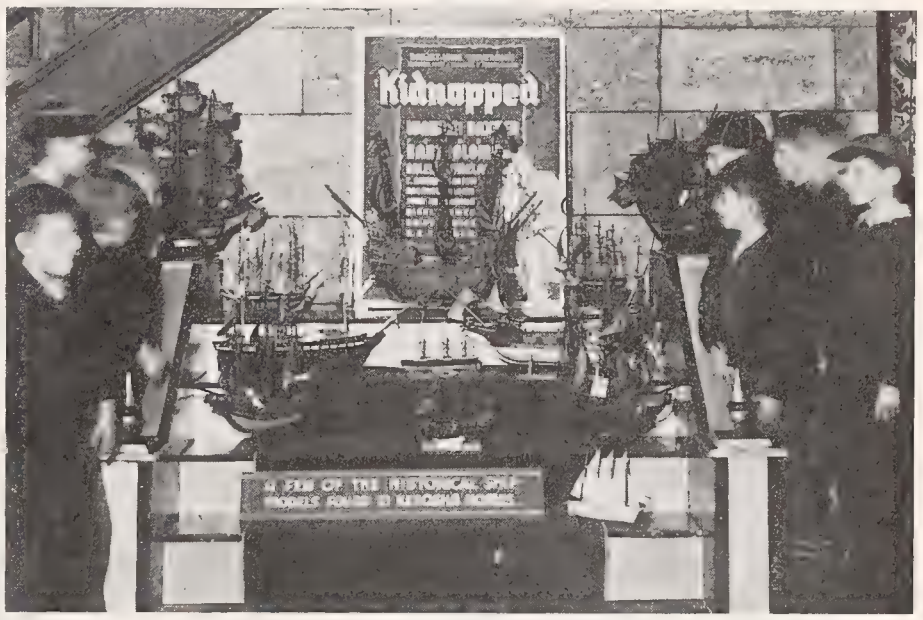
J. D. Hillhouse, Mirror, Dallas, Tex., tied in with traffic department on their safety campaign in connection with his "Speed to Spare" opening. Despite city ordinance prohibiting commercial advertising in downtown areas, the theatreman was granted permission to tack cards as shown above on all light poles plugging his date.



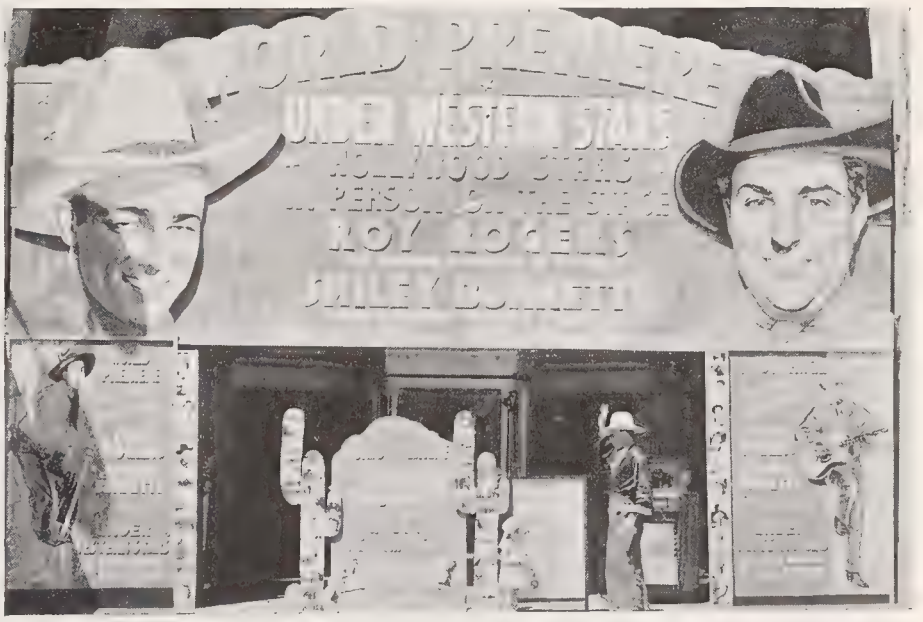
Front of the New York Astor Theatre to advertise the special M-G-M exhibit of antiques, costumes, jewelry and furniture used in the production of "Marie Antoinette," an unusual buildup in advance of the picture slated to open in August.

Delving into back newspaper files, Phil Arbeit, Marcy, Brooklyn, on "Old Chicago" unearthed copy of Chicago Tribune telling of the big conflagration. This, together with pictures secured from the Chicago Historical Society, provided nucleus of lobby display. Various type firemen's hats were also promoted and included in the exhibit.





Leo Kulik, Assistant to Bill Exton, Kenosha, Kenosha, Wis., for "Kidnapped" tied up with local newspaper seeking old model ships for lobby display. Above is shown some of the boats received from localities, who received guest tickets for their cooperation.



Typical of the kind of fronts turned out by Louie Charninsky, was the one constructed by him for the world premiere of "Under Western Stars" at the Capitol, Dallas, Texas. Simulated cactus plants were covered with scene stills and cutout star heads atop marquee.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Curley Bowers, Paramount, Austin, Minn.

Local Tom Sawyer Sought by Harwell

Bill Harwell, Roxy Theatre, Logan, Utah, arranged a tieup with leading department store whereby they, the newspaper and theatre sponsored a contest to select a local Tom Sawyer as advance publicity for that picture. Store offered complete Sawyer outfit as prize, other merchants giving fishing poles, photographer taking pictures of the winner and restaurant playing host to the lad and his mother. Tieup was also effected with local automobile dealer for a car to be put at their disposal and local bottling plant supplied soft drinks to all contestants.

Kids met at designated hour Saturday morning, at which time the winners were selected by a body of four judges. Prizes were presented from stage. Day ahead of opening Harwell staged a hay ride as street bally with six boys dressed in overalls and sun hats riding atop the hay. Public address system set up on wagon played "School Days" record as the bally roved about town.

"BEAT THE HEAT"

Model Plane Contest Planted for "Test Pilot"

Through the cooperation of the Jacksonville Airplane Club, Robert Heekin, Florida Theatre there for "Test Pilot" put on a model airplane contest. Models were displayed in lobby and promoted gifts were awarded winners. Local pilot flew over city with 100 foot banner carrying title and playdates, various window displays were secured and entire staff wore imprinted sashes during run.

For "Merrily We Live" utilities company aided Bob by inserting card carrying copy calling attention to kitchen featured in the picture in all outgoing mail week ahead and during run. In return for gas equipment display in lobby, theatreman received large window from company for picture breaks. Department store also gave cosmetic display with specially posed stills of Ann Dvorak, lobby setpiece of novelties with gag copy was constructed and entire staff wore imprinted chest bands.

Merchants Tell How To "Bring Up Baby"

Effective merchant tieup was arranged for "Bringing Up Baby" by Murray Lafayette, Warners' Avon Theatre, Utica, N. Y., with five stores tying in on a letter contest. Prizes went to those submitting the best letter on "How to Bring Up Baby" with their merchandise. Stores advertised the stunt in their ads and baby departments.

For his street bally, a lad wheeled a carriage about town in which was a goat dressed in baby clothes, copy on perambulator reading: "Don't be a goat, see," etc., etc. Tieup was also effected with used car agency whereby cards were tacked on all cars to the effect that the car was for sale because the owner needed money to see the picture. Teaser ads were placed in paper ahead of opening, together with stories on Katherine Hepburn and gag herald's were distributed.

"BEAT THE HEAT"

RKO Theatres Offer 75 Free Vacations

In conjunction with the showing of "Having Wonderful Time," the film saga of young New York vacationists, the RKO Theatres in Manhattan, Bronx, Brooklyn, Queens, Long Island and Westchester are inaugurating a "Having Wonderful Time" post card contest, in which the winners will be given free vacations at a well-known country club.

The contest, rules of which are announced in issue of the "Newsette," the official publication of the RKO Theatres, consists of writing original vacation messages on post cards which may be obtained at any RKO theatre.

The messages are to be short and snappy, not over twenty words, and will be judged on the basis of originality. The names of the seventy-five winners will be announced by August 9th, and these lucky vacationers will be able to start "Having Wonderful Time" during the month of August or September.

Awards Rulings

Competitions are now divided into four Quarter Periods:
Jan. 1–Mar. 31; Apr. 1–June 30; July 1–Sept. 30; Oct. 1–Dec. 31.

△

Entrants will compete in five classifications, according to population and situation:
A—Cities, 250,000 and over.
B—Cities, 100,000 to 250,000.
C—Cities, 25,000 to 100,000.
D—Cities, up to 25,000.
E—Neighborhood and subsequent-run theatres.

△

Quigley Quarterly Awards will be given as follows:

Silver Plaque to best entry in each classification.

Citation of Merit Sheepskin Certificate to runner-up in each classification.

First and Honorable Mention Sheepskin Certificates in each classification to be awarded other entries deemed worthy of recognition.

An additional Citation of Merit will be awarded each Quarter to the entry selected as best from among that Quarter's Plaque winners, regardless of classification.

△

Every contribution, including institutional campaigns, to the Round Table will be considered in determining the Quarter winners. Although it is not necessary to forward complete campaigns, they are also eligible for consideration.

△

Entrants will be judged on their contributions to the Round Table over each Quarter period and not upon single picture campaigns, as heretofore.

△

Entrants will all "start from scratch" in each Quarter. Winners of the Annual Awards will be selected from among contestants making the highest scores over the four Quarters of the year.

SECOND QUARTER JUDGES NAME QUIGLEY WINNERS

Vote Awards Honors to Forty-two Theatremen in Five Divisions; Additional Citation of Merit to Bell for Top Entry

by A-MIKE VOGEL

It was ding-dong all the way, folks, and, according to the Committee of Judges, a more than tough job to arrive at a list of winners for the Second 1938 Quarter of the Quigley Awards. In quality and quantity of entries in the five classifications, a very high standard of competition was maintained which calls for an extra bow for the following voted the Silver Plaques. They may consider themselves fortunate to have nosed out a fast-finishing field in the five divisions.

By majority vote, the top honors go to Ray Bell, Morris Rosenthal, Harry Rubin, Chet McSwain and Jack Lexey. For the best entry among the Plaque winners regardless of classification, the judges select Ray Bell for the Special Citation of Merit.

Next at the finish line and the boys who gave the Plaque winners many an anxious moment before the final decisions were made, are the five who took down the Citations of Merit in their respective classifications. They include E. V. "Dinny" Dinerman, Allan Sparrow, John Tucker, Sid Holland, and John Burhorn, the latter two having the added distinction of being Plaque winners in the First Quarter. Rosenthal, McSwain and Tucker were also listed among the First Quarter "Firsts" and "Honorables." In voting a Citation to Dinerman, the Judges took into consideration the unprecedented total of 192,000 lines of free publicity rolled up by the RKO Midwest ad head during the three months of the Quarter.

"Mentions" to 35 Entrants

The twelve First Mentions voted in the Second Quarter go to 13 entrants and 25 theatremen share the 23 Honorable Mentions. Complete details of all Awards including winners, theatres and situations will be found on this page and the following.

An extra vote of thanks to the Judging Committee which carried through conscientiously and thoroughly despite the high temperature, is offered Dan Michalove, Twentieth Century-Fox Films, Arthur Mayer, operator of the New York Rialto and to Harry Goldberg, Warner Theatres advertising manager.

Included in the various entries were campaigns previously publicized in these pages. Additional exploitations arranged by the Plaque winners are detailed in brief on this page and the following to give readers a general idea of what was done to take down the honors.

Second Quarter Plaques, Citations

Class "A" (Cities 250,000 and Over)

Silver Plaque: RAY BELL, Loew's Theatres, Washington.
(Also voted additional Citation of Merit for best campaigns among Plaque winners regardless of classification.)

Citation of Merit: E. V. DINERMAN, RKO Midwest Theatres, Cincinnati, Ohio.

▽

Class "B" (Cities 100,000 to 250,000)

Silver Plaque: MORRIS ROSENTHAL, Majestic, Bridgeport, Conn.

Citation of Merit: ALLAN SPARROW, Loew's, Richmond, Va.

▽

Class "C" (Cities 25,000 to 100,000)

Silver Plaque: H. RUBIN, Tivoli, Michigan City, Ind.

Citation of Merit: SID HOLLAND, Elco, Elkhart, Ind.

▽

Class "D" (Cities Up to 25,000)

Silver Plaque: CHET McSWAIN, Granada, Plainview, Texas.

Citation of Merit: JOHN TUCKER, Grand, Moundsville, West Va.

▽

Class "E" (Subsequent Runs)

Silver Plaque: JACK LEXEY, Broadway, Philadelphia, Pa.

Citation of Merit: JOHN BURHORN, Gayety, South Chicago, Ill.

This issue marks the ending of the first month of the third Quarter of the 1938 Quigley Awards, the third period of the Competitions ending on September 30th. Since entries in the third Quarter will cover campaigns during the summer, extra consideration will be given efforts to build grosses during these months.

Ray Bell Stresses Effective Contests

Topping the tieins made by Ray Bell which helped to win for him the Plaque in Class "A" was cooperation of the National Peace Conference in the interests of "Blockade." Representing over 40 national organizations, the Conference presented to Walter Wanger, a special Award of Distinction and Service, with Carter Barron, Loew division chief, accepting the honors on behalf of the producer. Bell also arranged for a long-distance interview between the local press and Wanger in Hollywood which netted out of the ordinary publicity.



RAY BELL

Featured newspaper contest on the picture offered a plane trip to Hollywood for best answers to eight questions based on situations from the picture and which ran eight days. Other contests had to do with identification of players, camera street stunt for tickets, classified ideas, and a night club tiein with a pair of Madeline Carroll slippers to girl whom they best fitted.

On "Girl of Golden West," Bell arranged a newspaper contest on "unforgetable moments" with prizes to those sending in 100 word descriptions of experiences in past five years. This was tied to picture via "unforgetable romance" copy. Also effective was a musical memory idea tied in to local shoe store which furnished entry blanks. Contestants were requested to fill in name of song hit in various pictures listed starring the two principals. Society pages also featured a Wild West party by local socialites which credited picture for idea.

Star Meets Celebs

Newspaper readers had an opportunity to flash their knowledge of explorers through a contest for "Marco Polo" wherein a number of questions were offered for cash and ticket prizes. A "hard luck" yarn slant was also put on with further prizes for the best answers.

Personal appearance of Olympe Bradna on behalf of "Stolen Heaven" was exploited effectively, Bell arranging for visits with Mrs. Roosevelt, Jim Farley, Vice-president Garner, among others, all of which cracked the dailies. He also saw to it that Bradna received key to the city, met the press, put on a lot of gag stunts that made the wires and photo services, in a driving 10-day campaign.

For "Jungle Love" Bell went contest

(Continued on following page)

HIGHLIGHTS OF WINNING ENTRIE

Ace Tieins Mark Rosenthal Entry

A running account of Morris Rosenthal's activities which netted him the Class "B" Plaque would start with the spring fashion show tied in with date on "Judge Hardy" at the Majestic, Bridgeport, Ct. Six stores cooperated and to aid the stage showing, Rosy promoted a full page co-op, planted windows in all stores which also distributed heralds ahead of the date. In addition, Morris sold local daily on jig saw puzzle tiein which brought thousands of answers.



M. ROSENTHAL

As "Bringing Up Baby" was dated at the time National Want Ad Week broke, the Round Tabler was able to tie in the picture to the drive by offering guest tickets in conjunction. This brought page one boxes, streamers on classified page and co-op house ads which continued during the entire week. For "Mayerling" an out of the ordinary publicity campaign was waged followed up with a special drive among organizations to whom Rosy addressd letters on the date. Pete Smith's "Penny's Party" short was the means of effecting a tiein with local gas company.

For Mother's Day, telegrams were promoted from Western Union, copy suggesting a holiday for mother at the theatre. Wires were also tacked to bulletin boards in every factory in the area. And on "Swiss Miss," a newspaper caricature contest was evolved, with readers invited to fill in a laughing expression in the outlines of heads of the two stars.

Police Aid on "Blockade"

Local police department was employed to aid the campaign on "Blockade" wherein special cards were distributed in a traffic drive to do away with blocking of streets. Title was prominently mentioned in block letters to be seen from a distance away. All street construction jobs were dotted with large cards carrying the title in bringing attention to "detour" copy. Special newspaper puzzle contest brought further publicity and street stunts were topped with parade to theatre of local Sea Scouts where drill was held.

Since Rosy's date on "Yellow Jack" came coincidently with the article of the same title in the Saturday Evening Post, Rosy was able to interest the local Post representative to work with him on the promotion. Tiein cards suplied by the Post were distributed to all news dealers and special blowups of the article with picture copy were planted in lobby. Distributor's delivery trucks were bannered. Newspaper publicity topped with a feature.

FIRST MENTIONS IN ALL CLASSES

BILL BELL, Majestic, Houston, Tex.

PAUL BINSTOCK, Marboro, Brooklyn, N. Y.

LOUIE CHARNINSKY, Capitol, Dallas, Texas.

MOON CORKER, Palace, Athens, Georgia

TED DE GRAZIA, Lyric, Bisbee, Arizona

ED MILLER, Manager, MANNY PEARLSTEIN, Warners' Hippodrome, Cleveland, Ohio

F. D. NESSEL, Jefferson, Goshen, Ind.

PEARCE PARKHURST, Paramount, Schroon Lake, N. Y.

JIMMY REDMOND, Bonham, Fairbury, Nebraska

J. A. SANDERS, Chief, Gallup, New Mexico

CHARLIE SCHLAIFER, United Artists, San Francisco, Cal.

DICK WALSH, Lafayette, Buffalo, New York

Bell Promotes Pension For "Yellow Jack" Hero

(Continued from preceding page)

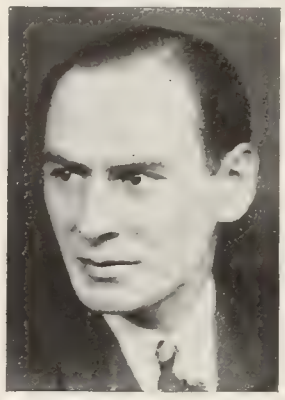
offering such prizes for name for Lamour, such as "Siren of the Sarong," etc. To girl guessing ingredients of cocktail named after the picture, prize of original Lamour sarong was offered. In addition to tieins with five radio stations, Ray also put on a dramatization with local players with cup given for best individual performance. Store tieins included a full window on the picture in series arranged by leading establishment to illustrate campaign on "career woman" and their professions.

Also listed high in the accomplishments of the Class "A" winner was the campaign on "Yellow Jack" wherein John R. Kissinger, one of the original group of soldiers who volunteered for tests on which the story was founded, was located and brought to the Capitol. Bell had a resolution introduced to rename a local street after the retired soldier and also a bill to Congress to vote him a pension. Special screening for leading legislators and government officials was another feature of the campaign.

Exploitations to promote stage appearances of leading band leaders at the Capitol were also listed by the winner who put across ideas of many kinds to publicise the dates for such names as Abe Lyman, Shep Fields, Sammy Kay, among others. Also included among Bell's campaigns were numerous window displays, co-op ads and other merchandise tieins.

Rubin Queries Kids On 'Snow White'

Harry Rubin, Tivoli Theatre, Michigan City, Ind., Plaque winner in Class "C", received cooperation of local daily in connection with a contest for "Snow White." Daily, for a week, cut was run of each of the dwarfs and readers were invited to save these until the seven were collected and presented at the office of the paper in exchange for a gratis colored photo of Snow White. In addition, paper ran daily picture plugs and playdates.



HARRY RUBIN

Two weeks ahead leading downtown restaurants imprinted their daily menus on reverse side of colored photo of the princess and the seven dwarfs. Taking the proverbial bull by the horns, Rubin promoted front page gossip column for a controversial discussion of whether or not the picture was terrifying for children. Letters were run from mothers, giving reactions of their youngsters. Numerous windows were obtained, full co-op ad pages secured from leading merchants and pocket size programs with cut of the dwarfs were liberally distributed.

Main tieup for "Rebecca of Sunny Brook Farm" was arranged with local wholesale grocer whereby the theatre received 50 windows for picture copy and scene still display. Certain product was advertised by grocers who offered gratis colored photos of Shirley to those bringing in certain number of wrappers from cans. Second contest was planted in paper which ran large two-column ad in which were listed certain questions pertaining to advertisers on the classified page. To those submitting correct answers, guest tickets were awarded.

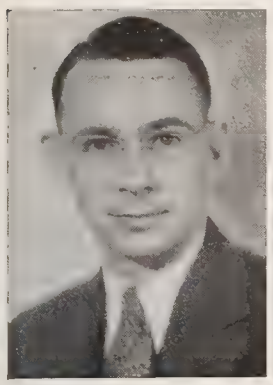
Postal Authorities Aid

Cooperation of post office was enlisted for "Test Pilot" with permission granted to set up a temporary booth in lobby for airmail letters. This was supplanted by appropriate airplane material and copy. Big tieup was classified contest with the newspaper on the strength of which they sold a huge classified section. Paper gave a 60-inch ad announcing the fact that 2,000 heralds would be dropped from plane day ahead of opening and 100 theatre tickets were given as prizes to holders of lucky number heralds. Numbers corresponded with those listed in classified section. Entire cost to Rubin was gas for plane and passes. Plane was properly bannered with title and playdates and in addition all important street corners throughout city were stencilled with airmail week copy.

OTED PLAQUES IN SECOND QUARTER

Chet's Marbles Sell 'Sawyer'

Contests played an important part in campaigns put on by Chet McSwain, Granada Theatre, Plainview, Texas, which landed this theatreman the Plaque in the "D" classification. To sell his date on "Tom Sawyer," a marble-playing contest was planted. Small imprinted envelopes were distributed in which were placed two marbles, copy on the outside reading "Pick up the marbles, fellows, the champion of them all is coming," etc., etc. On reverse side information regarding the local contest was detailed.



CHET McSWAIN

Special letters were written to all teachers to the effect that the winner of an essay contest would be presented with a complete Tom Sawyer outfit, promoted from cooperating merchant. Also that if all boys in any one room would submit an essay, the whole room would be admitted to see the picture.

Distributes Wedding Rings

For "Girl of the Golden West," Chet distributed cards, attaching to each a brass wedding band, copy on card to the effect that the picture was a wedding of romance and song. Special lobby setpiece was constructed week ahead of opening which carried a head of Jeanette MacDonald, catchlines and star credit and title with scenic effect for the background. "Merrily We Live" found the showman stenciling streets with title five days ahead.

Tieup with local utilities company brought lobby display of ranges and hot water heaters surrounded by cards and panels carrying tiein copy. Company also inserted picture plug cards in all monthly statements going to consumers, and further cooperation was secured from local baker, who served free coffee and doughnuts to patrons attending midnight prevue.

Various were the street ballys, which included a "headless" man gag; man on crutches carrying back banner to the effect that he fell out of the balcony laughing; old gray mare roved streets, copy attached reading "This is our last plug on," etc., etc., and donkey was also used with banner copy, "Everybody is going to see 'Merrily We Live' but you and me and you know what I am."

On "Kentucky Moonshine" Chet built a replica of an old outlaw moonshine whiskey still and placed it in parking lot next to theatre. Barrels with gag copy, old whiskey bottles and other paraphernalia used in stills were planted about the display, which the theatreman reports attracted considerable attention.

HONORABLES IN ALL CLASSES

JACK ALBERTSON, Indiana, Indiana Harbor, Ind.

RALPH BARTLETT, Illinois, Jacksonville, Ill.

EWELL BINGHAM, Howard, Taylor, Texas

JAMES COLLINS, Embassy, Sydney, Australia

MARLOWE CONNER, Rhodes, Chicago, Ill.

BILL EXTON, Kenosha, Kenosha, Wis.

MIKE GUTTMAN, Lyric, Watertown, S. D.

PAUL HARVEY, Strand, York, Penna.

RUDY KUEHN, manager, BOB DEITCH, assistant, Stanley, Jersey City, N. J.

MANAGER MATHIS, Publicist, J. Mounier, Marignan, Paris, France

H. H. MALONEY, Loew's Poli, Worcester, Mass.

SEYMOUR MORRIS, Schine's State, Cortland, N. Y.

JOHNNY NEWKIRK, Loew's Granada, Cleveland, Ohio

SPENCE PIERCE, Publicist Warners' Memphis, Tenn.

JOE ROSENFIELD, Modjeska, Milwaukee, Wis.

FRANK SHAFFER, Virginia, Harrisonburg, Va.

E. W. SPARR, Capitol, Whiting, Ind.

CHICK TOMPKINS, Voge, East Chicago, Ind.

RALPH TULLY, Central, Biddeford, Maine

ART WARTHA, Roxy, La Porte, Ind.

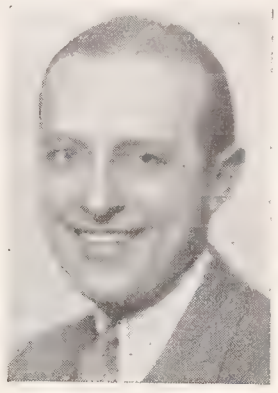
L. J. WILLIAMS, El Rey, San Francisco, Cal.

REX WILLIAMS, Hoosier, Whiting, Ind.

NATHAN WISE, RKO Keith's, Dayton, Ohio

Lexey Ties Clubs to "Neediest" Idea

Search for Philadelphia's neediest boy was highlight of Jack Lexey's "Boy of the Streets" date at the Broadway Theatre, a campaign in his entry that won the class "E" Plaque. Stunt involved the cooperation of the Philadelphia *Daily News,* American Legion, University Settlement House, Catholic and Hebrew Welfare Associations, Big Brothers, American Sons and Daughters of Italy and others. In addition to the aforementioned, Samuel Diamond, Assistant Attorney General of Pennsylvania, joined the various organizations which co-sponsored the search with Thomas Weatherbery, head of the Crime Prevention Bureau; head of retail chain stores and radio stations.



JACK LEXEY

Careful search went on by use of radio, newspapers and word-of-mouth via the cooperating organizations. Schools were also contacted and when boy was finally selected by the committee of judges, he was completely outfitted and given job as usher at the theatre. Reams of special publicity from both daily and weekly papers were garnered, and Lexey reports this as the first time such acclaim was given to a neighborhood house.

Churches Also Cooperate

Churches were also contacted in connection with their drive to get children off the street and into Sunday School classes. Parents were advised from pulpits to see the picture with their families. Special screening was held for local prominents.

Tieup was effected with the Safety Patrol Motor Squad, an organization then conducting its safety campaign. Through their cooperation all motorcycle squad-men wore arm bands reading "Be careful; don't kill Boys on Streets, also see," etc., etc. Lexey and several prominent persons appeared on the stage throughout the week in advance of playdate and offered sincere endorsements of the picture.

Broadway Safety Patrol boys were stationed at street intersections to direct child pedestrians, boys wearing picture plug armbands and Crime Prevention Bureau head made brief talk on stage on "Why Crime Does Not Pay."

Among his other campaigns submitted for this second quarter was "Yellow Jack," previously detailed in our section. To be recalled was Lexey's blood donor's movement in connection with this date. Also highlighting his campaign was a neighborhood search for the prettiest nurse, a stunt which also garnered plenty of publicity for the date.

YOU ARE INVITED TO JOIN UP

JOHN A. CHERRY

joins the Round Table from Lincoln, Nebraska, where he manages the Stuart Theatre for J. H. Cooper Enterprises. John began his career as extra usher at the Ottumwa Theatre, Ottumwa, Ia., later was advanced to doorman and then made assistant manager. After a special John also took over assistant managership of the Capitol, writing all newspaper ads. From there Cherry was transferred to the Orpheum in Des Moines, handling all publicity, and left there in May, 1937, to work for the Hollywood Advertising Company, from which spot he went to the Stuart.

▽

LIGE BRIEN

manager of Warners' Prince Theatre, Ambridge, Pa., paid a visit to Hollywood, staying there two years working in different capacities. Brien then returned to his home town, Pittsburgh, completed his college work at the University there and then entered the motion picture field, starting at Warner Brothers Kenyon Theatre; later Lige was transferred and then promoted to the Prince.

▽

OWEN B. McFARLAND

is the assistant manager of the Edison Theatre, Miami, Fla., an independent. Mac started as part time usher at the State Theatre about six years ago and then became Chief of Service of the same house. A year ago this showman was made assistant to John A. Cunningham, under whom he is now working.

▽

WILLIAM J. CURRIE

manages the Liberty Theatre in Sharon, Pa., and has been associated with Warner Brothers for the past seven years. Previous to that time Currie was with Loew's at their Penn Theatre in Pittsburgh. This new Round Tabler started as a barker and says he held every position, including doorman, usher, assistant, manager, in the advertising department and distribution end. Houses that Bill has worked in include in addition to the above the Ritz, Kenyon and Palace in Pittsburgh, Enright and Cameraphone in East Liberty and the Strand in New York.

▽

DICK A. RAUB

is the assistant manager and publicity man at the Court Theatre in Auburn, Ind. He started showbusiness in 1934 as usher at this same house and two years later became manager of the Smart Theatre. When the Smart was closed he returned to the Court but is still doing a smart job of work.

▽

REEK FELIZIANI

started as doorman at the Green Street Theatre, San Francisco, Cal., in 1929 and within the next few years acted as usher and doorman at the Milano and Verdi Theatres. He secured the assistant managership posts at the Haight and Irving houses in 1937 and soon after became the house manager at the Liberty for a period of three months. He was transferred to assist at the Amazon for a couple of months and for the past two years is managing there.

Showmen's Calendar

SEPTEMBER

1st	Richard Arlen's Birthday
2nd	U. S. Treasury Dept. Established—1789
4th	Hendrick Hudson Sailed Up Hudson—1609
5th	Labor Day
9th	California Admitted to Union—1850
	Colorado Admitted to Union—1850
11th	Paul Muni's Birthday
12th	Schools Open in New York
	New York State's 161st Birthday
13th	Star-Spangled Banner Written in 1814
	Gen. John Pershing's Birthday
	Claudette Colbert's Birthday
15th	Jackie Cooper's Birthday
17th	Constitution Day (Constitution of U. S. Adopted 1787)
18th	Greta Garbo's Birthday
19th	Margaret Lindsay's Birthday
21st	First Day of Autumn
22nd	Nathan Hale Executed—1776
	Emancipation Proclamation Issued by Lincoln—1862
24th	Daylight Saving Time Ends
26th	Rosh Hashonnah—Jewish New Year
	Pacific Ocean Discovered by Balboa—1513
27th	George Raft's Birthday
29th	Virginia Bruce's Birthday
30th	Ralph Forbes' Birthday

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

LEO A. GUIMOND

is the manager of the Newton Theatre, West Newton, Mass., and is another showman to join the Round Table from the M. & P. Circuit. Leo started at the Paramount Theatre there as part-time usher in 1932, later becoming full-time usher and then promoted to chief of service. In December, 1937, Guimond was transferred to the Newton while it was under construction and then received his first managerial assignment.

▽

ED CHURCH

manages the Sierra Theatre in Susanville, Cal., which, he informs us, is the only theatre in that city and a right modern one at that. He entered showbusiness in 1929 starting as doorman at the Fox Capitol in Sacramento and six months later was promoted to advertising and assistant manager, then transferred to the Fox Hippodrome as assistant. After a year he switched from theatre business to work for General Electric but when an opportunity presented itself he returned to the Fox Capitol in his former capacity.

▽

MARTIN J. SHEARN

started his career in 1930 for Warner Bros., in the advertising department. Several years later he became the assistant manager of the Regent Theatre in Pittsburgh, Pa. and then promoted to manage the Cameraphone in the same city, where we now find him. We kinda like Pittsburgh and it will be nice hearing from another member.

▽

EDWARD JACOBSON

who is the manager of the Forest Theatre in Detroit, Mich., entered the theatrical business when a lad of sixteen, acting as doorman at the Old Blackstone Theatre. His next spot was the Majestic, as usher and then back to the door at the Colonial and Capitol Theatres. He finally became assistant manager of the latter house, also handling all the publicity and promotion work. In 1937 he acquired his present managerial post, also receiving the job of promotion manager for the Advance Theatrical Operation Corp.

▽

GERALD RAINES

down in Austin, Texas, as the assistant manager of the State Theatre. Raines started as usher-doorman at the Queen in Austin, 1931, and from there became doorman and chief of service at the Paramount, on to assistant manager of the Capitol and thence to his present assignment. We have several active Round Tablers in Austin, Gerald, and we're hoping you'll help swell this list.

▽

CARROLL LEON HANNAH

now at the Brown in Louisville, Ky., started at the Strand there as usher in 1930. Service three years there during which period he was promoted successively to chief usher, doorman and assistant manager. Then followed a brief spell out of showbusiness, but the lure was too great and we find him back again as assistant at the Strand until April of this year.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr.	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant-Ralph Bellamy	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60; May 28,'38, p. 93; June 11,'38, p. 66; June 18,'38, p. 69.)				
Call of the Rockies	Chas. Stewart-Iris Meridith	Apr. 30,'38†	54.	
Cattle Raiders	Chas. Stewart-Iris Meridith	Feb. 12,'38†	61.	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†	68.	
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58.	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75.	
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38†	58.	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
Hollywood Round-up (G)	Buck Jones-Helen Twelvetres	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56.	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67.	
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55.	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56.	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56.	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56.	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55.	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38†	61.	June 18,'38
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55.	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†		
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55.	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58.	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38†	53.	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67.	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69.	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38†	
Convicted	Chas. Quigley-Rita Hayworth	Aug. 18,'38†	
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	*61.	May 7,'38
Girls' School	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 15,'38†	
Gladiator, The	Joe E. Brown-June Travis	Aug. 15,'38†	
(See "In the Cutting Room," July 23,'38.)			
I Am the Law	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Aug. 25,'38†	
(See "Outside the Law," "In the Cutting Room," June 18,'38.)			
Juvenile Court	P. Kelly-R. Hayworth-F. Darro		
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Aug. 29,'38†	
Paris On Broadway	Lanny Ross		
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38†	
Phantom Trail	Buck Jones-Dorothy Faye	Sept. 22,'38†	
Thoroughbred	Edith Fellows		
Wings of Doom	Chas. Farrell-Jacqueline Wells	Sept. 5,'38†	
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold		
(See "In the Cutting Room," June 18,'38.)			

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Amazing Dr. Clitterhouse, The (A)	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38†	*87.	June 25,'38
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38†	59.	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38†	*60.	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper - June Travis - Johnnie Davis-Mabel Todd	Oct. 16,'37†	63.	Oct. 9,'37
Patient in Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59.	
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23,'38†	*60.	Apr. 2,'38
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell-Hugh Herbert - E. E. Horton - Allen Jenkins-May Robson	Oct. 23,'37†	97.	Oct. 2,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	54.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
They Won't Forget (A) 265	Gloria Dickson - Claude Rains - Edward Norris-Otto Kruger	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
West of Shanghai (G) 164	B. Karloff-B. Roberts-R. Cortez	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18,'38†	65.	June 18,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Women Are Like That (G) 261.	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Four Daughters 359	Lane Sisters-Jeffrey Lynn	Aug. 27,'38.		
Secrets of An Actress	Kay Francis-George Brent. G. Page-C. Rains-M. Robson.			
(See "In the Cutting Room," Apr. 9,'38.)				
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas Bickford			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
Evergreen (re-issue) (G) 8005.	Jessie Matthews-Barry Mackey	July 15,'38	98.	June 23,'34
F. P. I. Doesn't Answer (re-issue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38†	70½	
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Girl Was Young, The (G) 7004.	N. Pilbeam-Derrick De Marney	Feb. 17,'38†	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
Non Stop New York (G) 7001.	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
(Exploitation: Mar. 12,'38, p. 65.)				
Sailing Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15,'38	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Show Goes On, The 8003	Anna Neagle-T. Carminati	June 15,'38	71	
Three on a Weekend (G) 8004.	John Lodge-Margaret Lockwood	July 1,'38	86.	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder	May 1,'38	78.	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015.	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Asking for Trouble	Jessie Matthews-Kent Taylor			
Crime Over London 8007	Margot Grahame-P. Cavanaugh	Aug. 15,'38		
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Lady Vanishes, The	Margaret Lockwood-Paul Lukas	Oct. 1,'38		
Man With 100 Faces	Lilli Palmer-Noel Madison	Sept. 1,'38		
Stranger Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Sept. 15,'38	85.	July 6,'35

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56	
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60.	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38†	59	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38†	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38†	59	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38†		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Boggs Steps Out (G) 216.	Stuart Erwin-Helen Chandler	Feb. 18,'38†	66.	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38†	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38†	57	
Shadow Strikes, The (G) 202.	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38†	59	
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21,'38†	66.	Nov. 6,'37
Trailing Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38†	58	
Zamboanga (G) 218	Native Cast	Apr. 15,'38†	64.	July 17,'37

Coming

Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38†		
(See "In the Cutting Room," July 2,'38.)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81.	Jan. 29,'38
Bad Man of Brimstone (G) 812.	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814.	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72.	Dec. 4,'37
Bride Wore Red, The (G) 804.	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Chaser, The 842	D. O'Keefe-A. Morris-L. Stone	July 29,'38†	75	
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 16,'37, p. 76; Jan. 8,'38, p. 82.)				
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice - John Beal	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†	74.	July 2,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70; July 23,'38, p. 68.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827.	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79.	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77.	Mar. 26,'38
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)				
Live, Love and Learn (G) 808.	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78.	Oct. 23,'37
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†	85.	June 25,'38
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecillia Parker	July 22,'38†	91.	July 16,'38
Love Is a Headache (G) 821.	Gladys George - Franchot Tone - Mickey Rooney-Ted Healy	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72.	Oct. 2,'37
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38†	71.	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95.	Feb. 26,'38
(Exploitation: July 23,'38, p. 65.)				
Navy Blue and Gold (G) 811.	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829.	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 1,'38†	81.	Apr. 9,'38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38†	85.	July 9,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73.	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98.	May 28,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96.	June 4,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - J. Hutchinson-Geo. Murphy	June 24,'38†	61.	June 18,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Women Men Marry, The (A) 802	Mary Astor - Janet Beecher - Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103	Jan. 20,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn.	May 27,'38†	83	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85-90; July 23,'38, p. 66.)				
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77	Nov. 27,'37

Coming

Blockheads	Laurel & Hardy-Patsy Kelly-Patricia Ellis-Billy Gilbert	Aug. 19,'38		
Boys' Town	S. Tracy-M. Rooney-H. Hull	Sept. 26,'38		
Citadel, The	Robert Donat-Rosalind Russell.			
Crowd Roars, The 840	Robert Taylor-M. O'Sullivan	Aug. 5,'38†		
(See "In the Cutting Room," June 4,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karjus	Sept. 2,'38		
(See "In the Cutting Room," July 9,'38.)				
Honolulu	E. Powell-A. Jones-U. Merkel			
Listen, Darling	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon			
Marie Antoinette (A)	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George		160	July 16,'38
(See production article, Mar. 26,'38, p. 16.)				
Rich Man, Poor Girl	Robert Young - Ruth Hussey - Virginia Grey-Lew Ayres	Aug. 12,'38		
Stablemates	Wallace Beery-Mickey Rooney.			
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer.			
Three Loves Has Nancy	Janet Gaynor-R. Montgomery-Franchot Tone	Sept. 30,'38		
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Aug. 26,'38		
(See "In the Cutting Room," July 23,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jan. 8,'38†	76	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Bride for Henry, A (G) 3720	Anne Nagel-Warren Hull	Sept. 29,'37†	58	Oct. 2,'37
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G) 3726	Terry Walker-Milburn Stone	Oct. 30,'37†	61	Oct. 30,'37
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38†	58	Apr. 23,'38
God's Country and the Man 3732	Tom Keene	Sept. 2,'37†	56	
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Man's Country	Jack Randall	July 6,'38†	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room," Apr. 23,'38.)				
My Old Kentucky Home (G) 3749	Grant Richards-Evelyn Venable	Feb. 9,'38†	72	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	63	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†	53	
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38†	81	June 18,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65	Jan. 29,'38
Stars Over Arizona (G) 3737	Jack Randall-Kathleen Elliot	Sept. 22,'37†	62	Sept. 25,'37
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54	

Coming

Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38		
(See "In the Cutting Room," June 25,'38.)				
Circus Comes to Town	Marjorie Main-Anne Nagel	Aug. 31,'38		
(See "In the Cutting Room," July 23,'38.)				
Gang Bullets		Sept. 28,'38		
Gangster's Boy	Jackie Cooper	Oct. 12,'38		
I Am a Criminal	Jackie Moran	Nov. 2,'38		
Last Frontier, The	Jack Randall	Sept. 7,'38		
Mr. Wong, Detective	Boris Karloff	Oct. 5,'38		
Starlight Over Texas	Tex Ritter	Sept. 14,'38		
Wanderer of the West	Jack Randall	Oct. 19,'38		
Wanted by Police	Frankie Darro	Sept. 24,'38		
Where the Buffalo Roam	Tex Ritter	Oct. 26,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	70	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue-Shirley Ross	Feb. 18,'38†	90	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87	Mar. 26,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38†	61	July 23,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66; July 16,'38, p. 84.)				
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hillard-Ben Blue-Rufe Davis	May 20,'38†	88	May 14,'38
College Swing (G) 3737	Martha Raye-Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	80	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger.	Jan. 14,'38†	80	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67	Oct. 23,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65	May 14,'38
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38†	68	June 25,'38
Professor Beware (G)	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38†	*95	July 16,'38
(See production article, Feb. 19,'38, p. 16.)				
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles-John Barrymore-Claire Dodd	Mar. 4,'38†	80	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62	Feb. 12,'38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62	Mar. 19,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†	75	June 25,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray-J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84	Nov. 26,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68; July 9,'38, p. 44; July 23,'38, p. 68.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38†	90	June 4,'38

[THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Arkansas Traveler	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Sept. 23,'38		
Artist and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Nov. 25,'38		
(See "In the Cutting Room," July 2,'38.)				
Bulldog Drummond in Africa	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38		
(See "In the Cutting Room," June 11,'38.)				
Campus Confessions	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 30,'38		
Escape from Yesterday	Akim Tamiroff-Frances Farmer-Lief Erikson	Nov. 4,'38		
Give Me a Sailor	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38†		
(See "In the Cutting Room," June 4,'38; exploitation: July 9,'38, p. 46.)				
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew	Oct. 14,'38		
In Old Mexico	William Boyd-George Hayes	Sept. 9,'38		
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Oct. 21,'38		
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38 special		
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 28,'38		
(See "In the Cutting Room," July 23,'38.)				
Orphan Annie, Detective		Aug. 19,'38†		
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16,'38.)				
Sing, You, Sinners	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38		
(See "In the Cutting Room," May 7,'38.)				
Sons of the Legion	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson - William Frawley	Sept. 16,'38		
Soubrette	Olympe Bradna-Ray Milland	Nov. 11,'38		
St. Louis Blues	G. Raft-D. Lamour-T. Guizar	Nov. 18,'38		
Spawn of the North	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†		
(See "In the Cutting Room," June 4,'38.)				
Sunset Trail	W. Boyd-R. Hayden-G. Hayes			
Texans, The (G)	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†	*90.	July 23,'38
Touchdown Army	Mary Carlisle - John Howard - Lew Ayres			
Zaza	C. Colbert-H. Marshall-B. Lahr			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38†	87.	July 16,'38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	59.	July 31,'37
Born to the Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38†	66.	Feb. 28,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38†	56	
Duke Comes Back, The (G) 7018	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29,'37†	64.	Dec. 11,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20,'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38†	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	60.	May 15,'37
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38†	60.	July 16,'38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38†	65.	Mar. 26,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38†	66.	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	70.	Jan. 1,'38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67.	Mar. 12,'38
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38†	58.	Feb. 5,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38†	55.	June 25,'38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38†	67.	May 7,'38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette-Carol Hughes	Apr. 20,'38†	65.	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37
Coming				
Billy the Kid Returns	Roy Rogers			
Come On, Leathernecks	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38		
Desperate Adventure, A	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38†		
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 15,'38†		
Everything Happens to Us	Gleasons, James-Lucille-Russell	Aug. 29,'38		
Heroes of the Hills 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38		
Man from Music Mountain	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 8,'38		
Pals of the Saddle	Three Mesquiteers			
Tenth Avenue Kid	Bruce Cabot-Beverly Roberts	Aug. 22,'38		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38†	60.	June 18,'38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 14,'38
Blond Cheat (G) 831	Joan Fontaine-D. DeMarney	June 17,'38†	62.	May 28,'32
(Exploitation: Feb. 19,'38, p. 83.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring 886	Allan Lane-Frances Mercer	July 8,'38†	70	
Damsel in Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38†	60.	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†	70.	June 18,'38
(Exploitation: July 23,'38, p. 67.)				
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38†	72.	Mar. 5,'38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	85.	Dec. 4,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38†	100.	Feb. 25,'33
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard-J. Penner - H. Broderick - V. Moore	Sept. 3,'37†	77.	Aug. 28,'37
(Exploitation: Oct. 23,'38, p. 82.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38†	107.	Nov. 11,'33
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	65.	Mar. 12,'38
Mother Carey's Chickens 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 29,'38†	82	
(See "In the Cutting Room," May 28,'38.)				
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59.	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
She's Got Everything (G) 818.	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 22,'38†	80.	July 23,'38
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis: Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57.)				
This Marriage Business (G) 824.	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38†	90.	May 7,'38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Joe Penner-L. Ball-R. Donnelly	Sept. 9,'38	*75.	July 16,'38
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26,'38		
(See "In the Cutting Room," July 2,'38.)				
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38		
(See "In the Cutting Room," June 4,'38.)				
Fugitives for a Night	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38		
(See "Birthday of a Stooge," "In the Cutting Room," July 9,'38.)				
Gunga Din	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine			
I'm From the City 834	Joe Penner-Kay Sutton	Aug. 5,'38†	66	
(See "In the Cutting Room," June 18,'38.)				
Mad Miss Manton	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne			
Mr. Doodle Kicks Off	J. Penner-J. Travis-R. Lane			
Painted Desert 883	George O'Brien-Ray Whitley	Aug. 12,'38†		
(See "In the Cutting Room," July 16,'38.)				
Room Service 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30,'38		
Smashing the Rackets 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38†		
(See "In the Cutting Room," July 9,'38.)				
Untitled 884	George O'Brien	Sept. 16,'38†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Always Goodbye 852 (A)	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†	75.	July 2,'38
Bareness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81.	May 5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 810	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†	75.	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 23,'38, p. 64.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 85.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90.	May 21,'38
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38†	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94.	Oct. 2,'37
Little Miss Broadway (G) 856.	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†	71.	July 9,'38
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Pete Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Pete Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38†	67.	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827.	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	85½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831.	Pete Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75.	June 11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69.	Feb. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38†	78.	July 16,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38	106.	May 28,'38
Always in Trouble	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38		
By the Dawn's Early Light	Alice Faye - Warner Baxter - Chas. Winninger-A. Treacher	Nov. 25,'38		
Camera Daredevils	Gloria Stuart-Michael Whalen-Brian Donlevy			
Charlie Chan in Honolulu	Warner Oland	Nov. 18,'38		
Five of a Kind	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Dec. 9,'38		
Gateway 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38		
(See "Ellis Island," "In the Cutting Room," July 2,'38.)				
Hold That Co-ed 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38		
(See "In the Cutting Room," July 23,'38.)				
Jesse James	Tyrone Power - Henry Fonda - Walter Brennan	Dec. 23,'38		
Just Around the Corner	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38		
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38	77.	June 11,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Meridian 7-1212 (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38	*60.	July 2,'38
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
My Lucky Star	Sonja Henie-Richard Greene-J. Davis-C. Romero-B. Ebsen	Sept. 2,'38		
(See "In the Cutting Room," July 16,'38.)				
Mysterious Mr. Moto (G) 912.	Peter Lorre-Mary Maguire	Oct. 21,'38	*62.	June 4,'38
Safety in Numbers 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38		
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 21,'38	60.	June 11,'38
Sport Series, No. 2	Henry Armetta			
Straight Place and Show 911.	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Oct. 14,'38		
Suez 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38		
Time Out for Murder 910	J. Lang-L. Bari-D. Baldwin	Oct. 7,'38		
While New York Sleeps	Michael Whalen-Joan Woodbury	Dec. 16,'38		
Wooden Anchors 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Sept. 30,'38		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A).	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55.)				
Adventures of Tom Sawyer (G).	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70; July 9,'38, pp. 45, 47; July 16,'38, p. 86.)				
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	July 22,'38	96.	July 2,'38
(Exploitation: July 23,'38, p. 66.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo-John Halliday	June 17,'38†	84.	June 11,'38
(Exploitation: July 16,'38, pp. 85, 90.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38†	91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo Carrillo-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie iWthers	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise or Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38†	80.	Jan. 15,'38
Murder on Diamond Row (G).	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	88.	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38†	90.	Jan. 22,'38
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.))				
Young in Heart, The	Janet Gayner-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	July 29,'38		
(See "In the Cutting Room," July 16,'38.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 23,'38	100.	Apr. 30,'38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Sept. 30,'38		
Made for Each Other	Carole Lombard-James Stewart	Sept. 16,'38		
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
There Goes My Heart	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette	Aug. 26,'38		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38†	61.	June 4,'38
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Constance Moore	Feb. 25,'38†	57	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59	
Carnival Queen 2036	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar. 11,'38†	68.	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57	
(See "In the Cutting Room," Sept. 11,'37.)				
Danger on the Air (G) 2032.	D. Woods-N. Grey-W. Lundigan	July 1,'38†	66.	July 2,'38
Devil's Party, The (G) 2009.	V. McLaglen-Beatrice Roberts	May 20,'38†	65.	May 28,'38
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015.	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012.	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38†	70.	Mar. 26,'38
Idol of the Crowds (G) 2037.	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019.	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady In the Morgue (G) 2077.	Preston Foster-Patricia Ellis	Apr. 22,'38†	70.	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38†	56	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38†	67.	July 10,'37
Little Tough Guy (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38†	83.	July 16,'38
Mad About Music (G) 2002.	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4,'38†	96½.	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69.)				
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo - Joy Hodges	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016.	Louis Hayward-Barbara Read	Feb. 6,'38†	68.	Jan. 29,'38
Nurse from Brooklyn (G) 2022.	Sally Eilers-Paul Kelly	Apr. 15,'38†	67.	Apr. 16,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38†	56	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12,'37†	66.	Dec. 18,'37
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38†	72.	July 23,'38
Rage of Paris, The (G) 2005.	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38†	78.	June 18,'38
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38†	68.	Apr. 2,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	56	
Sinners in Paradise (G) 2011.	John Boles-Madge Evans-Bruce Cabot	May 6,'38†	63.	May 7,'38
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov. 28,'37†	64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020.	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38†	57	
(See "In the Cutting Room," June 25,'38.)				
Westland Case, The (G) 2024.	Preston Foster - Carol Hughes - Barbara Pepper	Oct. 31,'37†	63.	Oct. 2,'37
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38†	68.	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38†	68.	June 25,'38
You're a Sweetheart (G) 2004.	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26,'37†	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Freshmen Year	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38		
Letter of Introduction	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38†	103	
(See "In the Cutting Room," May 7,'38.)				
Missing Guest, The	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38†		
(See "In the Cutting Room," July 16,'38.)				
Road to Reno	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 30,'38		
(See "In the Cutting Room," July 16,'38.)				
That Certain Age	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Ireno Rich - John Halliday	Aug. 19,'38†		
Youth Takes a Fling	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 9,'38		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38†	62.	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63.	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay - E. Pallette	Jan. 22,'38	90.	Feb. 2,'35
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver	Nov. 27,'37†	62.	Sept. 11,'37
First Lady (G) 210	Kay Francis - Preston Foster - Anita Louise-Walter Connelly-Veree Teasdale-Victory Jory	Dec. 4,'37†	82.	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38†	*95.	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard - Bette Davis - O. de Havilland-P. Knowles	Nov. 20,'37†	90.	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104.	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches"; exploitation: July 16,'38, p. 84.)				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-J. Schildkraut - E. O'Brien - Moore	Oct. 2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38†	*65.	May 7,'38
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38†	71.	Feb. 19,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38†	*70.	Apr. 23,'38
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63.	Jan. 15,'38
Racket Busters 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38†		
(See "In the Cutting Room," May 28,'38.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57.	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer-Basil Rathbone-Anita Louise	Dec. 25,'37†	98.	Dec. 4,'37
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38†	*90.	May 28,'38
(Exploitation: July 16,'38, p. 86.)				

Coming

Title	Star
Angels with Dirty Faces	James Cagney - Pat O'Brien - Ann Sheridan - "Crime School Kids"-Humphrey Bogart
Blackwell's Island	J. Garfield-R. Lane-D. Purcell
Boy Meets Girls (A) 303	James Cagney - Pat O'Brien - Marie Wilson — Sept. 3,'38 — *85. July 23,'38
(Exploitation: July 9,'38, p. 46.)	
Broadway Musketeers	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter
(See "Three Broadway Girls," "In the Cutting Room," June 18,'38.)	
Brother Rat	W. Morris-P. Lane-J. Bryan
Cowboy from Brooklyn (G)	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran — Aug. 13,'38 — *80. June 11,'38
Curtain Call	K. Francis-J. Litel-I. Hunter
Devil's Island (G)	Boris Karloff
For Lovers Only	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins
(See "Head Over Heels," "In the Cutting Room," July 9,'38.)	
Four's a Crowd 213	E. Flynn - O. de Havilland - R. Russell-P. Knowles — Aug. 20,'38† — *85. July 16,'38
Garden of the Moon	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis
Girls on Probation	Ronald Reagan-Jane Bryan
Heart of the North	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins
Mr. Chump 227	Johnnie Davis-Lola Lane — Aug. 6,'38†
(See "In the Cutting Room," Apr. 9,'38.)	
Singing Cop, The	Dick Foran-Jane Bryan
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter
(See "In the Cutting Room," July 2,'38.)	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Torchy Gets Her Man	Glenda Farrell-Barton MacLane			
Unlawful	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "In the Cutting Room," July 2,'38.)				
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10,'38	60.	Nov. 27,'37
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80.	
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57.	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Policy Man	Negro Cast	Sack	July 1,'38	61.	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55.	Feb. 5,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Sugar Hill Baby	Negro Cast	Sack	Jan. 1,'38	66.	
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38†		

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Code of the Fearless	Fred Scott	Spectrum			
Fight for Peace (A)	War Film	Warwick		70.	Apr. 30,'38
Harlemania	Negro Cast	Sack	Aug. 15,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'..
Terror of Tiny Town, The (G)	Billy Curtis	Principal		*60.	July 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65.	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84.	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90.	
Alf's Button Afloat (G)	Bud Flanagan	General Films		89.	July 23,'38
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95.	Feb. 26,'38
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls.	
Break the News (G)	Maurice Chevalier	General		78.	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75.	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99.	Apr. 30,'38
Convict 99 (A)	Will Hay	General		87.	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.		120.	Jan. 29,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92.	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85.	May 7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Paliavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120.	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90.	
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95.	Feb. 5,'38
"Housemaster" (G)	Otto Kruger	Assoc. British		95.	Feb. 26,'38
I Married for Love	Kabos-Radai	Danubia	Feb. 4,'38†	84.	
I See Ice (G)	George Formby	Assoc. British		81.	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65.	
Kate Plus Ten (G)	Jack Hulbert	General		81.	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75.	Feb. 19,'38
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77.	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91.	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100.	May 14,'38
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80.	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75.	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 28,'38†	78.	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63.	
Man Sometimes Errs	A. Tekos	Hungaria	Feb. 4,'38†	10 rls.	
Madamoiselle Docteur (A)	Dita Parlo	United Artists		77.	Dec. 18,'37
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67.	Dec. 25,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85.	June 4,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Bueno		95.	Mar. 26,'38
Nocturno (A)	Ria Byron	Schwab		90.	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74.	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105.	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99.	June 5,'37
Refugiados en Madrid (G)	Maria Conesa	Fama		95.	July 23,'38
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91.	
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73.	Apr. 30,'38
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls.	
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85.	July 9,'38
Sutyi the Lucky Child	Adam Kiarl	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90.	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65.	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89.	
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	78.	June 18,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102.	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105.	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95.	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls.	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70.	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84.	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38†	90.	
Yellow Sands (G)	Marie Tempest	Assoc. British		69.	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May 13,'38	†15½..
Calling All Curtains 8422 (Monte Collins-Tom Kennedy)	Oct. 1,'37	†16....
Cuckooracho 8431 (Joe Besser)	Mar. 25,'38	†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb. 4,'38	†18½..
Fiddling Around (2-19-38) 8427 (Monte Collins-Tom Kennedy)	Jan. 21,'38	†17½..
Gracie at the Bat 8423 (Andy Clyde)	Oct. 29,'37	†17½..
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan. 15,'37.	19....
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July 1,'38	†17½..
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May 20,'38	†16....
He Done His Duty (12-18-37) 8425 (Andy Clyde)	Dec. 10,'37	†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr. 15,'38	†19½..
Man Bites Love Bug (1-22-38) 8426 (Charley Chase)	Dec. 24,'37	†18....
Mind Needer, The 8433 (Charley Chase)	Apr. 29,'38	†18....
Oh What a Knight 8424 (Herman Bing)	Nov. 12,'37	†16½..
Old Rajd Mule, The (4-2-38) 8429 (Andy Clyde)	Mar. 4,'38	†17½..
Sitter Downers, The (11-27-37) 8403 (3 Stooges)	Nov. 26,'37	†16....
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	†16½..
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr. 1,'38	†18....
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan. 7,'38	†17....
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	†17½..
Time Out for Trouble (4-2-38) 8430 (Charley Chase)	Mar. 18,'38	†16½..
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb. 18,'38	†17½..

BROADWAY FOLLIES

Brokers' Follies (12-11-37) 8904	Dec. 15,'37	†10½..

COLOR RHAPSODIES

Big Birdcast, The (6-4-38) 8508	May 13,'38	†.7....
Bluebird's Baby (3-12-38) 8504	Jan. 21,'38	†.7....
Foolish Bunny, The (4-2-38) 8506	Mar. 26,'38	†.6....
Gifts from the Air 7506 (re-Issue)	Dec. 18,'37	..7½..
Hollywood Picnic (1-15-38) 8503	Dec. 18,'37	†.8....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb. 17,'38	†.6½..
Little Match Girl (11-27-37) 8502	Nov. 5,'37	†.8½..
Poor Little Butterfly 7-23-38) 8510	July 4,'38	†.8....
Poor Elmer 8511	July 22,'38	†.1 rl..
Snowtime 8507	Apr. 14,'38	†.7....
Window Shopping (7-2-38) 8509	June 3,'38	†.7½..

COMMUNITY SING

No. 4 8654 (Barber Shop Songs)	Nov. 28,'37	†10½..
No. 5 (1-22-37) 8655 (Song Parade)	Feb. 5,'38	†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb. 25,'38	†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar. 18,'38	†10....
No. 8 8658 (Songs of the Southland)	May 6,'38	†10½..
No. 9 (6-18-38) 8659 (Spanish Songs)	June 25,'38	†.9½..
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	†10....
No. 11 8661	Aug. 5,'38	†.1 rl..

HAPPY HOUR

Aladdin and the Wonderful Lamp 8471	Dec. 18,'37	†17....
Jungle Babies 8473	June 1,'38	†.1 rl..
New Nation, The (Czechoslovakia) 8472	June 1,'38	†10....

KRAZY KAT CARTOONS

20. Railroad Rhythm 8701	Nov. 20,'37	†.9½..
21. Sad Little Guinea Pigs 8702	Feb. 22,'38	†.6½..
22. Auto Clinic, The 8703	Mar. 4,'38	†.6½..
23. Little Buckaroo 8704	Apr. 11,'38	†.6....
24. Krazy Magic (6-4-38) 8705	May 20,'38	†.6½..
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	†.6½..

SCRAPPY CARTOONS

City Slicker (7-23-38) 8758	July 8,'38	†.6....
Clock Goes 'Round and 'Round (11-20-37) 8753	Nov. 6,'37	†.5½..
New Homestead, The (2-12-38) 8755	Jan. 7,'38	†.7....
Scrappy's News Flashes (1-22-38) 8754	Dec. 8,'37	†.6....
Scrappy's Playmates 8757	Mar. 27,'38	†.6....
Scrappy's Trip to Mars 8756	Feb. 4,'38	†.7....

SCREEN SNAPSHOTS

No. 3 (12-11-37) 8853	Nov. 18,'37	.9½..
No. 4 8854	Dec. 24,'37	†10....
No. 5 (1-22-38) 8855	Jan. 7,'38	†.9½..
No. 6 (3-5-38) 8856	Feb. 4,'38	†10....
No. 7 (4-2-37) 8857	Mar. 4,'38	†10....
No. 8 (5-14-38) 8858	Apr. 1,'38	†.9....
No. 9 8859	Apr. 29,'38	†.9½..
No. 10 (6-18-38) 8860	May 27,'38	†.9½..
No. 11 8861	June 24,'38	†.....
No. 12 8862	July 29,'38	†.....

SPECIAL SPORT THRILLS

Cadet Champion (12-11-37) 8803	Dec. 17,'37	†.9....
Feminine Fun 8805	Feb. 18,'38	†10....
Fistic Fun 8810	July 1,'38	†.1 rl..
Play Ball (4-23-38) 8807	Apr. 15,'38	†10....
Snow Foolin' (2-12-38) 8804	Jan. 21,'38	†10....
Sport Stamina (6-4-38) 8808	Apr. 10,'38	†.9½..
Thrilling Moments (6-25-38) 8809	June 10,'38	†.9½..
Unusual Hunting (3-26-38) 8806	Mar. 15,'38	†10....

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38) 8603	Dec. 10,'37	†.9½..
Silver Threads (12-11-37) 8602	Nov. 12,'37	†10½..

WORLD IN COLOR

El Salvador (2-12-38) 8552	Jan. 15,'38	†.9....
Friendly Neighbors (Ontario) (6-18-38) 8553	Apr. 29,'38	†.9½..

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38) 8910 (Cabin Kids)	Feb. 25,'38	†10....
Calling All Crooners (12-4-37) 8907	Nov. 19,'37	†10½..
How to Dance the Shag 8909 (Arthur Murray and "Shag" Dancers)	Dec. 17,'37	†.8....
Love Goes West (1-15-38) 8908 (Louise Massey-Westerners)	Dec. 31,'37	†10½..
Trailer Paradise 8906 (Cabin Kids)	Nov. 26,'37	†.9....

TERRY-TOONS

Barnyard Boss, The 8510	Dec. 24,'37	†.6½..
Big Top, The 8520	May 12,'38	†.6½..
Billy Goat's Whiskers, The 8509	Dec. 10,'37	†.6½..
Bugs Beetle and His Orchestra 8512	Jan. 21,'38	†.6½..
Dog and the Bone, The (11-27-37) 8507	Nov. 12,'37	†.6....
Eliza Runs Again 8526	July 29,'38	†.6½..
Gandy the Goose (3-19-38) 8515	Mar. 4,'38	†.6....
Happy and Lucky 8516	Mar. 18,'38	†.6½..
Here's to Good Old Jail 8522	June 10,'38	†.6½..
His Off Day 8513	Feb. 4,'38	†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb. 18,'38	†.6....
Last Indian, The 8523	June 24,'38	†.6½..
Lion Hunt, The (1-15-38) 8511	Jan. 7,'38	†.7....
Maid in China 8519	Apr. 29,'38	†.7....
Milk for Baby 8524	July 8,'38	..6½..
Mountain Romance, A (4-39-38) 8517	Apr. 1,'38	†.6½..
Mrs. O'Leary's Cow 8525	July 22,'38	..6½..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr. 15,'38	†.6½..
Timid Rabbit, The 8508	Nov. 26,'37	†.6½..

TREASURE CHEST

Grey Owl's Little Brother 8605	Dec. 24,'37	†10....
Kingdom for a Horse (5-7-38) 8604	Apr. 22,'38	†10....
Music from the Stars (4-30-38) 8610 (Horace Lapp and Orch.)	Mar. 25,'38	†11....
Not So Dumb 8603	Dec. 10,'37	†.9....
Return of the Buffalo 8608	Apr. 8,'38	†.9½..
Sky Fishing (3-26-38) 8607	Feb. 25,'38	†.9½..
Songbirds of the North Woods (2-12-38) 8606	Feb. 11,'38	†10....
We Live in Two Worlds 8609	July 22,'38	†.1 rl..

TWO-REEL COMEDIES

Air Parade (2-12-38) 8113 (Niela Goodelle)	Jan. 14,'38	†19....
Bashful Buckaroo, The 8202 (Charles Kemper)	Dec. 3,'37	†19½..
Beautiful But Dummies 8117 (Buster West-Tom Patricola)	Mar. 25,'38	†17....
Cactus Caballeros 8206 (Harry Gribbon-Joey Faye)	May 27,'38	†19....
Cupid Takes a Holiday (2-19-38) 8115 (Danny Kaye)	Feb. 4,'38	†15....
Cute Crime 8118 (Jefferson Machamer)	Apr. 29,'38	†18....
Dates and Nuts (1-15-38) 8307 (H. Timberg, Jr.-P. Rooney, Jr.)	Dec. 31,'37	†19....
Dime a Dance 8112 (Imogene Coca-Danny Kaye)	Dec. 24,'37	†19½..
Getting an Eyeful (1-22-38) 8204 (Charles Kemper)	Jan. 21,'38	†18....
Heir Today 8305 (Tim and Irene)	Nov. 5,'37	†18....
Hi-Ho Hollywood 8203 (Harriet Hutchins-Margt. Johnson)	Jan. 7,'38	†16....
Hurray for Hooligan (12-4-37) 8111 (Buster West-Tom Patricola)	Nov. 19,'37	†17....
Jitterbugs 8119 (Buster West-Tom Patricola)	May 20,'38	†16....
Koo-Koo Correspondence Skool, The 8110 (Jefferson Machamer)	Nov. 19,'37	†18....
Love and Onions (3-26-36) 8308 (H. Timberg, Jr.-P. Rooney, Jr.)	Mar. 11,'38	†19....
Miss They Missed, The (2-12-38) 8114 (Willie Howard)	Jan. 28,'38	†18....
Money On Your Life 8205 (12-4-37) 8108 (Chas. Kemper-Danny Kaye)	May 13,'38	†18½..
Pardon My Accident 8120 (Willie Howard)	June 10,'38	†17....
Playboy Number One (12-4-37) 8108 (Willie Howard)	Nov. 26,'37	†17....
Silly Nights (10-23-37) 8106 (Jefferson Machamer)	Oct. 1,'37	†19....
Sing for Sweetie 8309 (Lee Sullivan)	Apr. 15,'38	†19....
Smart Way, The (10-30-37) 8105 (Willie Howard)	Oct. 15,'37	†18....
Uncle Sol Solves It 8303	Feb. 11,'38	†15....
Wanna Be a Model? 8116 (Jefferson Machamer)	Feb. 25,'38	†16....
Winner Lose All 8310 (Charles Kemper)	June 17,'38	†19....

MGM

CAPTAIN AND THE KIDS (In Sepia)

Blue Monday (4-2-38) W-682	Apr. 2,'38	†.9....
Captain's Pup W-684	Apr. 30,'38	†.9....
Cleaning House (3-5-38) W-681	Feb. 19,'38	†.8....
Day at the Beach, A W-685	June 25,'38	†10....
Poultry Pirates W-683	Apr. 16,'38	†.9....
What a Lion! W-686	July 16,'38	†.....

CRIME DOESN'T PAY

No. 14—What Price Safety P-611 (John Wray-George Huston)	Feb. 5,'38	†21....
No. 15—Miracle Money (5-21-38) P-612	Mar. 26,'38	†21....
No. 16—Come Across (6-4-38) P-613	May 14,'38	†21....
No. 17—Criminal Is Born, A P-614	June 25,'38	†21....

FITZPATRICK TRAVEL TALKS

Beautiful Budapest (5-7-38) T-659	Apr. 16,'38	†.9....
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	†.9....
Glimpses of Austria T-657	Feb. 19,'38	†.9....
Glimpses of New Brunswick (4-2-38) T-658	Mar. 19,'38	†.8....
Land of Incas T-655	Dec. 25,'37	..8....
Natural Wonders of the West T-656	Jan. 22,'38	†.9....
Paris On Parade T-662	July 9,'38	†.....
Rural Sweden T-660	May 14,'38	†.8....

HARMAN-ISING (Happy Harmonies)

35—Bosko in Bagdad	Jan. 1,'38	.10....
36—Pipe Dream	Feb. 5,'38	..8....
37—Little Bantamweight	Mar. 12,'38	†.8....

HISTORICAL MYSTERIES

Bravest of the Brave, The H-728		
Captain Kidd's Treasure (8-26-38) H-723 (Stanley Andrews-Chas. Irwin)	Jan. 22,'38	†10....
Face Behind the Mask, The (4-9-38) H-725 (Leonard Penn-Mary Howard)	Mar. 19,'38	†11...
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	†11....
Ship That Died, The H-724 (Leonard Penn-Rhea Mitchell)	Feb. 19,'38	†10....
Strange Glory H-727 (Frank McGlynn)	July 2,'38	†11....

LAUREL and HARDY REISSUES (1937-8)

County Hospital (4-23-32) C-241	Jan. 22,'38	†17....
Perfect Day, The (3-18-27) C-418	Dec. 11,'37	†20....

M-G-M MINIATURES

Forgotten Step, The (6-4-38) M-677 (Monty Wooley)	May 7,'38	†10....
Hollywood Handicap (7-9-38) M-678 ("Original Sing Band")	May 7,'38	†10....
Life in Some Town, U.S.A. (4-9-38) M-674	Feb. 26,'38	†10....
Optical Poem, An M-675	Mar. 5,'38	†.7....
Stroke of Genius M-673 (Cecilia Parker-Wm. Henry)	Feb. 5,'38	†11....
That Mothers Might Live M-676 (Shephard Struwick-Mary Howard)	Apr. 30,'38	†10....
Tracking the Sleeping Death M-680 (Gilbert Emery-Doris Lloyd)	July 9,'38	†10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Tupapaoo (7-9-38) M-679	June	11,'38†11....
Moroni Olsen		
What Do You Think, No. 2 (2-12-38) M-671	Dec.	25,'37†10....
What Do You Think, No. 3 M-672	Jan.	15,'38†11....
MUSICAL COMEDIES		
Billy Rose's Casa Manana Revue R-603	Mar.	26,'38†21....
Harriet Hoctor-E. Marshall		
Canary Comes Across, The (2-5-38) R-602	Jan.	29,'38†21....
Erik Rhodes-Virginia Grey		
It's in the Stars R-606		
Magician's Daughter, The R-605	July	16,'38†18....
Eleanor Lynn-F. Albertson		
Our Gang Follies of 1938 (1-8-38) R-601	Dec.	18,'37†21....
Snow Gets in Your Eyes (6-4-38) R-604	May	14,'38†20....
Virginia Grey-Roger Converse		
OUR GANG		
Awful Tooth, The (7-23-38) C-739	May	28,'38†10....
Bear Facts (4-2-38) C-735	Mar.	5,'38†11....
Came the Brawn C-737	Apr.	16,'38†11....
Canned Fishing C-734	Feb.	12,'38†11....
Feed 'Em and Weep C-738	May	27,'38†11....
Hide and Shriek (7-2-38) C-740	June	18,'38†11....
Little Ranger, The C-741		
Party Fever C-742		
Three Men In a Tub C-736	Mar.	26,'38†10....
PETE SMITH SPECIALTIES		
Anaesthesia S-711	July	9,'38†10....
Candid Cameramaniacs (1-1-38) S-702	Dec.	11,'37†.9....
Follow the Arrow S-712	July	30,'38†10....
Friend Indeed (1-1-38) S-703	Jan.	1,'38†10....
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan.	29,'38†.9....
La Savate (4-9-38) S-706	Mar.	12,'38†.8....
Modeling for Money S-708	Apr.	30,'38†10....
(Exploitation: June 4,'38, p. 85.)		
Penny's Party (color) S-707	Apr.	9,'38†.9....
Prudence Penny-Gwen Lee		
Story of Dr. Carver (7-2-38) S-710	June	18,'38†10....
Surf Heroes (7-23-38) S-709	May	28,'38†10....
Three on a Rope (3-26-38) S-705	Feb.	19,'38†10....
ROBERT BENCHLEY		
Courtship of a Newt, The F-757	July	23,'38†.8....
Evening Alone, An F-755	May	14,'38†10....
How to Figure Income Tax (4-9-38) F-753	Mar.	19,'38†.8....
How to Raise a Baby F-756	July	2,'38†.9....
Music Made Simple (4-30-38) F-754	Apr.	16,'38†.8....
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38) J-771	Jan.	8,'38†20....
New Audioscopiks, The (2-5-38) A-761	Jan.	15,'38†.8....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-28-38) T7-7	Feb.	25,'38†.7....
Buzzy Boop T7-12	July	22,'38†.1 rl..
Honest Love and True T7-8	Mar.	25,'38†.7....
Lost Kitten (7-23-38) T7-11	June	24,'38†.7....
Out of the Inkwell T7-9	Apr.	22,'38†.7....
Puddy the Watchman T8-1	Aug.	12,'38.1 rl..
Riding the Rails (2-26-38) T7-6	Jan.	28,'38†.7....
Swing School T7-10 (6-18-38)	May	27,'38†.7....
Zula Hula (1-15-38) T7-5	Dec.	24,'37†.7....
COLOR CLASSICS		
All's Fair at the Fair C8-1	Aug.	26,'38.1 rl..
Hold It C7-5	Apr.	29,'38†.7....
Hunky and Spunky (7-23-38) C7-6	June	24,'38..7....
Little Lamby (1-8-38) C7-3	Dec.	31,'37†.7....
Tears of an Onion C7-4	Feb.	25,'38†.....
HEADLINERS		
Bob Crosby and Orch. A7-12	May	6,'38†10....
Easy on the Ice A7-13 (6-18-38)	June	3,'38†10....
H. King's Orch.-S. Foster		
Hall's Holiday (4-23-38) A7-11	Apr.	8,'38†10....
George Hall and Orch.		
Himber Harmonies (2-26-38) A7-8	Jan.	29,'38†11....
Richard Himber and Orch.		
Listen to Lucas (2-26-38) A7-9	Feb.	18,'38†10....
Meet the Maestros	Jan.	7,'38†.....
Moments of Charm A8-1	Aug.	5,'38.10....
Oh Kay, Rhythm (1-8-32) A7-6	Dec.	17,'37†10....
Herbie Kay and Orch.		
Queens of the Air (7-23-38) A7-14	July	8,'3811....
Vincent Lopez		
Star Reporter, No. 3 A7-10	Mar.	11,'38†.....
PARAGRAPHICS		
Accent on Beauty (1-8-38) V7-6	Dec.	31,'37†10....
Bike Parade V7-10	Apr.	22,'38†10....
California Giants V7-7	Jan.	28,'38†.....
Crime Fighters V7-11 (6-4-38)	May	20,'38†10....
Find What's Wong (7-9-38) V7-12	June	17,'38†10....
Gold (3-12-38) V7-8	Feb.	25,'38†10....
Inventor, The (10-23-37) V74	Nov.	5,'37†11....
Jungle Glimpses (color) V7-9	Mar.	25,'38†10....
Silver Millions V7-13	July	15,'38†10....
Tannhauser (6-4-38) V8-1	Aug.	12,'38.16....
Tuna V7-5	Dec.	3,'37†.1 rl..
PARAMOUNT PICTORIAL		
No. 5—Dolls That Are Different—Ebb Tide—Skiis and Shadows P7-5	Dec.	3,'37†.1 rl..
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6	Jan.	7,'38†.1 rl..
No. 7—Let's Visit the Moon —Autumn in the Alps—Shadow Man (2-26-38) P7-7	Feb.	4,'38†10....
No. 8—Styles In the Sun-Sleeping City — Pulchritude for Pups P7-8	Mar.	4,'38†.1 rl..
No. 9—Can They Take It—Seeing's Believing—Alpine Aqueduct P7-9	Apr.	1,'38†10....
No. 10—Sailboat Time — Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May	7,'38†.1 rl..
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June	4,'38†10....
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July	1,'38†.1 rl..
(New Series)		
No. 1—P8-1	Aug.	5,'38.10....
POPEYE THE SAILOR		
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr.	15,'38†.7....
Bulldozing the Bull E8-1	Aug.	19,'38.1 rl..
Fowl Play E7-5	Dec.	17,'37†.1 rl..
House Builder-Upper, The E7-8	Mar.	18,'38†.1 rl..
I Yam Love Sick E7-10	May	20,'38†.7....
Jeep, The E7-12	July	15,'38†.7....
Learn Polikeness (2-26-38) E7-7	Feb.	18,'38†.7....
Let's Celebrake E7-6	Jan.	21,'38†.....
Mutiny Ain't Nice E8-2	Sept.	16,'38.1 rl..
Plumbing Is a Pipe (6-11-38) E7-11	June	17,'38†.7....
(Color Special)		
Protex the Weakerist (11-20-37) E7-4	Nov.	19,'37†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 3 J7-3	Jan.	14,'38†.....
No. 4 J7-4	Mar.	18,'38†.....
No. 5 (6-11-38) J7-5	May	13,'38†.1 rl..
No. 6 J7-6	July	8,'38†.1 rl..
(New Series)		
No. 1 J8-1	Sept.	2,'38..1 rl..
SCREEN SONGS		
Beside a Moonlit Stream SC 7-6	July	29,'38†.1 rl..
Thanks for the Memory SC7-4	Mar.	25,'38†.8....
Bert Block and Orch.		
You Leave Me Breathless (7-2-38) SC7-5	May	27,'38†.8....
Jimmy Dersey and Orch.		
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan.	28,'38†.7....
GRANTLAND RICE SPORTLIGHTS		
No. 45—Water, Water Everywhere (1-15-38) R7-6	Dec.	31,'37†10....
No. 46—Good Looking Winners (2-26-38) R7-7	Jan.	28,'38†10....
No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb.	25,'38†10....
No. 48—Cops and Robbers R7-9	Mar.	25,'38†10....
No. 49—Win, Place or Show R7-10	Apr.	22,'38†10....
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May	20,'38†.1 rl..
No. 51—Strike! (6-25-38) R7-12	June	17,'38†10....
No. 52—Horseshoes R7-13	July	15,'38†.1 rl..
No. 53—A Sporting Test R8-1	Aug.	5,'38..1 rl..
No. 54—Hunting Thrills R8-2	Sept.	2,'38..1 rl..
UNUSUAL OCCUPATIONS		
(In Color)		
No. 3 (1-22-38) L7-3	Dec.	10,'37†10....
No. 4 (2-26-38) L7-4	Feb.	11,'38†10....
No. 5 L7-5	Apr.	15,'38†10....
No. 6 (6-8-38) L7-6	June	10,'38†10....
(New Series)		
No. 1 L8-1	Aug.	5,'38..1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May	6,'38†16....
Dummy Owners, The (1-1-38) 83,703	Jan.	7,'38†19....
His Pest Friend 83,704	Mar.	11,'38†18....
Jitters, The (6-25-38) 83-706	July	1,'38†19....
HEADLINERS		
No. 2—Music Will Tell (1-1-38) 83,602	Feb.	11,'38†18....
Ted. Fio Rito and Orch.		
No. 3—Picketing for Love 83,603	June	3,'38†17....
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38) 83,403	Jan.	28,'38†18....
False Roomers 83,404	Mar.	25,'38†17....
Fool Coverage 83,406	July	15,'38†16....
Kennedy's Castle 83,405	May	28,'38†17....
MARCH OF TIME		
1937-38		
No. 4 — Human Heart — Britain's Gambling Fever —Alaska's Salmon War 83,104	Nov.	26,'37†20....
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday (1-1-38) 83,105	Dec.	24,'37†19....
No. 6 — Inside Nazi Germany 83,106	Jan.	21,'38†16....
No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile 83,107	Feb.	18,'38†19....
No. 8—Brain Trust Island —Arms and the League 83,108	Mar.	18,'38†19....
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr.	15,'38†21....
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83,110	May	13,'38†19....
No. 11—Men of Medicine: 1938 83,111	June	10,'38†17....
No. 12.—U.S. Coast Guard 83,112	July	8,'38†17....
NU-ATLAS PRODUCTIONS		
Carnival Show 84,212	June	24,'38†10....
Jan Peerce		
Deviled Ham (1-22-38) 84,204	Dec.	3,'37†10....
Gus Van		
Hockshop Blues 84,213	July	15,'38†10....
Brad Reynolds & Orch.		
International Rhythm (7-2-38) 84,211	June	3,'38†10....
Ray Smeck and His Aloha Islanders		
Latin Rhythm (3-5-38) 84,206	Feb.	18,'38†11....
Jan Peerce		
Maids and Music 84-209	Apr.	22,'38†10....
Ray Fabing's Ingenues		
No Sale (4-2-38) 84-207	Mar.	11,'38†11....
Gogo De Lys		
Radio Hookup, A 84,205	Jan.	28,'38†10....
Dorothy Stone-Chas. Collins		
Salt Shakers 84,210	May	13,'38†11....
J. C. Flippen		
Skyline Revue 84,200	Apr.	1,'38†11....
Paula Stone		
Sweet Shoe (1-1-38) 84,203	Nov.	26,'38†11....
Rita Rio and Orch.		
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 3—Baby Party — Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603	Jan.	14,'38†.....
No. 4—Air College (2-26-38) 84,604	Feb.	25,'38†19....
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr.	22,'38†11....
No. 6—Count of Ten (7-16-38) 84,606	June	17,'38†10....
No. 7—(7-23-38)	Aug.	12,'38†10....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Photographer, The 83,203	June	17,'38†15....
Jack Rice		
Stupor-Visor, The (1-22-38) 83,202	Feb.	5,'38†17....
Pat Gleason		
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37) 83,501	Dec.	3,'37†20....
Phil Harris and Orch.		
Twenty Girls and a Band (1-22-38) 83,502	Apr.	8,'38†18....
Nick Stuart and Orch.		
RKO PATHE SPORTSCOPE		
Bit and Bridle 84,306	May	13,'38†10....
Flying Feathers 84,308	June	24,'38†.9....
In the Swim (5-5-38) 84,302	Feb.	18,'38†10....
Pinehurst 84,305	Apr.	22,'38.9....
Swinging Mallets 84,304	Apr.	1,'38†10....
Underwater (6-25-38) 84,307	June	3,'38†.9....
White Magic 84,301	Jan.	28,'38†10....
Windward Way 84,303	Mar.	11,'38†10....
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203	Apr.	22,'38†18....
Ray Whitley		
Hunting Trouble 83,303	Aug.	12,'38†16....
Rhythm Wranglers (12-25-37) 83,301	Dec.	17,'37†19....
Ray Whitley		
SPECIAL		
Quintupland (2-26-38) 83,801	Feb.	18,'38†19....
Dionne Quintuplets		
WALT DISNEY CARTOONS		
Beat Builders 84,108	Feb.	25,'38†.7....
Donald's Better Self (2-26-38) 84,109	Mar.	11,'38†.8....
Donald's Nephews 84,111	Apr.	15,'38†.8....
Donald's Ostrich (1-1-38) 84,105	Dec.	10,'37†.9....
Fox Hunt, The (6-18-38) 84,116	July	29,'38†.8....
Good Scouts (6-25-38) 84,115	July	8,'38†.8....
Lonesome Ghosts (12-25-37) 84,106	Dec.	24,'37†.9....
Mickey's Parrot 84,118	Sept.	9,'38†.8....
Mickey's Trailer 84,112	May	6,'38†.8....
Moth and the Flame, The (3-9-38) 84,110	Apr.	1,'38†.8....
Pluto's Quinpuplets 84,104	Nov.	26,'37†.9....
Polar Trappers, 84,114	June	17,'38†.8....
Self Control (1-22-38) 84,107	Feb.	11,'38†.8....
Whalers, The 84,117	Aug.	19,'38†.8....
Wynken, Blynken and Nod 84,113	May	27,'38†.8....

(THE RELEASE CHART--CONT'D)

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Nature's Wonders 2605	Dec. 3,'37†	.....
Trailing Animal Stories (1-22-38) 2606	Jan. 14,'38†	9....
MAGIC CARPET SERIES		
Land of the Maple Leaf, The (1-22-38) 4705	Dec. 10,'37†	10....
Modern Dixie (2-12-38) 4706	Jan. 28,'38†	10...

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 43 2374	Dec. 6,'37†	9....
No. 44 2375	Jan. 3,'36†	9....
No. 45 (2-26-38) 2376	Jan. 29,'38†	9....
No. 46 2377	Feb. 28,'38†	9....
No. 47 2378	Mar. 21,'38†	9½..
No. 48 2379	Apr. 11,'38†	9....
No. 49 2380	Apr. 25,'38†	9....
No. 50 (4-30-38) 2381	May 9,'38†	9....
No. 51 (6-11-38) 2382	June 13,'38†	10....
No. 52 (6-25-38) 2383	June 27,'38†	9....
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37) 2164. Tex Lewis-3 X Sisters	Dec. 1,'37†	17....
Down on the Barn (2-26-38) 2167. Billy Jones-Ernie Hare	Feb. 23,'38†	17...
Fits and Benefits 2173. York and King	July 27,'38†	.2 rls. .....
High Jack N' the Show (5-21-38) 2170. (James Barton)	May 18,'38†	17...
Latin Hi-Hattin' (4-30-38) 2169. Dorothy Stone-Chas. Collins	Apr. 27,'38†	17....
Music and Flowers (5-21-38) 2171. Block and Sully	June 15,'38†	19...
Oh, Say Can You Hear? (12-18-37) 2165. Merry Macs	Dec. 29,'37†	15....
Rhapsody in Zoo (12-11-37) 2166. Mark Plant	Jan. 26,'38†	15½.
Somewhere in Paris (3-5-38) 2168. J. Harold Murray	Mar. 23,'38†	17....
Stars and Stripes (7-2-38) 2172. Ed. East-Ralph Dumke	July 6,'38†	17½..
OSWALD CARTOONS		
Barnyard Romeo 2291	Aug. 1,'38†	.1 rl..
Cheese Nappers (7-2-38) 2288	July 4,'38†	7....
Dumb Cluck (12-11-37) 2276	Dec. 20,'37†	7....
Feed the Kitty 2281	Mar. 14,'38†	7....
Happy Scouts (7-2-38) 2395	June 20,'38†	7....
Lamplighter, The 2277	Jan. 10,'38†	7....
Man Hunt (2-26-38) 2278.	Feb. 7,'38†	7....
Movie Phony News 2285.	May 30,'38†	.....
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38†	7....
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38†	7½..
Problem Child, The (5-14-38) 2284	May 16,'38†	7....
Tail End (5-21-38) 2283.	Apr. 25,'38†	7....
Trade Mice 2280	Feb. 28,'38†	7....
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38†	7....
Voodoo in Harlem (7-9-38) 2289	July 18,'38†	7....
STRANGER THAN FICTION SERIES		
No. 44—Novelty (12-11-37) 2388	Dec. 27,'37†	9....
No. 45—Novelty (2-26-38) 2389	Jan. 17,'38†	9....
No. 46—Novelty (2-26-38) 2390	Feb. 21,'38†	9....
No. 47—Novelty 2391	Mar. 14,'38†	9....
No. 48—Novelty 2392	Apr. 4,'38†	8½..
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38†	8½..
No. 50—Novelty 2394	May 2,'38†	9....
No. 51—Novelty (6-11-38) 2395	June 6,'38†	9....
No. 52—Novelty (7-2-38) 2396	June 20,'38†	9....
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec. 30,'37†	23....
Breathless Moments (2-26-38) 2160	Feb. 28,'38†	19....

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Here's Your Hat 3014. Cookie Bowers	Dec. 11,'37†	.2 rls.
One On the House 3026. Willie, West, McGinty	Dec. 18,'37†	.2 rls.
Wedding Yells 3021. Ken Murray-Oswald	Jan. 1,'38†	20....
Script Girl 3009. Cross and Dunn	Jan. 15,'38†	.....
Romance Road 3003. Walter Cassell-Anne Nagel	Jan. 29,'38†	19....
Candid Kid, The (2-26-38) 3015. Josephine Huston	Feb. 12,'38†	20....
Waiting Around 2-26-38) 3027. Frank Libuse	Feb. 20,'38†	20....
Little Me 3010. Wini Shaw	Mar. 5,'38†	.2rls
Romance of Louisiana 3005. Addison Richards	Mar. 12,'38†	.2 rls.
Under the Wire 3022. Joe and Asbestos	Mar. 26,'38†	.2 rls.
Got a Match 3016. Joan Abbott	Apr. 9,'38†	.2 rls.
Hold That Ball 3028. Preisser Sisters	Apr. 23,'38†	.2 rls.
Forget-Me-Knots 3011. Bernice Claire	May 7,'38†	.2 rls.
Stocks and Blondes 3023. Gene Lockhart	May 21,'38†	.2 rls.
Out Where the Stars Begin 3004. Evelyn Thawl-Jeffrey Lynn	May 28,'38†	.2 rls.
Prisoner of Swing 3012. Hal LeRoy	June 11,'38†	.2 rls.
Rise and Sing 3029. Cross and Dunn	June 25,'38†	.2 rls.
Rainbow's Eend (7-23-38) 3017. Eddie Peabody	July 2,'38†	22....
My Pop 3024. Henry Armetta	July 16,'38†	.2 rls.
Sons of the Plains (7-23-38). Mauch Twins	July 30,'38†	19....
COLORTOUR ADVENTURE (In Color)		
Land of the Kangaroo (11-20-37) 3504	Dec. 18,'37†	10....
India's Millions 3505	Jan. 8,'38†	.....
Malayan Jungles (2-5-38) 3507	Feb. 5,'38†	10....
What the World Makes 3502	Mar. 12,'38†	.....
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38†	.....
Toradja Land 3510	Apr. 30,'38†	.....
Pearl of the East 3509	May 21,'38†	.....
Mechanix Illustrated (7-23-38) 8511	June 4,'38†	10....
Isles of Enchantment 3512.	June 25,'38†	.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Danger—High Voltage 3303	Dec. 4,'37†	.1 rl..
Alibi Mark 3304.	Dec. 25,'37†	.1 rl..
Bolted Door, The (2-5-38) 3305.	Jan. 22,'38†	13....
Hit and Run (2-26-38) 3306	Feb. 19,'38†	12....
Shopgirl's Evidence 3307.	Mar. 19,'38†	.....
Dear Old Dad 3308.	Apr. 16,'38†	12....
Wanderlust 3309	May 14,'38†	.1 rl..
Dream Comes True, A 3310.	June 6,'38†	.1 rl..
Fighting Judge, The 3311.	July 2,'38†	.1 rl.
LOONEY TUNES		
No. 45—Porky's Hero Agency 3604	Dec. 4,'37†	7....
Night Intruder 3312.	July 23,'38†	.1 rl..
No. 46—Porky's Poppa 3605	Jan. 15,'38†	.....
No. 47—Porky at the Crocadero 3606	Feb. 5,'38†	7....
No. 48—What Price Porky 3607	Feb. 26,'38†	.....
No. 49—Porky's Phoney Express (2-26-38) 3608.	Mar. 19,'38†	11....
No. 50—Porky's Five and Ten 3609	Apr. 16,'38†	.....
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38†	.....
No. 52—Injun Trouble 3611	May 21,'38†	.1 rl..
No. 53—Porky the Fireman 3612	June 4,'38†	.1 rl..
No. 54—Porky's Party 3613	June 25,'38†	.1 rl..
No. 55—Porky's Spring Planting (7-9-38) 3614.	July 16,'38†	7....
MELODY MASTERS		
Jan Rubini and Orch. 3705.	Dec. 4,'37†	.1 rl..
Henry King and Orch. 3706.	Dec. 25,'37†	.1 rl..
Leon Navaro and Orch. 3709.	Jan. 15,'38†	.1 rl..
Enric Madriguera and Orch. (2-5-38) 3708	Jan. 29,'38†	10....
Carl Hoff and Orch. 3710.	Feb. 12,'38†	.1 rl..
Benny Meroff and Orch. 3707	Mar. 5,'38†	.1 rl..
Mike Riley and Orch. 3711.	Mar. 26,'38†	.1 rl..
Rubinoff and His Violin 3712	Apr. 16,'38†	10....
Carl "Deacon" Moore and Orch 3713	May 7,'38†	.1 rl..
Freddie Rich and Orch. 3714	May 28,'38†	.1 rl..
Clyde Lucas and Orch. 3715	June 18,'38†	.1 rl..
Don Bestor and Orch. 3716	July 9,'38†	.1 rl..
MERRIE MELODIES (In Color)		
No. 48—Woods Are Full of Cuckoos 3404	Dec. 4,'37†	.1 rl..
No. 49—September In the Rain 3405	Dec. 18,'37†	.1 rl..
No. 50—Daffy Duck and Egghead 3406	Jan. 1,'38†	7....
No. 51—My Little Buckaroo 3407	Jan. 29,'38†	7....
No. 52—Jungle Jitters (2-5-38) 3408	Feb. 19,'38†	7....
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar. 12,'38†	7....
No. 54—A Star Is Hatched 3410	Apr. 2,'38†	.....
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38†	7....
No. 56—Now That Summer Is Gone 3412	May 14,'38†	.1 rl..
No. 57—Isle of the Pingo Pongo 3413	May 28,'38†	.1 rl..
No. 58—Katnip Kollege 3414	June 11,'38†	.1 rl..
No. 59—Have You Got Any Castles 3415	June 25,'38†	.1 rl..
No. 60—Love and Curses (7-23-38) 3416	July 9,'38†	7....
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38†	7....
PICTORIAL REVUES		
No. 3—Dogs—Hollywood Rides (11-13-37) 3803	Nov. 13,'37†	10....
No. 4—Boxers—Dolls 3804.	Dec. 11,'37†	.....
No. 5—Ice Cream—Jockeys (1-29-38) 3805		.....
No. 6—Hockey—Shoes (2-5-38) 3806	Feb. 5,'38†	10....
No. 7—Dogs—Billiards—Lithography 3807	Mar. 5,'38†	10....
No. 8—Song Writers—Bowling 3808	Apr. 2,'38†	.....
No. 9—Silverware—Ice Boating (4-23-38) 3809.	Apr. 30,'38†	10...
No. 10—Beavers—Polo—Woolens 3810	June 4,'38†	.1 rl..
No. 11—Plastics—Perfume 3811	July 9,'38†	.1 rl..
VITAPHONE VARIETIES		
Vitaphone Frolics 3904 (11-20-37). Jack & Loretta Clemens	Dec. 4,'37†	10....
Unreal Newsreels 3905.	Jan. 8,'38†	.....
Ski Flight 3908	Jan. 22,'38†	9....
Alibi Time (2-19-38) 3906.	Feb. 12,'38†	11....
Radio Ramblers		.....
Vitaphone Gambols 3907. Chaz Chase	Mar. 19,'38†	.1 rl..
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38†	9....
Juggling Fool, The 3910. Bobby May	May 14,'38†	.1 rl.
Vitaphone Capers 3911	June 18,'38†	.1 rl.
Swing Cat's Jamboree (7-9-38) 3912. Louis Prima and Orch.	Aug. 6,'38†	8...

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½..
Fabulous Marseilles (6-18-38)	June 15,'38†	10½..
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½..
Hong Kong, Gateway to China (2-19-38)	May 15,'38†	11....
Manila (2-26-38)	May 15,'38†	11....
Old Towns of Normandy (4-9-38)	July 15,'38†	10....
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½..
Singapore (2-26-38)	May 15,'38†	11....
Voyage to Cebu (7-2-38)	July 15,'38†	9....
G.P.O. FILM UNIT		
North Sea (7-9-38)		.....
HOFFBERG		
Skiing on Your Feet	Jan. 14,'38†	.....
Catalina Island	Nov. 12,'37†	.....
Trailing the Jaguar (7-2-38)	July 15,'38†	28....
LENAUER		
Datelines (6-18-38)		.....8....
MODERN		
America Marching On (1-29-38)		.....10...
SACK (with Negro Cast)		
Brown Gravey	July 30,'38.	21....
Framing of the Shrew, The.	July 30,'38.	19....
Lady Fare, The	July 30,'38.	20....
Melancholy Dame, The	July 30,'38.	19....
Music Hath Harms	July 30,'38.	21....
Off in the Silly Night	July 30,'38.	20....
SANDERS		
Life in Lapland (2-12-38).	Feb. 18,'38†	8½..

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes) Gordon Elliott-Kermit Maynard	June 30,'38†	20.... (each)
Mysterious Pilot, The (12-25-37) 8140. Capt. Frank Hawks (15 episodes)	Dec. 9,'37†	21.... (each)
Secret of Treasure Island, The (4-9-38) 8160. Don Terry-Gwen Gaze (15 episodes)	Mar. 17,'38†	19.... (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201. Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38†	.....
Fighting Devil Dogs, The 7501 (5-28-38). Lee Powell-Herman Brix	May 28,'38†	18.... (each)
Hawk of the Wildrness 7301	Dec. 3,'38†	.....
Lone Ranger, The 7401 (2-5-38). Lee Powell-Herman Brix (15 episodes) (Exploitation: July 16,'38, p. 86.)	Feb. 12,'38†	18.... (each)
Zorro Rides Again 6461. John Carroll-Helen Christian	Nov. 20,'37	.....

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38). Johnny Mack Brown-E. Hansen	July 5,'38†	20.... (each)
Flash Gordon's Trip to Mars (2-19-38) 2581. Larry Crabbe-Jean Rogers (15 episodes)	Mar. 21,'38†	20.... (each)
Red Barry. Buster Crabbe-Frances Robinson		.....
Tim Tyler's Luck (11-37-37) 2881. Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37†	.2 rls. .....

J C JENKINS—HIS COLYUM

Center, Nebraska

Dear Herald:

This town of Center is the county seat of Knox county. A lot of people may think this is a peculiar name for a town, but there is a reason for this. Knox county has had a lot of fights over the county seat question. Creighton wanted it, Bloomfield wanted it and Niobrara wanted it and they couldn't agree, so they decided to locate it in the center of the county, and that's how it comes to be called Center.

City folks no doubt will wonder why people would live in a little town like Center, as she has no railroad, no trolley line, no monuments, no theatres, no Madison Square Gardens, no Rose Bowls, no sky scrapers or night clubs, but she does have something like two hundred mighty fine folks. The absence of night clubs at Center would hardly be considered a detriment to the town since they are considered not to be the best finishing schools for presidents, governors, senators or congressmen. Knox county is a fine county, but there is a reason for that, too; it joins our county of Antelope on the north, and Antelope county, you know, is another "gateway to the west." Center, as we told you, has about two hundred folks, and that's aplenty for a town of that size. When you go to Center you will know you have gone places.

▽

Our good friend, Joe Hewitt of the two theatres at Robinson, Ill., writes us a very interesting letter except that he had been ailing for over a year. We were sorry to learn of this and we hope he is well on the road to recovery by now. He writes us that he has been in the theatre business for 32 years. Can any of you beat that record?

Joe says that Oscar Turner, partner of Steve Farrar in the theatre business at Harrisburg, Ill., is on his way to the Black Hills of South Dakota on a vacation. We want to say to Oscar that if he doesn't stop at the "gateway to the west" on his way home and make us a visit we are likely to vote the other ticket.

▽

The paper this morning reports that the Roxy theatre at Table Rock, Neb., was partially destroyed by fire with only partial insurance. We were sorry to learn of this and send the management our sympathy.

▽

If it wasn't so doggone far, and it wasn't so hot, we'd like to go up and call on our two old friends, Andy and Herb Anderson, of the Detroit Lakes theatres at Detroit Lakes, Minn. Then on our way we could stop and see P. G. Estee of the two theatres at Parker, S. D., Mr. and Mrs. Abbott of the theatre at Arlington, S. D., H. J. Longaker at Glenwood, Minn., besides the RKO folks at Sioux Falls, S. D. Sherm Fitch, the RKO manager, has a fine lodge on a good "musky" lake at Park Rapids, Minn., and maybe he will give us an invitation to go fishing with him.

▽

Quite a lot of folks seem to have it in for Hollywood, but that's a mistake. Hollywood has a lot of very fine people, including Bill Weaver and Mildred Early at the HERALD office, Clark Gable, Spencer Tracy, Charlie Ruggles, Pat O'Brien and Louise Fazenda and a lot more folks of the films, besides Bob Burns, a grandson of grandpa Snazy.

Of course, Hollywood has her cat and dog hospitals, clairvoyants, palm readers, fortune tellers, snake charmers, a few filling stations and several beauty shops, and just because they are all doing a thriving business is no reason for people to get jealous of her.

▽

Every time we think of Neosho, Mo., and the fine hotel they have, with a trout stream running under it, we recall the time when Hugh Gardner of the Orpheum theatre skinned the hide off of us playing golf. There's no darm sense of a fellow treating a friend like that.

▽

We often wonder if Roy Culley still operates the Pastime theatre at Medicine Lodge, Kan. Medicine Lodge, you know, was the home of Carrie Nation, and Carrie, like little Georgie Washington, was very fond of using the hatchet.

▽

Glen Rock, Wyo., is where a lot of coal used to come from and that's where Mr. and Mrs. Jung operated the Glen Rock theatre and where they were swindled out of 14 bucks by a magazine peddler, but we hope it never happens to them again.

▽

There is this about Bob Smith of the two theatres at Mission, Texas (and several other theatres scattered around the country) that we can't quite understand. When we were fishing with him in Red Fish bay and a big one got away from him, all he would say was "doggone it." He left the use of a more emphatic language to us.

▽

Back in Indiana in the spring of 1873—but then we won't go back that far, those were the "horse and buggy days," so we will unhitch right now.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Kopp Wins Magazine Prize

Fred Kopp, advertising art director at Universal studio, has been awarded a $100 prize by the *Woman's Home Companion* for the design he submitted in the Personality Housebuilding Contest conducted by the publication. Mr. Kopp won third prize in the contest which had over 10,000 entries.

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 90, Vol. 20.—Corrigan in Dublin....King and queen of England in Paris.... President visits Yosemite for first time....China war news....Floods sweep Tokyo and vicinity....Hollywood premiere for "Alexander's Ragtime Band".... Girl sailors take the helm....Lew Lehr.

MOVIETONE NEWS—No. 91, Vol. 20.—Torrential rains wreak havoc in eastern states....France displays might on birthday of Republic....Three nations compete in transatlantic air service race.... Fashions....Helen Wills Moody....Howard Hughes ....Shirley Temple....Lew Lehr....National swim meet held at Santa Barbara.

NEWS OF THE DAY—No. 288, Vol. 9.—"Pick-a-Back" plane flies Atlantic with pictures of Corrigan ....President visits Yosemite Park then embarks for vacation at sea....Eire hails U. S. amity and peace with Britain....Hollywood stars sponsor charity polo match....Seagoing girl scouts sail past New York skyline....Secret of Paul Runyan's success....Amateur boxers....Floods ravage Japanese cities.

NEWS OF THE DAY—No. 289, Vol. 9.—France acclaims British king and queen....Record rains flood east....32 nations discuss refugees at conference in France....Tiny racing fleet skims California waters ....Records topple at women's swim meet....Long shot captures Arlington classic.

PARAMOUNT NEWS—No. 101.—Seagoing girl scouts man schooner Yankee....German Army experts in Orient recalled....Papana's ocean hop delayed because of damaged plane....Youths held for yacht adventure ....Statue of Liberty gets new diadem....Ace newsmen get Headliner awards....Corrigan in Dublin films brought by "Pick-a-Back" plane.

PARAMOUNT NEWS—No. 102.—Marks set in National Women's swimming....France holds military display....Ambassador Kennedy attends memorial dedication in England....Parking car displayed in England....U. S. agencies unite to fight grasshoppers....Pitcairn islanders' S.O.S. heard in America....Charlie McCarthy's footprints on sidewalk....Nedayr wins Chicago race.

RKO PATHE NEWS—No. 1, Vol. 10.—Sweden's king has 80th birthday....Ground broken for Brooklyn slum clearance project....President visits Yosemite Park....Singapore football sweeps Straits....Flying priest heads northward....China loses German military aide....Scientists battle raging torrent....Cinema stars stage polo game.

RKO PATHE NEWS—No. 2, Vol. 10.—"Gone-Again" Corrigan reaches Eire....German seaplane spans Atlantic....Flying boat inaugurates one day mail.... Britain's majesties hailed in Paris....Texas voters wooed by music....Hopkins explains plan for surplus clothing....National guard called in Iowa labor war ....Dark horse wins Arlington classic.

UNIVERSAL NEWSREEL—No. 686, Vol. 10.—Corrigan lands in Ireland....French hail British king....President off on fishing trip....German advisors leave China war area....French air show staged....Rodeo at Salinas, Cal.....Irish greet Ambassador Kennedy ....New speed plane tested....Dog chariot race staged....“Iron lung” youth sees horse race....Girl sailors sail on cruise....Irish occupy ancient fort.... Indians win polo match.

UNIVERSAL NEWSREEL—No. 687, Vol. 10.—Freak floods hit nation....Radio amateur aids Pitcairn Island....Nedayr wins in Turf upset....Charlie McCarthy puts footprints in cement....Baby torpedo boats tested....German plane spans ocean....French observe Bastille Day....Girl swim stars shine at specialties.

Foreign Picture Unit Organized

Formation of National Pictures Corporation which will specialize in the importation and exploitation of foreign pictures in the United States and Latin American and in the exportation of American product to Europe was announced this week by Edwin M. Fadman, managing director of Films Red Star of Paris and Brussels.

Mr. Fadman, whose foreign companies will continue to operate as French production and distribution organizations, arrived in New York from his Paris office three weeks ago to handle organization details for his French and Belgian associates. His foreign companies, he said, will act in close cooperation with the newly formed American organization, particularly as a source of product.

Mr. Fadman described the new company as being the first foreign-film organization in American that will rely on its own direct contact on the continent for product. He also said that National Pictures will offer the first complete annual program of importations.

The company's first release is "Legions of Honor," starring Marie Bell and with Charles Vanel, Pierre Renoir and Jacques Baumer. Four additional releases are now being subtitled in English and will be ready about the end of August, Mr. Fadman said.

The company has established temporary offices in the Paramount Building, New York City.

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WILL BUY FOR CASH ALL TYPES OF PROjector heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

ONE PAIR GOOD USED CINEPHOR, SERIES 2, lenses, focal size 5". LAKE THEATRE, Heron Lake, Minn.

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THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

THEATRES

THERE ARE HUNDREDS OF PEOPLE IN THE motion picture business looking for theatres. They all read Motion Picture Herald. If you want to sell, why not let a Herald classified ad develop prospects for you. MOTION PICTURE HERALD, Rockefeller Center, New York.

DIXIE. LAND OF GOLDEN OPPORTUNITY. Build a southern circuit now in the great industrial south and let us promote practical theatres for you. FRANK DOWLER COMPANY, Chattanooga, Tenn.

NEW THEATRE FOR SALE. 437 SEATS. J. H. STAFFORD, Shelby, Miss.

HELP WANTED

SALESMAN TO HANDLE MOVIE TIME CLOCK. See advertisement in BETTER THEATRES. ALBERT SPRINCIN MFG. CO., 1962 East 71st Place, Chicago, Ill., U. S. A.

BOOKS

THE 1938-39 EDITION OF THE INDUSTRY'S INternational reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and you will receive one of the first copies postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

"DECENCY IN MOTION PICTURES," BY MARtin Quigley, published by Macmillan. Every theatre executive should read it and every theatre should own it. Price $1, postage paid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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Press and public proclaim Paramount's "THE TEXANS" another "Covered Wagon"

See complete story on pages 35 to 38



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VOL. 132, NO. 6 AUGUST 6, 1938

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HARVEST-TIME!

Gather it in, gentlemen! "Love Finds Andy Hardy" starts the Parade of Hits!

4-PAGE HERALD

(Just one of Leo's Harvest-time helps!)

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The Best Picture in which he has ever appeared

ROBERT TAYLOR
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with Maureen O'Sullivan, Edward Arnold, Frank Morgan, William Gargan, Lionel Stander

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How she landed a millionaire!

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with ROBERT YOUNG • LEW AYRES (Remember him "Holiday"?)
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Exciting stars of "Test Pilot" in the romance of a dare-devil 'round-the-world newsreel cameraman. Love in action on land, sea and air.

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FREDDIE BARTHOLOMEW • JUDY GARLAND
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"1937'S BEST ACTOR" in the bold drama of a beloved priest and a boy who was "Born to be Hung!"

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Thrilling musical drama of the romantic life and loves of Johann Strauss, II the world's waltz king!

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in "THE GREAT WALTZ"
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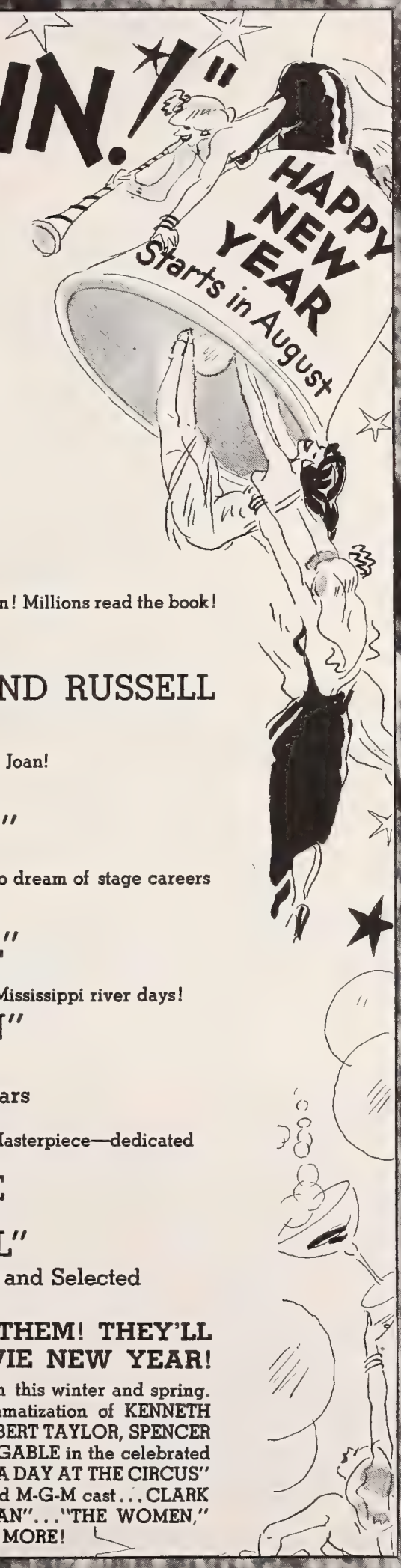
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Star of "The Bad Man of Brimstone" returns . . . with a grand new pal . . . in thrilling, new melodrama!

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HERE AGAIN!"



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Filmed in Technicolor

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Giant Musical Ensemble!

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All new! Romantic dude ranch adventures with America's beloved Judge Hardy family!

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portantly produced from the sensational novel by Dr. A. J. Cronin! Millions read the book!
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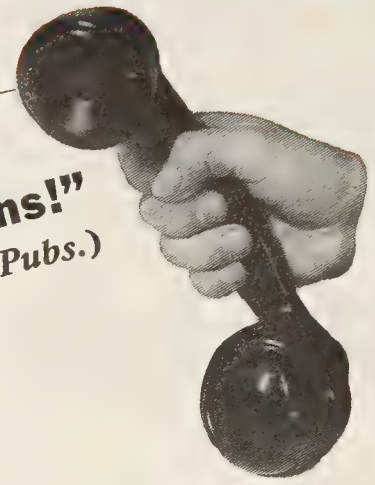
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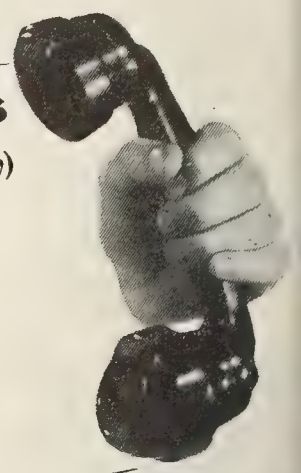
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"'Four's A Crowd' will show tremendous returns!"
(Jay Emanuel Pubs.)



"Showmen ca
Sept. 3rd bec
release 'Four

"'Four's A Crowd' contains all the ingredients that make a business-getter!"
(Variety Daily)



"'Four's A Crowd' is definitely boxoffice!"
(Showmen's Trade Review)



"Laughs galore in 'Four's A Crowd'—Robin Hood Flynn returns with all the charm that marks all his portrayals!
(Los Angeles Examine

WATCH WARNER BROS!

. . . While they're still talking their heads off about th
Robinson in 'The Amazing Dr. Clitterhouse,' and Warn



ERROL FLYNN

with
WALTER CONNOLLY
HUGH HERBERT
MELVILLE COOPER
Directed by MICHAEL CURTIZ
Screen Play by Casey Robinson and Sig Herzig
From A Story by Wallace Sullivan

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alking Again!



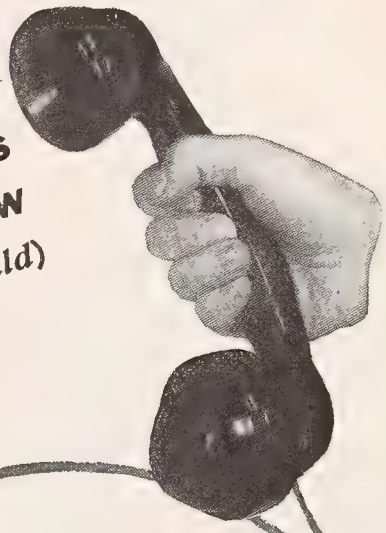
…p worrying about week of
e that's the week Warners
Crowd'!" *(Motion Picture Daily)*



"Not uncommon lately for Warners to produce a smash and 'Four's A Crowd' is that! Had preview audience in aisles and no house will go wrong showing it!" *(Hollywood Reporter)*



"'Four's A Crowd' is a showman's picture if Warners ever produced one! Waves of laughter at preview indicated unanimous approval!" *(Motion Picture Herald)*



…ther "Unquestionable Winner" **(Variety)** ***Edward G. …new 'G-Men,' Humphrey Bogart in 'Racket Busters'!***

First Engagement
RADIO CITY MUSIC HALL
August 11th



ROSALIND RUSSELL · PATRIC KNOWLES

in

"FOUR'S a CROWD"

"*Best* SHE HAS EVER MADE"
Film Daily

"HER *Best*... POINTS TO TOP GROSSES"
Showmen's Trade Review

"SWELL JOB... JANE IS AT HER *Best*"
Hollywood Reporter

BEST

"JANE AT HER *Best*... SURE TO PLEASE LEGION OF FANS" Boxoffice

The first of 20th's new-season, bigger-budget pictures for this grand First Ten star... reflecting in every department the more important production and boxoffice values with which 20th is surrounding Jane in 1938-39!

Jane WITHERS
in
KEEP SMILING
with
GLORIA STUART
HENRY WILCOXON
HELEN WESTLEY • JED PROUTY
DOUGLAS FOWLEY • ROBERT ALLEN

Directed by Herbert I. Leeds
Associate Producer John Stone • Screen Play by Frances Hyland and Albert Ray • From an original idea by Frank Fenton and Lynn Root

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 6 — August 6, 1938

ON *for* THE RIDE

NOW that the dust of impact of Equity No. 87-273, otherwise the U. S. versus the Majors, has settled, the nation, its press and pontificators and its quaint personages once known as "captains of industry" are looking the situation over and measuring its meaning.

There have been those aspects of the public manifestations and official utterances between the Plaintiff and the Defendant calculated to remind one of a certain early Chaplin one-reeler. The little comedian and the ponderous Mack Swain were really engaged in trying to chew each other's ears off, but when the eye of the Keystone cop was upon them they pretended to be dancing.

Some observers of the confetti shower of gentle phrases—"cooperation", "judicial survey", "clarification", "common end"—tossed to and fro over the scene, are marveling at the wonders of this new day.

IT was not at all like that in the days of the Northern Securities case, for instance, when the late Mr. James J. Hill was so hot that even reporters were singed in the lava of his responses. And maybe you might be remembering when Mr. Henry Miller, "Thousand-dollar-a-day Miller", speaking in behalf of his clients, the packers, in the first beef trust case, made two thousand dollars worth of remarks about the Government in Federal court in Chicago. Also possibly there will be memories of the forensics when Judge Kenesaw Mountain Landis fined Standard Oil $29,000,000.

In those days, too, a dollar had a hundred cents in it and when you got one it was yours to have and to hold. The country really did have some good five-cent cigars and Old Taylor was two drinks for a quarter. Also a lawsuit was a lawsuit.

For some those were the good old days, and for some bad old days, too. Laws marked boundaries of the field, but within the lines men and industries were on their own.

A considerable nation evolved that way.

THE Government's suit concerning motion picture operations is one of many manifestations of the arrival in this year of grace 1938 of a turning point in the long straight road of capitalism and individualism in industry that has run from the day the first trader landed on these shores.

To many this sharp turn seems directly to the left.

We are not concerned here with the merits or demerits of any phase of contention in the documentary content of the Government's suit itself. The suit, after all, pertains, on its face, to the Sherman Act, which itself pertains to the long, long ago. It is just a handy old relic, of current convenience in a maneuver pertaining to this new day.

We have indeed "turned the corner", and ahead is the era of Government *in* industry, not the regulator but the senior partner, holder of an invisible preferred with the voting power.

That is why the Department of Justice released ***a statement*** to the public along with the filing of its suit the other day. The suit was what editors call "the news peg" on which the more significant document was based.

It was a Sherman Act suit, understandable in terms of business, as of the days when it was enacted. The suit contains sundry charges and allegations, subject to trial on the facts as they might be developed by evidence. The statement is, in contrast, of the new day and the New Deal. The statement is a discourse which presumes judgment before trial and proceeds to talk of the motion picture business as though from a chairman's seat in a corporation meeting.

It is not what was said that matters so much as who said it.

The New Deal has drawn up a chair and is sitting in, at the head of the table.

Even in the initial document the Government, as Mr. Martin Quigley pointed out on this page last week, is talking about what manner of pictures should be made.

FURTHER significant of this turning point, for all of American industry, all business, great and small, is the plain assertion of the official statement that this is also for the guidance of other interests. The motion picture, with its automatic publicity, makes an illuminated example.

The Government, or the Administration, has made up its mind what it wants and has stated what it will have—or else. That is, for the time being. There is no assurance about how much more it will be wanting or when. Production and distribution are getting the heat of attention now, but exhibition is what makes the motion picture important and when the New Deal looks at the motion picture industry it sees screens, screens, screens, thousands of them, all holding the attention of about 80,000,000 persons of whom many a million are voters.

The process is direct. The motion picture is, says the Government, "not a private affair. . . . " The contenders for consideration of the motion picture as a public utility seem to have Government backing. There was a time when industry and industrial considerations ruled in such a utility as electric power. The Government is in the power business all over the map, including TVA. Any mention of Passamaquoddy at this time is irrelevant, no matter if it is funny.

Speaking of TVA reminds one, too, of that grand array of alphabet bureaus and all of the other businesses in which they participate as commercial factors—HOLC, FHA, RFC, SEC and so on, and on.

Those are the labels on pieces of a jigsaw puzzle. A good many suspect that when they are all fitted together they will be found to spell totalitarianism.

Just incidentally, one is not to forget that along with shipping, power, farming and finance, the Government is also in the show business with the WPA theatre. And there is a WPA picture production project under promotion.

Wherever the nation's business is going, the motion picture is on the ride—by special invitation.

—TERRY RAMSAYE

This Week

The Buying Season

Doubt and uncertainty induced by rapidly shifting conditions with little prospect of stability at least for the next few months have combined to make motion picture buyers, both affiliated and independent, wary of committing themselves to product deals until the last possible moment. The buying season, normally well under way at this date, has therefore been appreciably delayed. With 1937-38 product running out, however, and with all of the distributors promising some of their most important pictures for release early in the fall a rapid pickup is expected this month.

For the third consecutive year Motion Picture Herald *publishes, starting on page* 12, *a table showing what product has been contracted for to date by* 83 *circuits controlling more than* 3,500 *theatres. These, through their buying power, constitute the key to the market. This year, additionally, the table recapitulates the product purchases of the two previous seasons.*

Special Pleading

Replying to a number of persons who, following a circularized suggestion of Albert Benham, director of the moving picture department of the National Council for the Prevention of War, in Washington, D. C., had written to Martin Quigley to protest his stand against invasion of the screen by propaganda, Mr. Quigley issued a communication restating his views and explaining his reasons therefor. Setting forth as untrue and unfair any attribution to him of lack of wholehearted interest in the cause of peace, he emphasized his belief that propaganda masquerading as entertainment would be dishonest procedure, pointed out there are many methods of disseminating ideas including the motion picture medium but not as entertainment pictures, and posed the question of who is to decide what brand of propaganda is to be used.

Mr. Quigley's reply is quoted in full on page 22.

Headquarters Moved

Decision of the International Alliance of Theatrical and Stage Employees to move their national headquarters which for years have been centered in Washington, D. C., from that city to New York was interpreted as the first step toward carrying out the organization's announced plans for complete organization of the motion picture industry. Centralization of their headquarters in New York, it is believed, will facilitate that end.

Announcement of the change is made on page 62.

Appeal Granted

Edward Cushman, federal judge in Tacoma, this week signed an order permitting the American Society of Composers, Authors and Publishers to appeal to the United States supreme court its case testing the constitutionality of the Washington state law requiring the filing of musical copyrights. The society's recent suit against the state and county officials was dismissed by a three-judge court because of ASCAP's failure to show that the jurisdictional amount of $3,000 was involved.

$1,500,000 Asked

Sam and Harry Fox and their Sam Fox Music Publishing Company filed a $1,500,000 action in New York supreme court Wednesday against Loew's, Inc., Robbins Music Corporation, Jack Robbins, Twentieth Century-Fox Films, and Movietone Music Corporation. The suit charges breach of contract by Twentieth Century-Fox and Movietone and conspiracy by the other defendants. An application by the plaintiffs for an examination before trial of Sidney R. Kent, Joseph Schenck, Darryl Zanuck and other Fox film executives will be heard August 15th.

Muto To Movietone

Anthony (Tony) Muto, former member of the Washington staff of the Motion Picture Producers and Distributors of America, this week resigned as publicity director in the Washington office of the International Alliance of Theatrical Stage Employes to become head of the Washington Bureau of the Fox Movietone News.

Mr. Muto will succeed Arthur De Titta who has been transferred to Paris as assistant foreign editor after serving in the Washington office since 1928. (See photos on page 11.)

Mr. Muto, a native of New Orleans, is a former newspaperman, having served with the Morning Telegraph, the World and the Telegram in New York. As correspondent for the London Daily Telegraph, he covered the Riff uprising, North Africa, the Druse Rebellion, Syria, and the Japanese attack on Shanghai. He also was engaged for a time doing publicity for the Italian State Railways. He joined the MPPDA staff in 1933 and resigned this year to join the IATSE.

Mr. De Titta also is a former newspaperman, having worked on the Hudson Dispatch, Union City, N. J., in 1918. He then joined Fox Film, doing general office work, then laboratory work and he later became assistant and second cameramen on several productions for both Fox and Paramount. He became Washington supervisor for Movietonews, Inc., in 1928.

Educational Field

A means by which large distributing companies may enter the educational film field was established this week when the General Education Board of the Rockefeller Foundation gave a grant to the Association of School Film Libraries to support its work for one year. The organization will serve as a clearing house for information on educational films and will serve as a liaison unit between producers of all types of films and users of fims in the educational field. The question of whether the major film companies will make their product available to educational institutions will not be determined until after the association is in a position to go to the various companies and inform them of the number of groups interested in obtaining prints of specified pictures. The film companies have a total of 849 pictures which a committee of educators appointed by the Motion Pictures Producers and Distributors of America last summer classified as suitable for educational purposes without any changes. Another 234 of the pictures reviewed were designated as suitable for educational purposes with minor changes.

The new association and the educational film field are discussed on page 31.

FOR REFERENCE

Editorial	Page 7
The Hollywood Scene	Page 35
This Week in Pictures	Page 10
Release Chart	Page 81
Managers' Round Table	Page 73
In the Cutting Room	Page 53
Showmen's Reviews	Page 44
Asides and Interludes	Page 43
In the Courts	Page 71
In the Newsreels	Page 48
In British Studios	Page 57
Short Subjects on Broadway	Page 54
What the Picture Did for Me	Page 65
Deaths of the Week	Page 71
Letters from Readers	Page 71
Technological	Page 91

Reorganization Report

A 25-page report approving and recommending the amended RKO reorganization plan advocated by Atlas Corporation was filed in United States district court, New York, this week by George W. Alger, special master. Mr. Alger suggested five minor changes in the plan and termed it fair, equitable and feasible. Mr. Alger also held that the plan is constitutional and cited a federal court decision to substantiate his ruling. The filing of the report places the reorganization in the final stages. Immediately after receiving the report Federal Judge Henry W. Goddard set September 8th, for the beginning of final hearings before Federal Judge William Bondy.

A summary of Mr. Alger's report is on page 49.

13 Companies' Profits

Financial news of the week concerning companies in the motion picture and allied fields highlighted quarterly, semi-annual and/or annual financial reports, all listing profits, of 13 companies: Paramount, Twentieth Century-Fox, Keith-Albee-Orpheum, B. F. Keith, Radio Corporation, General Theatres, Gaumont-British, Associated British Pictures, General Theatres Corporation, Ltd., Trans Lux, Sonotone Corporation and Columbia Broadcasting.

Detailed statements appear on page 36.

MOTION PICTURE HERALD

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For the Record

Speaking of the Government suit, inasmuch as the Department of Justice has in this document extracted extensively from "A Million and One Nights", or its encyclopedic derivatives, the author, who is also your editor, desires to file some slight amendments and corrections. The Government's statement that the original projection rate of 48 frames a second was "three times the speed of today" is in error. The silent picture was made at a minimum of 16 frames a second, while today's sound picture is, of necessity, controlled by synchronous motors, made and projected at a rate of 24 frames. The Government refers to the birth of the industry at a showing at Kosta & Bial's Music Hall. The name was Koster. It is stated that W. W. Hodkinson was "a San Francisco distributor". He was an exhibitor and a distributor in Utah. He was later in charge of the Pacific Coast territory for the General Film Company. The Government possibly has him confused with his partner and friend, Herman Wobber.

The Government asserts, page 36, "After dissolution of Motion Picture Patents Company in 1916, competition in the industry was free, open, untrammeled." That's a mistake. Your editor was there. It was a free-for-all, but the trammeling was general. —TERRY RAMSAYE

UA Plans

After a series of conferences in Hollywood with producers and producer-owners of United Artists, Murray Silverstone, new managing director of the company, returned to New York this week and announced that Charles Chaplin was in full accord with the company's profit sharing plan for producers. Mr. Silverstone also announced that additional financing of more than $1,500,000 had been given Walter Wanger.

The plans are revealed on page 52.

A Promise

The Department of Justice at Washington this week "promised" that there will be no further court actions taken against the motion picture industry for trade practices, pending disposition of the all-embracing equity suit filed July 20th against the eight majors and their subsidiaries and officers.

Meanwhile the industry found it necessary to postpone for a short period final action on its plan for self-regulation because of the attention required by the "Movie's Greatest Year" institutional advertising-publicity campaign.

See page 24.

$1,000,000 Drive

Extending their plans for the $1,000,000 advertising and exploitation drive to make this year "Motion Pictures' Greatest Year," industry leaders this week arranged for a total of 18 regional meetings to enlist the support of exhibitors throughout the country. In Hollywood, committees to handle radio publicity, fan magazine releases and byline stories from notable characters were appointed.

The latest plans for the industry-wide drive are included in a story on page 28.

Canada Bars Games

Under new provisions of the Criminal Code of Canada, all slot machines and all chance games such as Bingo, Bank Night and Housie-Housie are banned. The new provisions went into effect this week and police departments thoughout the Dominion have been instructed to enforce the terms of the revised clauses. Teeth have been supplied to the criminal law by amendments adopted by the Parliament of Canada, designating as "a common gaming house" those premises where machines or games are played. Stiff penalties, including fines and prison terms, are provided for upon conviction. In addition, municipal governments are in the position of having the privilege of cancelling, following a conviction, the annual licenses of proprietors or operators for the sale of tobacco, soft drinks, refreshments or other commodities which are regulated by permit.

British Holiday

The British exhibitor on vacation, untroubled though he may appear, has sufficient problems before him to make his sleep far from dreamless. Looming on the immediate horizon are questions of rentals for independent exhibitors, the problem of large and increasing circuit control and redundancy. Leaders of the Cinematograph Exhibitors Association, cognizant of the future, have adopted a policy of secrecy regarding opinions and plans for action with the possibility that their own sleep is not to be too dreamless what with disagreement within the ranks threatening to break the united front.

Aubrey Flanagan explains what may spoil many an exhibitor's vacation on page 60.

Profit Sharing

Samuel Goldwyn on Wednesday announced the reorganization of his production company on a profit sharing basis for all executives. Robert Riskin, producer-writer, was made executive assistant to Mr. Goldwyn under the first profit-sharing contract. The producer said he would increase the company's schedule.

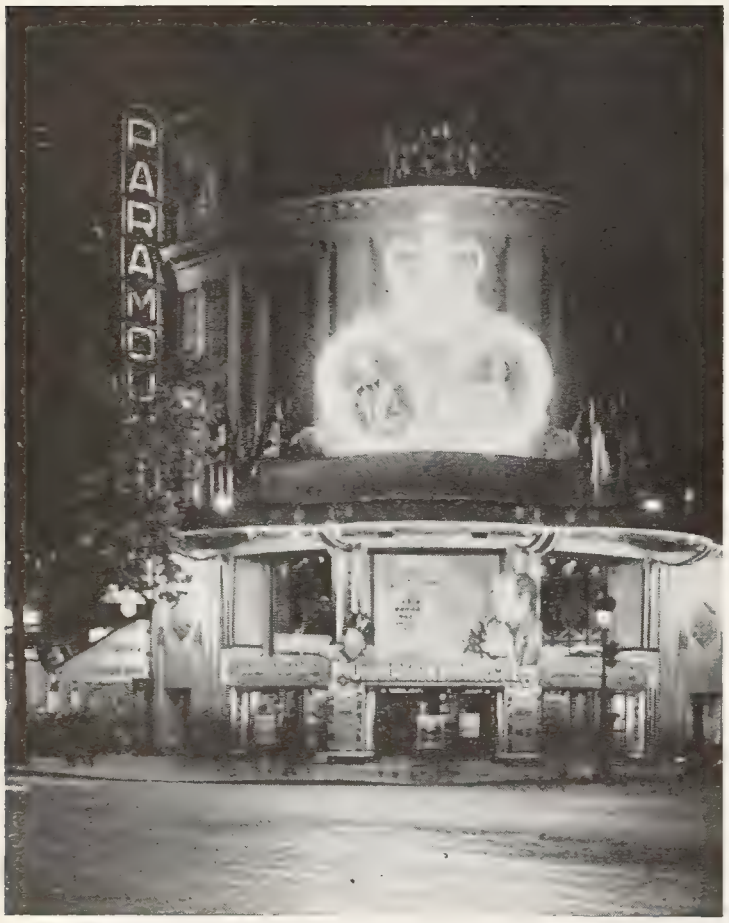
This Week In Pictures



Gabriel Pascal, English producer, and Dr. A. H. Giannini arrive in New York on the Normandie, *Mr. Pascal bringing a print of his new George Bernard Shaw picture, "Pygmalion", and Dr. Giannini returning from a European vacation upon which he embarked after his resignation from the presidency of United Artists.*



J. PARNELL THOMAS, left, Republican representative from New Jersey and a member of the Dies Committee investigating subversive activities, who has demanded an inquiry by the committee into the Federal Theatre and Writers Projects. The WPA theatre, he said, "not only is serving as a branch of the Communist organization but also is one more link in the vast and unparalleled New Deal propaganda machine". He demanded questioning of Mrs. Hallie Flanagan, national director of the theatre project.



Exceptional exploitation ability which won him a Quigley Silver Plaque in 1936 is applied by Rene Lebreton, manager of the Paramount in Paris, to the Parisian welcome to King George and Queen Elisabeth of England. The picture featured at the theatre, "Une Nation en Marche", is Paramount's "Wells Fargo".



By special permission of His Majesty's Government, Herbert Wilcox, above left, takes his production unit to Balmoral Castle to film scenes for "Sixty Glorious Years".



Paul Holt, motion picture editor of the London Daily Express, *visits Hollywood and Gary Cooper, right, on the Goldwyn lot.*

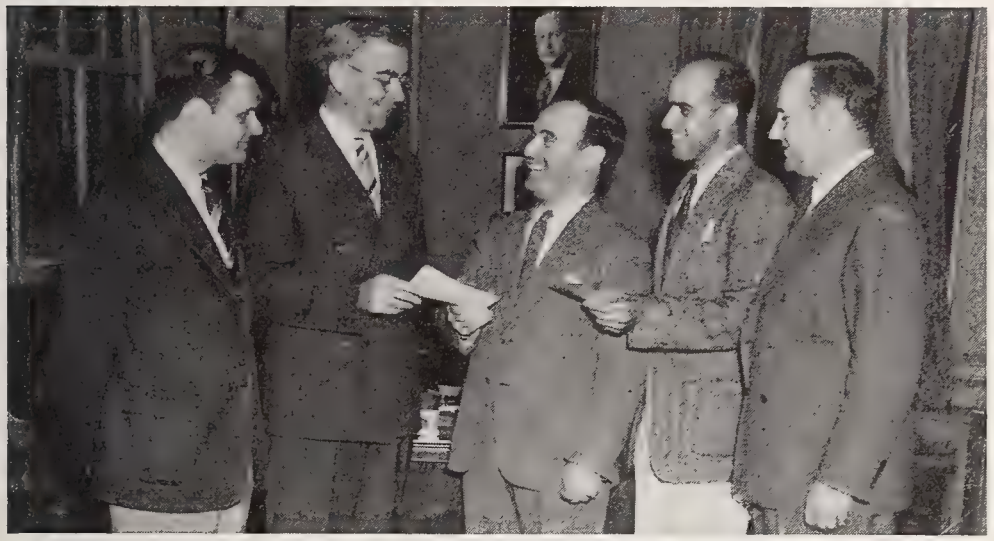




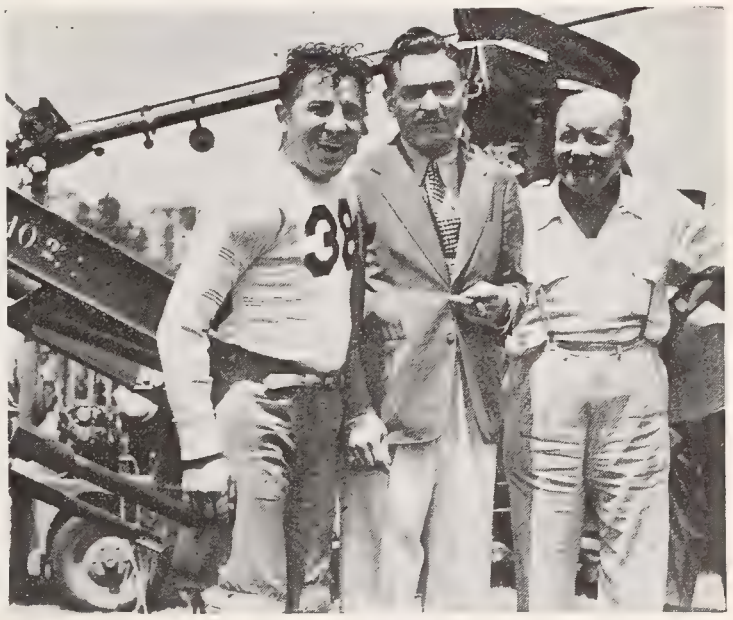
Anthony Muto, above left, former member of the Washington staff of the Motion Picture Producers and Distributors of America, and more recently publicity head of the International Alliance of Theatrical and Stage Employees, is the new chief of the Washington bureau of Fox Movietone News. Arthur De Titta, above right, whom he succeeds, has been transferred to the newsreel's Paris office.



A. J. Vanni, Warner circuit Philadelphia zone manager, is congratulated by Mayor Bacon of Wilmington, Del., at ground-breaking ceremonies for the new $600,000 Warner house to be built in Wilmington.



Managers and executives of the Warner Philadelphia theatre zone gather for the presentation of exploitation awards to Dominick Lucente, Alhambra theatre, and Sid Poppay, Rialto theatre, for their campaigns on "Swing Your Lady". Left to right, Steve Barutio, district manager; Bill Mansell, exchange manager; Mr. Lucente and Mr. Poppay, and A. J. Vanni.



Ralph Blank, center right, of the middle western A. H. Blank circuit, on the lot with Joe Penner and Les Goodwin, star and director of RKO's campus comedy, "Mr. Doodle Kicks Off".

Mack Littman, below, American representative for Herbert Wilcox, cruising Long Island Sound, at the wheel of the yawl, Sandra Lee, *which usually is piloted by her owner, Fred J. McConnell of Record Pictures Corporation.*





Jack Randall and Manny Feldstein, manager of the Oxnard theatre, Oxnard, Cal., at a preview of the Monogram star's "Man's Country".

83 CIRCUITS CONCLUDE 164 FILM CONTRACTS

Buying Season Delayed by Many Uncertainties but Rush for New Product Is Expected to Start This Month

Buying for the 1938-39 season is proceeding slowly with only a few of the more important franchise deals completed to date, a survey of 83 circuits which were included in similar canvasses in 1936 and 1937 indicates.

The 83 circuits, representing 3,518 theatres, have signed approximately 164 contracts with eight distributors, covering about 8,533 playdates. The theatres represented comprise 22 per cent of the total number in operation throughout the country but because of their buying power and their situation they constitute the primary goals of the distributor sales forces.

November, 1937, Compared

On November 6, 1937, the same circuits had included 533 contracts for 28,800 playdates and on December 19, 1936, the totals were 702 franchises and 36,000 playdates. The surveys published in these two years indicated that the sharpest increase in total sales usually occurs in the late fall months. The December, 1936 figures were 97 per cent greater than when the survey was first published in September of that year and the November, 1937, totals showed a gain of 75 per cent from October figures.

Distribution officials point out that although an attempt was made this year to advance the selling season several factors, one of which is the movement for trade practice regulation, have operated to retard the conclusion of important contracts. Both exhibitors and distributors have indicated that uncertainty over the immediate future has delayed sales.

Few Long Term Contracts

This uncertainty is further reflected in the fact that few if any long term contracts are being signed. With the exception of Columbia the distributors say that both buyer and seller generally have reached the conclusion that the protection aspects of long term contracts which originally brought them into being are now outweighed by the disadvantages of being committed to a definite product deal for longer than a year. Many of the distributors, however, signed long term contracts last year and in 1936 which have one or two years to run. The exception in this year's situation are Columbia's two year deal with the Loew circuit and three year contract with Wilmer & Vincent which recently were signed.

Early reports from the field indicate that neither percentages nor flat rentals will be increased greatly over those fixed last year which at that time represented a considerable gain over those obtained in previous years. The number of pictures sold on percentage deals is expected to be slightly greater, however, and it is the determination of these percentage deals which is said to be a further factor in delaying the season. Several of the distributors have not completed the bracketing of their new product and discussions of contract terms with buyers are being extended in many cases, weeks beyond their usual dates.

A table showing what product 83 of the larger circuits of the country have contracted to show during the 1938–39 season starts on page 13. In addition, the product purchased by these circuits for the two previous seasons is tabulated.

The deals, except in a few indicated instances, are for the entire product of the companies listed, only this type of contract having been considered for purposes of the survey.

The circuits listed represent 3,518 theatres, about 22 per cent of the total number in the country, but important enough, through their buying power, to constitute the key to the film market.

The table shows, for this year, a total of 164 contracts signed, representing 8,533 playdates.

On November 6, 1937, there were 533 franchises signed for 28,782 playdates, and on December 19, 1936, there were 702 franchises for 35,802 playdates.

None Completes Buying

Examination of the table on the following pages shows that none of the circuits has completed its buying for the year, many of them having completed deals for the product of only one company, representing only previous years. Even the distributor controlled circuits have not arranged their programs as yet.

Only eight distributors were considered in the survey since the circuits included usually complete their deals with the major companies before turning to the small independent producers to supplement their programs. United Artists, however, also is omitted because most of its franchises are sold on a single picture basis. The distributors included and their product totals promised for the 1938-39 season are:

Columbia, 62; Metro-Goldwyn-Mayer, 44 to 52; Paramount, 58; RKO, 48; Republic, 55; Twentieth Century-Fox, 56; Universal, 52, and Warner Brothers, 52.

Most of these companies still have several pictures to be deliverd on their 1937-38 programs, a table published on June 18th showing that 180 of a total of 590 scheduled productions had not been released at that time.

Before September, however, most of the larger distributors will be ready to launch their new programs, and circuit operators are expected, in consequence, to settle down to serious buying this month. The last weeks of July brought the first indications of this expected rush for product. Many of the more important deals listed in the accompanying table for next season's product were concluded since July 15th.

Suit Arouses Speculation

There is much speculation, however, among industry leaders on the possible results of the filing of the Government's anti-trust suit in equity seeking the legal abolition of block selling and the divorce of theatre interests from production. In its petition to the court the Department of Justice requested an injunction restraining block selling, among other practices, pending settlement of the suit.

In view of the lateness of the season, it is believed possible that the distributors in many cases will allow the larger circuits, such as those listed in this table to date, the new season product, pending negotiation of full-year contracts. This is expected, because most of the producers are listing some of their most important pictures of the year for release this month or early in the fall and it is believed that they will make every effort to hold the pictures to their scheduled dates whether complete product deals have been made or not.

Studios Active

A review of Hollywood's expectations for the first months of the new season was published in Motion Picture Herald July 23, 1938. In that review Gus McCarthy, writing from Hollywood, said approximately 75 pictures had started since June 15th and that at no time since that date had the number of productions in work averaged less than 50. Much of this activity was concerned with productions which their producers expect will be among their topnotch efforts of the year.

These include "You Can't Take It With You," Columbia; "Too Hot to Handle" and "The Great Waltz," Merto-Goldwyn-Mayer; "If I Were King" and "Artists and Models Abroad," Paramount; "Gunga Din" and "Room Service," RKO; "Head Over Heels," "The Sisters" and "Angels with Dirty Faces," Warner Brothers; "Road to Reno," "Letter of Introduction" and "Youth Takes a Fling," Universal; "Hold That Co-Ed" and "Five of a Kind," Twentieth Century-Fox; "The Young in Heart," "There Goes My Heart" and "Titanic," Selznick International; "The Lady and the Cowboy," "The Daring Age" and "Wuthering Heights," Goldwyn, and "Trade Wind" and "State Coach," Walter Wanger.

PRODUCT BOUGHT BY 83 CIRCUITS

The following table shows the product purchased by the larger circuits of the country for 1936–37, 1937–38 and for 1938–39 season as far as sales have progressed. Long term franchise deals are indicated where such information is available. Many circuits affiliated with distributors have long term contracts but under terms which provide for negotiations each year, the contracts thus amounting to continuing options. Opposite the name of each circuit are the approximate number of theatres included and the territory in which they are situated. The three columns under each circuit's name indicate the product bought for each of the three years. The name of a distributor followed by a figure in parentheses indicates that the product of that company was bought only for that number of theatres.

ALGER, E. E. — 10 Theatres — Illinois

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Columbia	Columbia	
MGM	MGM	
Paramount	Paramount	
RKO	RKO	
		20th-Fox
	United Artists	
Warner	Warner	

ALDUN AMUSEMENT — 10 Theatres — Alabama, Georgia

MGM		
Paramount		
RKO	RKO	
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Warner	Warner	

ATLANTIC — 9 Theatres — New Jersey

Columbia	Columbia	Columbia
MGM		
Paramount		
20th-Fox	20th-Fox	20th-Fox
Universal	United Artists	
Warner		

BALABAN & KATZ — 38 Theatres — Illinois

Columbia	Columbia	
MGM	MGM (long term)	MGM
Paramount	Paramount (long term)	Paramount
RKO	RKO	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
Warner	Warner (long term)	

BARHAM, TRACY — 2 Theatres — Ohio

	Columbia	
	MGM	MGM
Paramount	Paramount	Paramount
Republic		
	20th-Fox	20th-Fox

BENTON, WILLIAM — 6 Theatres — Upstate New York

Columbia	Columbia	
MGM	MGM	
Paramount	Paramount	
Republic		
RKO	RKO	
	20th-Fox	20th-Fox
United Artists		
Universal		
Warner		

BUFFALO THEATRES — 11 Theatres — Buffalo, Niagara Falls, North Tonawanda, N. Y.

	Columbia (7)	
MGM	MGM	MGM

BUFFALO THEATRES *(Continued)*

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Paramount	Paramount	Paramount
RKO	RKO	
20th-Fox	20th-Fox (7)	20th-Fox
United Artists	United Artists	
Warner	Warner (7)	

BUTTERFIELD — 89 Theatres — Michigan

Columbia		Columbia
GB		
GN	GN	
MGM	MGM	MGM
	Monogram	
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic (26)	Republic	Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
Warner	Warner	

CENTRAL STATES — 44 Theatres — Iowa, Nebraska

Columbia		
GN		
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
Republic		
	20th-Fox	20th-Fox
United Artists		
Universal		
Warner	Warner	

CENTURY — 23 Theatres — New York City

MGM		
Paramount (8)		
RKO (8)		
	20th-Fox	
United Artists (8)	United Artists	
Universal		
	Warner	

COMERFORD THEATRES — 103 Theatres — New York, Pennsylvania

Columbia	Columbia	
GB		
GN		
MGM	MGM	
Paramount	Paramount	Paramount
	RKO	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
Warner (62)	Warner	

COMMONWEALTH — 23 Theatres — Iowa, Kansas, Missouri

Columbia	Columbia	
MGM	MGM	

(Continued on following page)

BUYING DELAYED BY UNCERTAINTIES

COMMONWEALTH *(Continued)*

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Paramount	Paramount	
RKO	RKO	
Republic		
	20th-Fox	
United Artists	United Artists	
Universal		
Warner	Warner	Warner

CONFEDERATION ..... 8 Theatres.....Montreal

RKO		
Universal	Universal	

COOPER, J. H.....28 Theatres...Colorado, Oklahoma, Nebraska

MGM	MGM	
Paramount	Paramount	
RKO	RKO	
United Artists	United Artists	
Universal	Universal	
	Warner	

COOPERATIVE THEATRES...86 Theatres.....Michigan

Columbia	Columbia	
GB		
GN		
MGM	MGM	
Paramount	Paramount	
RKO		
Republic (35)		
20th-Fox	20th-Fox	
United Artists	United Artists	
Universal		
Warner	Warner	

DENT, LOUIS..... 6 Theatres.....Colorado, Nebraska

Columbia	Columbia	
GB		
GN		
RKO	RKO	
Republic		
	United Artists	20th-Fox
Warner	Warner	

DICKINSON THEATRES.....22 Theatres.....Iowa, Kansas, Missouri

Columbia	Columbia	
GB		
GN		
	Monogram	
Paramount	Paramount	
RKO		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		

DIPSON, N. D.....12 Theatres...New York, Ohio, Pennsylvania, West Virginia

Columbia	Columbia	
GB		
MGM	MGM	
RKO	RKO (1)	
Republic		Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
Warner		

DUBINSKY BROTHERS.....12 Theatres...Kansas, Missouri

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Columbia	Columbia	
GB		
GN	GN	
MGM		
Paramount (10-year franchise-1943)	Paramount (11)	
RKO	RKO	
Republic		
20th-Fox	20th-Fox (11)	
United Artists	U. A. (11)	
Universal		
Warner	Warner (11)	

DURKEE ENTERPRISES.....20 Theatres.....Maryland

Columbia	Columbia	Columbia
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
		Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
Warner	Warner	

ESSANESS THEATRES.....27 Theatres.....Illinois

GB		
MGM	MGM	MGM
Paramount	Paramount	Paramount
	RKO	
	20th-Fox	
	United Artists	
Universal		
	Warner	

EVERGREEN STATE.....35 Theatres....Oregon, Wash.

GB		
GN		
Columbia	Columbia	
MGM	MGM	MGM
Paramount	Paramount	
RKO	RKO	
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
Warner	Warner	

FABIAN, SI.....10 Theatres.....New York

Columbia	Columbia	Columbia
GB		
GN		
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
Republic	Republic	
	20th-Fox	20th-Fox
United Artists	United Artists	
Warner	Warner	

FAMOUS CANADIAN.....200 Theatres.....Canada

MGM	MGM	
Paramount	Paramount	
RKO (10 year franchise-1946)	RKO	
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists		
Universal	Universal	
Warner	Warner	Warner

FEW LONG TERM DEALS INDICATED

FANCHON & MARCO..... 5 Theatres.....St.Louis

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Columbia	Columbia	
GB		
GN	GN	
Paramount	Paramount	
RKO (10 year franchise-1946)	RKO	
Republic		
20th-Fox	20th-Fox	
Universal	Universal	
Warner (10 year franchise)	Warner	

FOURTH AVENUE..... 18 Theatres..Indiana, Kentucky

Columbia	Columbia	
MGM		
Paramount	Paramount	
RKO	RKO	
Republic (12)		
20th-Fox	20th-Fox	20th-Fox
United Artists		
Universal		
	Warner	

FOX INTERMOUNTAIN..... 65 Theatres...Denver territory

Columbia	Columbia	Columbia
GN		
MGM (3 year)	MGM	MGM
Paramount	Paramount	
RKO	RKO	
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
Warner	Warner	

FOX MIDWEST..... 120 Theatres.Illinois, Iowa, Kansas, Illinois, Nebraska

Columbia	Columbia	
GB		
GN		
MGM (3 year)	MGM	MGM
Paramount (2 year)	Paramount	
RKO	RKO	RKO
Republic	Republic (serials)	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal (16)	Universal (16)	
Warner	Warner	

FOX WEST COAST..... 169 Theatres.....Arizona, Calif.

Columbia	Columbia	
GB		
GN	GN	
MGM	MGM (franchise to 1940)	MGM
Paramount	Paramount (franchise to 1938)	
RKO	RKO	RKO
Republic	Republic (27)	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
Warner	Warner	Warner

FOX WISCONSIN..... 42 Theatres....Michigan, Wisconsin

Columbia	Columbia	
GB		
GN		
MGM	MGM	MGM

FOX WISCONSIN *(Continued)*

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Paramount	Paramount	
RKO	RKO	RKO
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
Warner	Warner	

FULTON, W. D..... 7 Theatres ..Kansas, Missouri

Columbia	Columbia	
GB		
GN		
MGM	MGM	MGM
Paramount		Paramount
Republic		
United Artists		
Universal		
Warner	Warner	

GOLDEN STATE THEATRES..31 Theatres.....California

Columbia		Columbia
GB		
GN		
MGM	MGM	MGM
Paramount (long term franchise)	Paramount	Paramount
RKO (long term franchise)	RKO	
Republic		
	20th-Fox	20th-Fox
Universal		
Warner	Warner	

GRIFFITH AMUSEMENT..... 95 Theatres...Oklahoma Texas

Columbia	Columbia	Columbia
	GN	
MGM	MGM	
Paramount (long term franchise)	Paramount	
RKO	RKO	
Republic		
20th-Fox	20th-Fox	
Universal		
	United Artists	
Warner	Warner	

HARRIS AMUSEMENT..... 12 Theatres...Michigan, Ohio, Pennsylvania

Columbia	Columbia	
GB		
GN	GN	
MGM	MGM	
Paramount	Paramount	Paramount
Republic (3)		
	20th-Fox	20th-Fox
	United Artists	
Universal	Universal	
Warner		

INTERSTATE ..... 17 Theatres...all through New England

Columbia	Columbia	
MGM	MGM	
Paramount	Paramount	
		Republic
RKO		
	20th-Fox	
United Artists	United Artists	
Universal	Universal	
Warner	Warner	

(Continued on following page)

DEALS INCLUDE 8,533 PLAYDATES

INTERSTATE ..... 92 Theatres ..... New Mexico, Texas

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Columbia	Columbia	
GB		
	GN	
MGM	MGM	MGM
	Monogram	
Paramount	Paramount	Paramount
Republic (21)		Republic
RKO	RKO	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal (52)	
	Warner (52)	

JEFFERSON AMUSEMENT ... 60 Theatres ..... Texas

Columbia	Columbia	Columbia
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO (long term franchise)	RKO	
Republic	Republic (30)	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
Warner	Warner	

KALLETT THEATRES ..... 15 Theatres . Upstate New York

	Columbia	
MGM	MGM	
	Paramount	
RKO	RKO	
	20th-Fox	20th-Fox
	United Artists	
Universal		
Warner	Warner	

LAM AMUSEMENT ..... 10 Theatres . Alabama, Georgia

Columbia		
MGM	MGM	MGM
Paramount	Paramount	
RKO	RKO	
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Warner	Warner	

LIBSON, IKE ..... 5 Theatres . Cincinnati, Dayton

Columbia	Columbia	
GB		
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
20th-Fox	20th-Fox	
United Artists	United Artists	
Warner	Warner	

LIGHTMAN, M. A. ..... 47 Theatres . Arkansas, Tennessee

Columbia	Columbia	
GB		
GN		
MGM	MGM	
Paramount	Paramount	Paramount
RKO (2 year franchise)	RKO	
20th-Fox (long term franchise)	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
Warner	Warner	

LOEW'S ..... 120 Theatres . . California, Delaware, Georgia, Indiana, Kentucky, Louisiana, Maryland, Mass., Missouri, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Tennessee, Texas, Virginia, Canada

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Columbia	Columbia	Columbia
GN (67)	GN	
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO		
Republic (67)	Republic (67)	
20th-Fox (67)	20th-Fox	20th-Fox
United Artists	United Artists	
Universal (67)	Universal (40)	
	Warner (Ohio, Indiana)	

E. M. LOEW THEATRES ..... 13 Theatres ..... New England

Columbia	Columbia	
GB		
GN		
Paramount	Paramount	
RKO	RKO	
Republic	Republic (serial)	
	United Artists	
Universal		
Warner	Warner	

LONG, LOUIS F. ..... 5 Theatres ..... Arizona

Columbia	Columbia	
GB		
MGM	MGM	
Paramount	Paramount	
RKO	RKO	
Republic		
	United Artists	
Warner	Warner	

LUCAS & JENKINS ..... 39 Theatres ..... Georgia

Columbia	Columbia	
MGM	MGM	
Paramount	Paramount	Paramount
RKO (3 year franchise) 16	RKO	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal (35)	
	Warner	

MAINE & NEW HAMPSHIRE . 29 Theatres ..... New England

Columbia	Columbia	
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
Republic		Republic
20th-Fox	20th-Fox	
United Artists	United Artists	
Universal	Universal (25)	
Warner	Warner	

MINNESOTA AMUSEMENT . . 83 Theatres ..... Minnesota, North and South Dakota, Wisconsin

Columbia	Columbia	
MGM (3 year franchise expires 1939)	MGM	MGM
Paramount (long term franchise)	Paramount	

SEASON LATER THAN LAST YEAR

MINNESOTA AMUSEMENT *(Continued)*

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
RKO	RKO	RKO
Republic (15)		
20th-Fox (3 year franchise expires 1939)	20th-Fox	20th-Fox
United Artists	United Artists	
Universal (32)	Universal	
Warner (32)	Warner	

MONARCH THEATRES . . . . . 6 Theatres . . . . . Indiana, Ohio

Columbia	Columbia	
GB		
	MGM	
Paramount	Paramount	
RKO	RKO	
		20th-Fox

MULLINS & PINANSKI . . . . . 100 Theatres . . . . . New England

Columbia	Columbia	
MGM (70)	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
20th-Fox	20th-Fox	20th-Fox
	United Artists	
Universal (70)		
Warner (70)	Warner	Warner

NEIGHBORHOOD THEATRES 15 Theatres . . . . . Virginia

Columbia	Columbia	
GB		
MGM	MGM	
	Paramount	
	RKO	
Republic		Republic
20th-Fox	20th-Fox	20th-Fox
	United Artists	
Universal	Universal	

NOTES . . . . . 4 Theatres . . Washington, D. C.

Columbia	Columbia	Columbia
GB		
MGM	MGM	
Republic		Republic
	20th-Fox	20th-Fox
Universal		
	Warner	

PERRY, HUNTER . . . . . 4 Theatres . . . . . Virginia

Columbia	Columbia	
MGM	MGM	
Paramount	Paramount	Paramount
	20th-Fox	20th-Fox
	United Artists	
Warner		

PHOENIX AMUSEMENT . . . . . 10 Theatres . . . . . Kentucky

Columbia	Columbia	
GB		
MGM		
Paramount		
RKO		
20th-Fox	20th-Fox	
	United Artists	
Universal		
Warner		

PIZOR . . . . . 9 Theatres . . . . . Pennsylvania

Columbia		
	MGM	
Paramount		
RKO		
	20th-Fox	
Warner	Warner	

PUBLIX BAMFORD . . . . . 5 Theatres . . . . North Carolina

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Columbia	Columbia	
GB		
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
Republic		
	20th-Fox	
United Artists		
Universal		
Warner	Warner	

PUBLIX GREAT STATES . . . . . 60 Theatres . . . . Illinois, Indiana

Columbia	Columbia	
GN	GN	
MGM	MGM	MGM
	Monogram	
Paramount	Paramount	Paramount
RKO	RKO	
	20th-Fox	
United Artists	United Artists	
Universal	Universal	
Warner	Warner	

PUBLIX SALT LAKE . . . . . 6 Theatres . . . . . Idaho, Utah

Columbia	Columbia	
GB		
MGM	MGM	
Paramount	Paramount	Paramount
Republic		
	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		

PRUDENTIAL & PLAYHOUSE . 35 Theatres . . . . . Connecticut, New Jersey, New York

	Columbia	
GN		
MGM	MGM	
Paramount		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
	Warner	

RKO . . . . . 100 Theatres . . California, Colorado, Illinois, Iowa, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New York, Ohio, Rhode Island

Columbia	Columbia	
GB		
GN	GN	
	MGM	MGM
Paramount (21)	Paramount	Paramount
RKO	RKO	RKO
Republic		
20th-Fox (75)	20th-Fox (84)	20th-Fox
United Artists	United Artists	
Universal	Universal (84)	
Warner (34)	Warner	Warner (32)

RANDFORCE . . . . . 44 Theatres . . . . Brooklyn, N. Y.

Columbia		
GB		
GN		
MGM	MGM	

(Continued on following page)

BUYING RUSH AWAITED THIS MONTH

RANDFORCE *(Continued)*

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Paramount	Paramount	
RKO		
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
	Warner	

READE, WALTER ..... 25 Theatres ..... New Jersey, New York

Columbia	Columbia	
GB		
GN		
MGM	MGM	
Paramount	Paramount	
RKO		
Republic		
20th-Fox	20th-Fox	
United Artists	United Artists	
Warner	Warner	

ROBB & ROWLEY ..... 75 Theatres .. Texas, Cal., Okla.

Columbia	Columbia	
GN		
MGM	MGM	MGM
Paramount	Paramount	
RKO (long term franchise)	RKO	
Republic		
	20th-Fox (first runs)	20th-Fox
United Artists		
Universal	Universal	
Warner	Warner	

ROME ENTERPRISES ..... 11 ..... Maryland

	Columbia	Columbia
GB		
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO		
	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
	Warner	

SAENGER THEATRES ..... 114 Theatres ..... Alabama, Arkansas, Florida, Louisiana, Mississippi, Texas

	Columbia	
GB		
	GN	
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO		
Republic (43)		
20th-Fox	20th-Fox	
	United Artists	
Universal		
Warner	Warner	

SAXE AMUSEMENT ..... 11 Theatres ..... Wisconsin

Columbia	Columbia	
MGM		
Paramount	Paramount	
RKO	RKO	
Republic		
	20th-Fox	20th-Fox
	United Artists	
Warner	Warner	

SCHINE ..... 96 Theatres ... New York, Ohio

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Columbia	Columbia	
GB (47)		
GN (65)		
MGM (65)	MGM	MGM
	Monogram	
Paramount	Paramount	
RKO	RKO	
Republic (47)		
20th-Fox (58)	20th-Fox	20th-Fox
	United Artists	
Universal	Universal	
Warner	Warner	

SHEA, M. A. ..... New England, Pennsylvania, New Jersey, New York, Ohio

Columbia	Columbia	Columbia
GN	GN	
MGM	MGM	MGM
	Monogram	
Paramount	Paramount	
RKO	RKO	
Republic		
20th-Fox	20th-Fox (34)	20th-Fox
United Artists		
Universal	Universal (34)	
Warner (32)	Warner	Warner

SHEARER ..... 4 Theatres ..... Alaska

Columbia	Columbia	
	GN	
MGM	MGM	
Paramount		
RKO	RKO	
Republic	Republic	
United Artists	United Artists	
Universal		

SKOURAS ..... 53 Theatres .... New York and New Jersey

	Columbia	Columbia
GB		
GN		
MGM	MGM	MGM (36)
Paramount	Paramount	
RKO	RKO	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		

SPARKS, E. J. ..... 74 Theatres ..... Florida

Columbia	Columbia	
	GN	
MGM	MGM	
Paramount	Paramount	Paramount
RKO	RKO	
Republic		
	20th-Fox	20th Fox
United Artists		
Universal	Universal	
	Warner	

STEVENSON AMUSEMENT ... 6 Theatres ..... Carolinas

	Columbia	
MGM	MGM	
Paramount	Paramount	
RKO	RKO	
Republic		
20th-Fox	20th-Fox	20th-Fox
Warner		

(Continued on page 20)

The Making of a Hit



First you must have the power of the new, great American pastime (Name: Charlie McCarthy). Without him there is nothing. With him there is that under-the-belt jabbing at sensitive spots that lays the country helpless—helpless to resist and crazy for more.

THREE YEAR COMPARISON SHOWN

T. & D. JR., ENTERPRISES . . . . 21 Theatres . . . . . Nevada, Cal.

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Columbia		
GB		
GN		
MGM	MGM	MGM
Paramount	Paramount	Paramount
Republic		
		20th-Fox
Universal (2 yr., 1938)	Universal	
Warner	Warner	

THALHEIMER . . . . . 6 Theatres . . . . . Virginia

Columbia	Columbia	
GB		
GN		
	MGM	
	Paramount	
Republic		
	RKO	
20th-Fox	20th-Fox	20th-Fox
	United Artists	
Universal		
	Warner	

THEATRICAL MANAGERS . . . 21 Theatres . . . . . Indiana

Columbia	Columbia	
GB		
	MGM	
Paramount	Paramount	
RKO	RKO	
Republic		
20th-Fox	20th-Fox	
United Artists	United Artists	
Universal		
Warner	Warner	

TRI-STATE THEATRES . . . . . 17 Theatres . . . . . Northwest

Columbia	Columbia	
GB		
GN		
MGM	MGM	MGM
	Monogram	
Paramount (3)	Paramount	
RKO	RKO	
Republic		
	20th-Fox	
	United Artists	
Universal		
	Warner	

TRI-STATE THEATRES . . . . . 27 Theatres . . . . . Iowa, Illinois, Nebraska

Columbia	Columbia	
GB		
MGM	MGM	MGM
Paramount (long term franchise)	Paramount	Paramount
	RKO	
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists		
Universal		
Warner	Warner	

UNITED DETROIT . . . . . 12 Theatres . . . . . Detroit

MGM	MGM	MGM
	Monogram	
Paramount	Paramount	Paramount
RKO		
	20th-Fox	
United Artists	United Artists	
Universal		
Warner	Warner	

WARNER . . . . . 446 Theatres . . . California, Connecticut, Delaware, Illinois, Indiana, Kentucky, Maryland, Massachusetts, Missouri, New Jersey, New York, North Carolina, Ohio, Oregon, Pennsylvania, Tennessee, Virginia, Washington, West Virginia, Wisconsin

Dec. 19, 1936	*Nov. 6, 1937*	*Aug. 6, 1938*
Columbia	Columbia	
GB (195)		
MGM (3 year franchise expires 1939)	MGM	MGM
Paramount (2 year franchise expires 1938)	Paramount	Paramount
RKO (3 year franchise expires 1937)	RKO	
Republic (68)		
20th-Fox (3 year franchise expires 1939)	20th-Fox (300)	20th-Fox
United Artists	United Artists	
Universal	Universal (402)	
Warner	Warner	

WATERS THEATRE CO. . . . . 9 Theatres . . . . . Alabama

MGM		
Paramount		
RKO	RKO	
Republic		
20th-Fox	20th-Fox	
Universal		
Warner	Warner	

WESTERN MASSACHUSETTS . 14 Theatres . . . . . Massachusetts

	Columbia	
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
20th-Fox	20th-Fox	20th-Fox
Warner		

WILBY-KINCEY . . . . . 121 Theatres . . . Georgia, North and South Carolina, Alabama

Columbia	Columbia	
GB (3)		
	GN	
MGM	MGM	
Paramount (96)	Paramount	Paramount
RKO	RKO	
Republic (30)	Republic (30)	
20th-Fox (96)	20th-Fox	20th-Fox
United Artists (96)	United Artists	
Universal	Universal (80)	
Warner	Warner	Warner (67)

WILMER & VINCENT . . . . . 20 Theatres . . Pennsylvania, Va.

Columbia	Columbia	Columbia
GB (4)		
MGM	MGM	MGM
Paramount	Paramount	Paramount
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Warner (12)	Warner	Warner

WOMETCO THEATRES . . . . . 13 Theatres . . . . . Florida

Columbia	Columbia	
GB		
GN	GN	
RKO		
	20th-Fox	20th-Fox
United Artists	United Artists	
	Warner	

The Making of a Hit





Add the gentle Edgar Bergen, so persevering with the spirit of his inner-self; a spirit some call McCarthy —a Bergen who exemplifies that freak of entertainment, the comedy foil who is also the master!

"designs of propaganda . . . invasive of motion picture's status . . ."

AT the circularized suggestion of Albert Benham, director of the moving picture department of the National Council for Prevention of War, Washington, D. C., a number of persons have, in the pattern outlined by Mr. Benham, addressed letters to Martin Quigley taking issue with his stand, editorially and on the public rostrum, against the invasion of the screen by propaganda. It is Mr. Benham's notion that the theatre screen should present pleas of pacifism.

Mr. Quigley has by way of response issued a communication to Mr. Benham's respondents, saying:

Because of your evident good-will and sincerity of purpose, I am taking this means to reply to your recent communication which was one of several apparently instigated by Mr. Arthur Benham in the May 10th bulletin of the National Council for the Prevention of War.

Mr. Benham has either misstated or insufficiently explained my position.

To attribute to me either hostility toward or lack of hearty interest in the maintenance of international peace and amity is unfair and untrue. There is, of course, no cause which inescapably commands greater devotion from all right-thinking people than the cause of international peace.

As to the right and proper purview of the entertainment screen, I do advocate an avoidance of propaganda of any character. It is my belief that propaganda masquerading as entertainment would be dishonest procedure. There are many and adequate media open for the dissemination of ideas other than the entertainment screen. The medium of the film itself is commonly available. When theatre audiences pay the admission price, they have the right to be protected against special pleadings disguised as entertainment, however lofty in ideal these special pleadings may be.

Under our guarantee of free speech, what defense could be made against the acceptance upon the screen of an anti-peace picture if a pro-peace picture is accepted? If propaganda is to be admitted to the entertainment screen, whose propaganda is it to be? Have the producers of theatrical films, who are dedicated to the business of entertainment, the right or the responsibility — or even the necessary qualifications—to determine what concepts of the great political, social and economic issues of the day shall be inculcated into the impressionable minds of the patrons of motion picture theatres?

Yes, with every reasonable assurance they might seek to aid the cause of international peace. But how shall this be done? By advocating disarmament to remove the temptations inherent in arms or preparedness as a warning to the potential aggressor?

It is entirely true that the producer, under the influence of the events of the times, may picture scenes or situations susceptible of interpretation as advancing one cause or another. But this is something very different in essence and in long range effect than deliberately embarking upon designs of propaganda.

In my opinion, those who advocate that the entertainment screen shall assume the role of propagandist have not thought the question through.

The adoption of such a role would be invasive of the motion picture's status as the most popular and most generally accepted form of public amusement. And there can be no real assurance that in the long run it might not rather render harm than good to the public welfare.

—MARTIN QUIGLEY

Columbia British Plans To Be Ready Shortly

Joseph A. McConville, foreign sales manager for Columbia, and Joseph Friedman, European manager for the company, promised an early announcement on Columbia's British quota production plans, at a press conference which was held in London early this week.

The two declared the company probably will fulfill its quota obligations with two or three double-quota productions. Mr. Friedman indicated as a certainty that Columbia's British product would be of high grade.

Railway Express Takes Over Southeastern's Business

The Railway Express Agency, which handles thousands of film shipments annually, this week took over express operations on the Southern Railway, Mobile & Ohio and 27 other lines, succeeding the Southeastern Express Company, which has withdrawn from the express business.

The incorporation of the former Southeastern express operations, added 9,642.54 miles of steam railroad lines to the nearly 200,000 rail mileage of the Express Agency, as well as additional miscellaneous mileage on steamship and truck lines.

Otterson Expects 150 Houses to Use Foreign Features

Inter-Allied Films expects to line up a total of between 150 and 200 houses for the showing of French and English "artistic" pictures, John E. Otterson, head of the company, declared Monday when he arrived in New York from France aboard the Normandie. The company, he said, already is assured of showings in 90 houses in Greater New York, Connecticut, New Jersey and Pennsylvania, all within 100 miles of Manhattan.

Mr. Otterson brought with him 12 pictures as the first consignment of about 25 which he expects to import within the next year. While abroad, Mr. Otterson set up subsidiary companies in France and England to handle the negotiations and deals for future product.

Of the 25 films to be imported, it was estimated that from 15 to 17 would be French and the remainder English. Operations are scheduled to start October 1st, with distribution headquarters in New York.

The pictures, the titles of which will be announced in the near future, Mr. Otterson said, were chosen by Mr. Otterson and Harry Lachman, an adviser, who remained in Paris to conclude several deals.

In addition to the 25 features, Mr. Otterson said his company also will import a number of short subjects.

The company, it was explained, is not interested in merely importing foreign product. The pictures, it was explained, must contain some special artistic merit.

All theatres in which the pictures will be shown will be "selected" and exhibition will be on a class basis, Mr. Otterson explained.

Mr. Otterson said his venture is strongly backed by a Paris group headed by Marc Lauer, who is active in film and financial circles.

Nazi "Doctoring" Of Film Denied

Charges made by John Roxborough, co-manager of Joe Louis, heavy-weight champion, that motion pictures of the last Louis-Schmeling fight were doctored for exhibition in Germany, were denied this week by the German News Bureau in New York City after receipt of a cablegram from Berlin. The News Bureau stated that no pictures of the second fight were shown in Germany.

Roxborough had claimed that the fight film shown in Germany as the record of the last battle was, in reality, a combination of the second round of the first fight in which Schmeling was shown battering Louis, and then a slow motion shot of the "kidney punch" that ended the recent bout.

The cablegram was quoted as stating "it is authoritatively stated that film of the second fight was not shown at all, as the film arrived in Germany too late."

The Making of a Hit



Now the drama of youth, personified in heightened form by the loveliness of Andrea Leeds. An earnestness that impresses instantly is but one factor of a winning charm that grows on you constantly.

'NO FURTHER ACTIONS' AGAINST INDUSTRY, GOVERNMENT PROMISES

But Department of Justice Indicates Exception May Be Taken in Fox West Coast Case Involving Consent Decree

The United States Government has no plans to bring any further court actions against the motion picture industry for its trade practices pending disposition of the suit in equity which it filed through the Department of Justice on July 20th against the eight majors, 24 subsidiaries and 133 of their officers.

This statement of "assurance," made this week by Department officials at Washington, was received with amusing surprise by motion picture officials in New York who wondered how much else the Government could complain about in addition to its all-embracing pending petition, which would divorce production companies from exhibition and exhibition companies from production, eliminate block booking and Hollywood's talent pool and abolish virtually every major form of practice in distribution-exhibition.

Not that the filing of the existing action by the Government prevents it from entering any number of additional suits against the majors. The companies simply have taken it for granted that the extensiveness of the present suit would scarcely warrant any further Governmental moves against them in the courts.

On top of reports from Washington that Justice Department officials are pleased with the "friendly" attitude of industry leaders following filing of the suit, Attorney General Homer Cummings was quoted Tuesday in *Wall Street Journal* as insisting that the Justice Department is determined to remedy evils of monopolies either through court action or legislation, adding that the Department first would resort to all the avenues of the courts, but if that were unavailing then it would go to Congress for the remedies. The Department said as much in the statement it issued July 20th in explanation of reasons for filing its suit against the film industry.

New evidence of the spurt of activity in the Department of Justice came this week. Following its sweeping and unprecedented action against motion pictures, the Department on Monday moved in Washington for a federal grand jury investigation of the Medical Society of the District of Columbia and the American Medical Association for monopolistic practices in connection with the refusal of the association to permit medical members to participate in the Group Health Association, a community medical plan of Washington. The Justice Department now says the doctors have a monopoly.

Russell Hardy, special assistant to the Attorney General, will leave the Department of Justice this month to engage in the practice of law, it was announced Tuesday in Washington.

Mr. Hardy, who has been connected with the Department for 24 years, was in charge of the trial of the film companies in the St. Louis suit, and it had been expected he would figure prominently in the prosecution of the Department's pending case against the majors.

The Justice Department's Washington statement of "assurance" that no further suits will be brought against the film business at this time also indicated that an exception to the "promise" may be the California theatre circuit situation, which involves charges of violation of an old consent decree in the Fox West Coast Theatres case.

Department officials explained that the present industry-wide case involves every issue which has been raised against the producer-distributors in the many "territorial" cases brought in the past as well as involving the subjects of complaint from independent interests.

While motion picture lawyers this week were continuing their study of the 23,000-word government complaint against the majors, preparatory to writing the answers that must be filed, deputies from the United States marshal's office in New York were scurrying around town with subpoenas for the 167 corporate and individual defendants named in the suit. At the halfway mark this week all but approximately 30 of the corporate defendants and home office executives had been served.

Those served comprise about half of the total defendants.

In most instances, service was preceded by a phone call from the United States marshal's office to ascertain whether those for whom subpoenas had been issued would be available and would accept service. So far as could be learned none refused to accept service.

The United States district court in New York granted a federal petition for authorization to serve Irving Trust Company, which, as trustee in reorganization for RKO, was named a defendant even though it is under the jurisdiction of the same court in which the

(*Continued on page 26*)

Zanuck Defends Interchange Of Talent by Major Studios

Interchanging of talent by the large motion picture companies, one of the items mentioned in the government's monopoly action against the industry, was defended by Darryl Zanuck, vice-president in charge of production for Twentieth Century-Fox, when he arrived in New York aboard the Normandie Monday.

Returning from an eight-week European trip, Mr. Zanuck readily admitted that interchanging exists and then asked: "But why should we make our talent available to smaller studios? What have they to offer?

"The only reason we let other studios have our actors or writers is because they have other talent to give us in return.

"What have the independent producers that we want? Money? We have plenty of money. We will give them our talent if they can offer us something valuable in the way of creative talent in return. I have four assistants who started with me as office boys. There are fine writers among them. We have developed them over a period of years. Why should we make them available to another studio that can give us nothing of value?"

Mr. Zanuck also disclosed that his company is planning a progressive increase in British production. The company made three pictures in England for the 1937-'38 season, will make six for 1938-'39 and plans nine for 1939-'40. This year's films will all be designed for triple quota credits and will be produced with a budget of $2,500,000.

"We are watching the trend of the market on British films and do not intend to expand our British production too quickly, because you can expand yourself out of business," Mr. Zanuck remarked.

The films produced in England this year will be intended for the world market, Mr. Zanuck said, intimating that the rate of increase in British output will depend on the extent to which the world market can absorb it.

During his trip, Mr. Zanuck said he obtained options on stories and negotiations were started for fresh talent, including an unnamed English actress.

The production executive said he was impressed by the progress made in French studios, but pointed out that because of the language used he believes that their consumption is limited and American companies have little or nothing to fear from that direction.

Eddie Cantor also returned on the Normandie and planned to leave for the coast with Mr. Zanuck late this week. During the trip west, Mr. Zanuck, Mr. Cantor and two writers will confer on plans for Mr. Cantor's next picture, tentatively titled "The Average Man."

Mr. Cantor said that on his trip to England he had raised $550,000 to help children in Austria, Germany and Poland.

The Making of a Hit





Thread the events of your story together with performance smoothness that can come from only one source—the mellow urbanity, yet crisp-toned presence of the inimitably presentable Adolphe Menjou.

CHICAGO CONFERENCES CONTINUE

(Continued from page 24)

anti-trust suit was brought. Counsel for Irving Trust asked and was granted several changes in the wording of the petition, but otherwise did not oppose it. It is assumed, therefore, that the court will approve the petition.

20 Days to File Answers

The defendants who remain unserved are either west coast executives, home office executives who are out of the city, or members of company boards of directors whose places of business are not those of the several companies' headquarters, and as listed in the action. Indications are that it will take some time to complete service on all of the defendants. Those served have 20 days in which to file answers.

The corporate defendants who have been served include Paramount Pictures, Inc., Paramount Pictures Distributing Co., Inc., Paramount News, Inc., Loew's, Inc., Metro-Goldwyn-Mayer Corp., RKO Radio Pictures, Inc., Keith-Albee-Orpheum Corp., Pathe News, Inc., RKO Proctor Corp., RKO Midwest Corp., Warner Bros. Pictures, Inc., Vitagraph, Inc., Warner Bros. Circuit Management Corp., 20th Century-Fox Film Corp., Movietonews, Inc., 20th Century-Fox Distributing Corp., National Theatres Corp., Chase National Bank, Columbia Pictures Corp., Columbia Pictures Distributing Co., Inc., Universal Corp., Universal Pictures Co., Inc., Big U Film Exchanges, Inc., and United Artists Corp.

Individual Defendants Served

Among the individual defendants who have been served are, from *Paramount,* Barney Balaban, Neil F. Agnew, Y. Frank Freeman, John W. Hicks, Jr., Austin Keough, Walter B. Cokell, Stanton Griffis and several members of the Paramount board of directors.

Loew's, Nicholas M. Schenck, William F. Rodgers, Isidore Frey, Charles C. Moskowitz.

RKO, Leo Spitz, William Mallard, Jules Levy, David Sarnoff, Lunsford P. Yandell, M. H. Aylesworth, Malcolm Kingsberg and Leon Goldberg.

Warners, Albert Warner, Sam E. Morris, Robert W. Perkins, Joseph Bernhard, Gradwell L. Sears and W. S. McDonald.

20th Century-Fox, W. C. Michel, Felix Jenkins, Herman G. Place, Truman Talley, Spyros Skouras and Herman Wobber.

Columbia, Harry Cohn, Jack Cohn, A. Schneider, Charles Schwartz, Abe Montague.

Universal, J. Cheever Cowdin, Samuel Machnovitch, N. J. Blumberg, Peyton Gibson, Daniel C. Collins, Budd Rogers and W. A. Scully.

United Artists, George J. Schaefer, Harry D. Buckley, Arthur W. Kelly, Dennis F. O'Brien and Edward C. Raftery.

Although definitely determined to go ahead with its program for effecting self-regulation despite the government's suit, the industry this week found it necessary to postpone action for a short time because of the attention required on the development and launching of the industrywide "Motion Picture's Greatest Year" campaign. Virtually all of the sales managers, whose presence would be necessary in New York to complete the self regulation program, have taken on assignments to travel into the field to organize and preside at a series of 18 regional meetings with exhibitors to further the "better movies" campaign (details of which appear on page 28.)

When they are available, the sales managers, along with S. R. Kent, Leo Spitz and Nicholas Schenck, co-chairman of the trade practice committee, will renew their study of the self-regulation program with a view to determine possible changes to conform with some of the complaints listed in the government suit.

With the return of Mr. Kent this week to New York from a vacation in Maine, it was learned that his negotiation committee had rejected a proposal for a clause in exhibition contracts which would provide for adjudication of exhibitor grievances by voluntary conciliation by territorial boards.

It is almost certain, however, that the distributors' program will embrace some form of local conciliation, or grievance board, outside of contractual commitments.

Chicago Conferences Continue

Joseph Rosenberg, attorney for independent exhibitors in Chicago, is continuing conferences there to seek a remedy for the 10-week clearance period accorded Balaban and Katz houses. Mr. Rosenberg denied that plans for the filing of a suit by the independents against B. & K. and Paramount are definitely set.

No agreement to eliminate double featuring in Chicago will be entered into by Paramount or Balaban and Katz with independent exhibitors from that city, who have made the request as a remedy for complaints against the 10-week clearance accorded B. & K. houses it was said in New York this week.

The statement followed conferences in New York last week with a Chicago exhibitor committee consisting of Jack Kirsch, president of Allied of Illinois; Edward Silverman and Van Nomikos, independent circuit exhibitors, and Mr. Rosenberg, attorney for the independents.

It was said that proposals had been made to the exhibitor committee under which B. and K. would modify its existing clearance practice. It was not stated what form the modification would take, but it was emphasized that any agreement involving the elimination of double features in Chicago was regarded as being "completely out of the question" by Paramount and B. and K.

Preparing Dakota Brief

Paramount and North Dakota attorneys are preparing a decree giving effect to the recent decision of the three-judge federal statutory court at Fargo upholding constitutionality of the state's divorcement law. Preparation of the proposed decree is expected to be completed by August 15. After it is entered and signed by the court, Paramount can appeal the decision to the U. S. supreme court, a course which the distributor already has indicated will be followed. Meanwhile, it is expected the decree will continue in force the temporary injunction obtained by Paramount restraining the state from enforcing its law prohibiting theatre ownership or operation by producers and/or distributors. After filing of the decree, Paramount has 90 days to take its appeal to the high court.

GIVES WARNING ON SECURITY CARDS

Reports reaching the Social Security Board that children barred from work by child labor laws are being illegally hired because they happen to have social security account cards, caused John J. Corson, director of the board's Bureau of Old-Age Insurance, this week to issue a warning that possession of such a card is not evidence of the holder's employability.

"The responsibility of an employer to comply with federal and state laws regarding the hiring of minors is not affected by the fact that the applicant for work may display an account card," he said. "Possession of an account number card is not evidence of anything except that the holder has established the right to have set up for him a wage account under the federal old-age insurance system," Mr. Corson said.

New Overbuying Complaint

A complaint on overbuying in Kansas and western Missouri has been registered with Spyros Skouras, head of National Theatres, by Glen W. Dickinson, president of the Dickinson circuit of 40 theatres with headquarters in Kansas City.

Mr. Dickinson, who came to New York, spent an hour with Mr. Skouras and other executives of National Theatres. After the conference he said that he discussed practices of Fox Midwest, which, he claims, are objected to by independents.

The chief complaint concerns overbuying, Mr. Dickinson said, and he charges that Fox Midwest has contracted for more than 100 features a year in excess of its requirement. Mr. Dickinson and Fox Midwest are competitors in a number of towns.

Mr. Dickinson said that in Manhattan, Kan., Commonwealth circuit took over the Wareham on the expiration of the Dickinson circuit's lease. Both Mr. Dickinson and Commonwealth are in the midst of a theatre acquisition race and are strong competitors. Commonwealth has increased its holdings to 38 theatres, from a mere handful a few years ago.

WB Acquires Cartoon Strip

Warner Brothers this week completed a deal with the Des Moines Register and Tribune Syndicate for the acquisition of "Jane Arden," which appears as a cartoon strip in more than 100 daily newspapers and which runs as a radio broadcast series five days a week. The number of films to be produced in the series has not been determined. Jane Arden is a girl reporter.

Hellinger Made Producer

Mark Hellinger, former Broadway columnist, this week was promoted from the rank of screen writer to producer at Warner Brothers Studio. Mr. Hellinger's first assignment will be "Hell's Kitchen." His last assignment as a writer was on "Curtain Call."

Saenger Buys Alexandria House

Saenger Theatres, Inc., this week purchased from C and C Enterprises a new theatre in the Pendleton Building at Alexandria, La. The circuit now has three houses in Alexandria. The new house has not been named yet and no date for the opening has been set.

RKO Radio has given new contracts to three of the studio's department heads: Darrell Silvera, property; Van Nest Polglase, art, and Tom Peer, drapery.

David Howard, director of outdoor pictures, has signed a term contract with RKO Radio Pictures.

The Making of a Hit



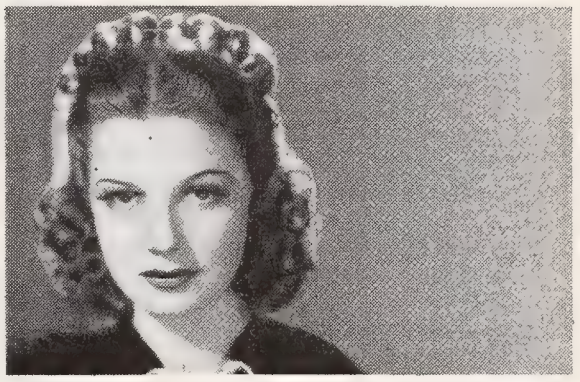




Now give it speed, motive, shock—the sense of exhilaration that all great pictures must have—and all with the rushing tactics and fleet dancing way that George Murphy has made his very own.



Add the fine, natural talent of the most promising young player in Hollywood, Rita Johnson



Lighten and gladden your picture with the eye-satisfaction that beautiful Ann Sheridan imparts



Include another facet of humor, the penetrating bite that only Eve Arden can supply.



For a deft character performance so important in a picture where even the minor shades must be of perfect hue, enlist Ernest Cossart.

DRIVE FOR 'FILMS' GREATEST YEAR' IS TAKEN TO 18 MEETINGS IN FIELD

Whitbeck Will Produce Campaign Picture and Trailers; Advertising, Publicity and Exploitation Leaders Are Assigned

Backed by pledges of support, financial and otherwise, from producers, distributors, affiliated theatres and leading independent circuits, committees for the "Motion Pictures' Greatest Year" campaign set full speed ahead this week with preparations for the launching of the $1,000,000 drive on September 1st.

The industry-wide plan to stimulate attendance at the nation's theatres and thus bring about a 10 to 20 per cent increase in box office receipts, will be carried to exhibitors in all sections at a series of 18 regional meetings, the first three of which were held this week. Although all meeting places have been decided upon, dates are still to be determined.

Whitbeck To Make Campaign Film

While the eastern office of the campaign was concerned chiefly with arranging for the sectional meetings and making major assignments in the preparatory work, plans for Hollywood's end of the national advertising and exploitation drive were crystalized at a meeting of studio publicity men and theatre representatives. A permanent committee was selected, contact officers named and delegation of primary activities set.

The committee unanimously elected Frank Whitbeck to take charge of and produce a short subject for the general campaign. The picture, which will be one or two reels, will have a cast of leading players. Mr. Whitbeck also will supervise the production of trailers and other film subjects required.

It had been planned to enlist the aid of stars in personal appearances but this plan was discarded because of the difficulty of working out a schedule.

Studio Assignments Made

Working with Mr. Whitbeck will be a committee composed of George Dickson, Disney; Herbert Moulton, Paramount; Edward Selzer, Warner Brothers; Dave Lipton, Universal; Jim Pollack, RKO; Troy Orr, Twentieth Century-Fox; Charles Leonard, United Artists, and Walter Temple, Columbia.

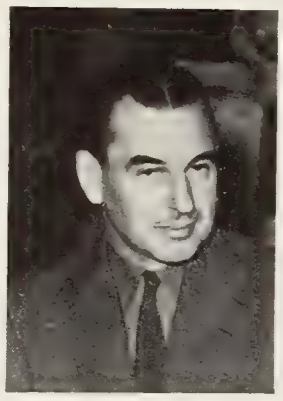
The committee, as in New York, parceled out assignments for publicity material which is to be provided by the studios. Byline stories from Hollywood notables and nationally known writers are being gathered for immediate distribution.

Key Appointments Completed

The organizing work in New York was completed with the assignment of advertising, publicity and exploitation men to the remaining key posts in the campaign.

In addition, Donahue & Coe was designated as the advertising agency through which the preparation and execution of the advertising material and placements will be handled. All advertising agencies who service motion picture distributors, the Biow Company, Inc., Blaine-Thompson, Buchanan & Company, Donahue & Coe, J. Walter Thompson, Lord & Thomas, and the Kayton-Spiero Company have combined their contribution to the industry campaign.

Leading Exploitation For the Campaign



S. Barret McCormick, publicity.



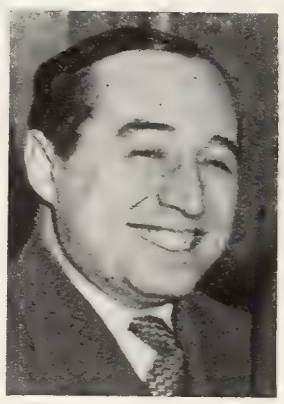
Monroe Greenthal, exploitation.



Oscar A. Doob, circuit promotion.



Al Wilkie, stills, monthlies, weeklies.



Harry Goldberg, circuit promotion.



John Dowd, circuit promotion.

Edward Churchill, president of Donahue & Coe, plans a rapid tour of the larger centers.

Of the total budget of $1,000,000, between $500,000 and $600,000 will be expended on advertising, and the campaign, an institutional one, will have as its keynote "The Movies Are Your Best Entertainment." The remainder of the budget will be for 5,000 contest prizes, $250,000, and for literature, lobby displays and the production of the short subject, $150,000 to $175,000.

The preparation of a booklet containing questions to be answered by entrants in the "movie quiz" contest is already under way, and 100,000,000 copies will be distributed to theatres by September 1st.

Howard Dietz, promotion chairman, has completed assignments for a huge press book which will carry full details of the advertising campaign and the promotion connected with the contest. The press book will be in three sections, publicity, advertising and exploitation.

Monroe Greenthal of United Artists, will have charge of the exploitation section, S. Barret McCormick, of RKO, the publicity section, and the advertising section will be handled by Mr. Dietz, who also will serve as member ex-officio on all committees.

Al Wilkie of Paramount was appointed to handle stills in connection with the drive and also to head the committee which has charge of promotion in monthly and weekly magazines.

Circuit Promotion Committee

A committee of circuit promotion heads consists of Oscar Doob, of Loew's, chairman; Harry Goldberg of Warner Theatres, John Dowd of RKO, and the publicity directors of a number of independent circuits who were invited by letter to serve.

The regional meetings, in addition to stirring up interest in the campaign, also are expected to aid in the drive for the final $175,000 of campaign funds from independent exhibitors. The producing and distributing companies have pledged $500,000 and affiliated circuits $250,000 contingent upon contribution of another $250,000 by independent theatremen. Following a meeting in New York last week independent circuit operators, representing 744 theatres with 750,000 seats, pledged their financial support. Contributions in this group are at the rate of ten cents for each seat in the houses operated by the circuits, making a total contribution of $75,000 and leaving $175,000 yet to be obtained.

First Regional Meetings Held

A meeting was held at the Statler hotel, Detroit, Wednesday. H. M. Richey was named territorial chairman. The 65 present represented 200 theatres. Mr. Richey and David Palfreyman were in charge.

The second meeting was in Cleveland Thursday with M. B. Horowitz and Gradwell L. Sears presiding, and the third session was in Chicago Friday with Mr. Sears and Edwin Silverman in charge.

Mr. Shaefer next week will attend the Boston meeting which will be under direction of Nathan Yamins. In Denver the meeting will be conducted by Rick Ricketson and A. P. Archer; in Washington, D. C., by John Payette, Carter Baron and Robert Smeltzer; in Atlanta, by William J. Jenkins and Robert Mochrie; in Toronto, by J. J. Fitzgibbons and Haskell Masters; in Philadelphia, by Joe Bernhard, Lewen Pizor and Ben Amsterdam; in Dallas and Oklahoma, by R. E. Griffith and R. J. O'Donnell; in Seattle, John Danz and Frank Newman; in Milwaukee, Mr. Sears and Mr. Silverman; in Vancouver, John Danz; in Minneapolis, Al Steffes and A. W. Smith, Jr.; in Los Angeles and San Francisco, Spyros Skouras and Herman Wobber; in Kansas City, Clarence Schultz, Glen W. Dickinson, Elmer Rhoden and Ed Dubinsky, and in Memphis, M. A. Lightman and F. J. Willingham.

Exhibitors who have pledged the standard theatre contributions to the campaign include:

S. J. Switow, 13 theatres; Elmore Heins, four; John Danz, 28; Ed Dubinsky, 12; A. P. Archer, seven; W. S. Wilder, six; Lewen Pizor, nine; J. M. Seider, 31; Edwin Silverman, 27; Arthur Schoenstadt, 16; Jack Kirsh (Villa Theatre, Chicago), one; Van Nomikos,

(*Continued on page* 30)

The Making of a Hit



Place all these essentials of superior entertainment in the magic hands of John M. Stahl, a master showman who makes nothing but hits . . . with every production a milestone signalling another great, progressive step that the industry has taken.

BEETSON TO CONTACT COAST GUILDS

(*Continued from page 28*)

10; M. Manos, eight; Frisch & Rinzler, 44; John Harris, nine; R. E. & L. C. Griffith, 166; S. H. Fabian, 23; George Skouras, 64; Walter Vincent, 19; C. A. Schultz, 28; J. Von Herberg, four; Sam Dembow, Jr. (Fanchon & Marco), 12; Ben Amsterdam, nine; Alex Manta, 27; L. F. Gran, 11; H. B. Robb, 91; Fred Wehrenberg, five; M. B. Horowitz, six; Sidney Lust, eight; Nathan Yamins, five; D. J. Chatkin, 10; Glen W. Dickinson, 24; A. R. Boyd, seven. Total, 744.

On Wednesday a purchasing committee was appointed in New York. It is composed of Agnes Mengel, purchasing agent at Paramount; Jerry Loeb, of Warner Brothers, and Ida Garrison of United Artists.

On the coast the committee of studio and theatre representatives this week engaged George Thomas, Joe Shea and Bob Burkhardt to head a clearing bureau for the studios' participation. Offices were opened at 6331 Hollywood Boulevard. In New York, the offices are at 1540 Broadway and Paul Gulick, former Universal publicity director, is coordinator.

Two additions to Mr. Gulick's staff were announced on Wednesday. Miss Beulah Livingstone was granted a five months' leave of absence from Artcinema Associates, Inc., to assist Mr. Gulick with special feature and syndicate stories on the industry's drive and also to serve on the magazine committee.

Al Selig, publicity man, also was added to Mr. Gulick's staff in the capacity of a special writer. He will aid in preparing the campaign's press book.

Beetson To Contact Guilds

Fred Beetson was chosen on the Coast to contact and arrange cooperation by the Screen Actors Guild, Screen Writers Guild, screen playwrights and Screen Directors Guild. John LeRoy Johnston, Wanger publicity director, will have charge of fan magazine publicity. Radio publicity and exploitation will be directed by Irving Rubine of Warner Brothers. Cliff Lewis, Paramount studio head, will supervise all general exploitation.

The permanent studio publicity and theatre representatives' committee is headed by Gabe Yorke. The members are Herbert Moulton, Paramount; Howard Benedict, RKO; Frank Seltzer, Roach; Troy Orr, 20th Century-Fox; Dave Lipton, Universal; Robert Taplinger, Warners; Gregory Dickson, Disney; Al Vaughan, Goldwyn; Paul Snell, Principal; Russell Birdwell, Selznick; John LeRoy Johnston, Wanger; Ted Richmond, Grand National; Joe Reddy, Lloyd; Bill Pierce, Jr., Monogram; Walter Compton, Republic; Charles Leonard, U. A.; Ben Wallerstein, Warner Theatres; Jack Gross, RKO Theatres; Thornton Sargent, Fox West Coast; Fred Marshall, Columbia; Howard Stickling and Frank Whitbeck, MGM, and Murphy McHenry, Edward Small.

A committee headed by N. A. Taylor, chairman of the Moving Picture Branch of the Toronto Board of Trade, will abandon its plan to organize a cooperative business-getting drive during the week of September 19th, under the general name of "Go-to-the-Movies Week," and, instead, will join in the "Motion Pictures' Greatest Year."

The reason for the change in arrangements, which is yet to be officially sanctioned by the Canadian committee, is obviously that a united campaign coordinating with that in the States would have advantages in the use of extensive advertising material under preparation, while announcements in publications having circulation in Canada, together with appropriate radio programs, would be applicable to the Dominion without change.

NATIONAL THEATRES PLANS FALL DRIVE

Spyros Skouras, head of National Theatres, will meet in Kansas City, August 9th, 10th and 11th, with district and division managers from Fox Midwest, the Milwaukee and the Rocky Mountain divisions to discuss plans for a fall drive for business.

The annual convention of Fox Midwest managers, which will be held at the Hotel President August 16th and 17th, will be planned at a meeting in Kansas City, August 1st and 2nd, of district managers with E. C. Rhoden, head of Fox Midwest.

An "August Jubilee of Movie Hits" will be staged by the Standard Theatres of Oklahoma City as a means of overcoming the seasonal decline in business during the current month. A proclamation will be issued by Frank Martin, mayor, and newsreel shots of the event will be made and shown in Standard houses.

A drive to convert non-filmgoers was undertaken this week by the Loew's circuit as a challenge to a recent magazine estimate that there are 50,000,000 persons in the United States who never or seldom attend motion picture theatres. Tieups are being made with newspapers.

American Tobis to Liquidate

W. E. W. Van Bevern, managing director and secretary of American Tobis Corporation this week announced that the company's business will be liquidated. The corporate identity of the company will be maintained so that the company may resume activities under new direction at some future date. Mr. Van Bevern said he hoped to close the corporation's offices by August 15th. He said he would make known his personal plans within a few days.

McGowan Named Secretary

J. P. McGowan, Hollywood's oldest director in point of service, was signed on Tuesday as executive director of the Screen Directors Guild to succeed F. Herrick Herrick, resigned. Mr. McGowan started directing in New York in 1910 and moved to the coast in 1912.

Twenty-eigth managers of Warner Brothers theatres attended an annual convention at the Mayflower Hotel, Washington, this week, to discuss product for the 1938-39 season. Following the meeting an outing was held at Annapolis Roads, Md.

Robert E. Reiley, owner and operator of the Capital in Riverhead, L. I., died July 31st, at Columbia Medical Center, New York. He was 63 years old. Mr. Reiley built the Capital 16 years ago.

Start Long Island Drive-in Theatre

The erection of an outdoor automobile motion picture theatre was started last week on a 12-acre site on the Sunrise Highway in Valley Stream, Long Island. It is said to be the first theatre of its kind in New York State.

The theatre, which is being built under the supervision of the architectural and engineering department of the Chanin Organization, builders and developers, will be completed and opened in about six weeks. The theatre has been leased for a long term to the Sunrise Auto Theatres, Inc., of 30 State Street, Boston, who will operate it.

The theatre will be laid out in a series of semi-circular graded ramps which will elevate the fronts of each row of cars and depress the rear ends so that patrons may view the pictures above the automobiles in front of them.

The pictures will be projected upon a large screen, 60 by 48 feet, placed well above ground level, and the angle of projection will be slightly upward instead of down as in the usual motion picture house.

The screen and the sound-amplifying equipment will be located in a steel and concrete stage structure about 134 feet wide and 80 feet high. Space for offices and workrooms will be provided under the stage. The exterior of this structure, which will be modern in style, will have gray, terra-cotta and blue as the predominating colors.

The projection booth, instead of being placed in the rear of the "auditorium," will be located at the lateral of the fourth ramp, about 245 feet from the screen. The booth will be slightly depressed so that it will not interfere with the view of patrons seated in cars behind it.

The Valley Stream project will occupy a ground area about 10 times that used for the Roxy theatre, New York, which was built by Chanin in 1927.

Emanuel Cohen Returns From Italian Film Study

Emanuel Cohen, producer, returned to New York Tuesday aboard the *Aquitania* after several months spent in the various capitals of Europe during which he was reported to have made a survey of the feasibility of American participation in Italian film production.

Mr. Cohen said he may announce his production plans in the near future. At present he is planning a vacation in Maine.

Reserves Atlantic Ruling

Ferdinand Pecora, New York supreme court justice, this week reserved decision on the application of Atlantic Film Productions, Ltd., to vacate a warrant of attachment against Atlantic which was obtained by George McLeod Baynes, plaintiff in a suit to obtain $30,000 in alleged commissions from Atlantic.

ROCKEFELLER CASH PAVES WAY FOR INDUSTRY TO ENTER SCHOOL FIELD

Newly Formed Association of School Film Libraries Is Granted Funds to Carry on Work for One Year

The possibility that the large distributing companies will enter the educational film field by making available the 849 pictures selected by a committee of educators appointed by the Motion Picture Producers and Distributors of America last summer was revived this week when the recently organized Association of School Film Libraries announced it has been granted funds by the Rockefeller Foundation to carry on its work for one year.

Although not connected directly with the MPPDA, the library association first will concentrate on signing up 400 educational institutions as members and then will submit the members' requests for films to the distributing companies. The question of whether the companies will make the films available will not be determined until after the newly formed association surveys the field and is in a position to go to the individual companies and show a demand for the films.

However, the non-profit educational motion picture association will not limit its activities to serving as a distributing outlet for the entertainment film companies. According to Fanning Hearon, executive director of the organization, "the corporation is a direct result of the often-expressed desire of American schools and colleges for one central source to which they may turn for help and advice in securing the films they need in determining the value of motion pictures in education."

In other words, he continued, the corporation will be a clearing house for information on educational films and will arrange, where possible, for availability of the films. He emphasized that the association will not undertake any physical distribution of films.

Limited Membership

The membership of the Association will be limited to educational institutions and noncommercial distributors serving the educational field. For these members the Association will obtain appraisals of films now available and those which could be made available.

It is planned to make the organization self supporting through three sources of income, only one of which has been definitely decided upon, the collection of an annual membership fee of $25. The other two possible sources of income are the sale of catalogs and commissions on films purchased for members.

"Experience of the last 20 years makes it evident that, if the schools and colleges are to discover the potentialities of the film in education, they must have films with which to experiment," a statement from the library association pointed out. "The work of the association seems a way of accomplishing this. Its first job will be to find ways, on behalf of its members, whereby all the sources of films of value in education may be drawn upon."

1595 Films Reviewed

The MPPDA through a committee of educators last summer reviewed 1,595 films of which 849 were listed as acceptable for educational purposes without any changes. Another 234 were designated as acceptable with minor changes. However, once the listings were completed no further action was taken toward making the films available to educational institutions. The cost of studying the films and classifying them was $50,000 and this was supplied by the MPPDA.

Efforts toward forming a library association, Mr. Hearon said, came to a point of action at conferences of educators and film-makers from November, 1937, through June, 1938, when the Association was chartered in the District of Columbia. One of these conferences, he continued, was an open meeting in Atlantic City in February and March, 1938. (Motion Picture Herald, March 12, 1938.)

As the conferences progressed, Mr. Hearon added, it became evident that more than 400 educational institutions favored formation of an association.

"To be helpful is the association's primary aim," Mr. Hearon said, "helpful to those who recognize the educational possibilities of the moving film but aren't certain how to put them into effect.

"The film deserves this recognition as a medium of enlightment come very much of age. With sight, sound and motion as its ingredients, it has no informational or persuasive equal. It is time it were used for what it is so perfectly suited."

Time of Showing

Should the association be successful in obtaining release to educational institutions of the films owned by large distributing companies, Mr. Hearon said, the association would be more than willing to agree to any stipulation as to the hours when the films could be shown.

"If they want our members to use the films only during school hours and only to audiences

(Continued on page 34)

Lesser Puts Burden of Production Of Propaganda Films on Educators

Reiterating the contention that the primary duty of motion picture producers is to make films for entertainment purposes, Sol Lesser, head of Principal Productions, Inc., last week invited educational institutions and churches to enter into the production of educational pictures.

Speaking at the National Conference of Jews and Christians in Estes Park, Colorado, last Wednesday, Mr. Lesser asked:

"Again considering the motion picture in two aspects—the entertainment picture and the educational picture—should we not leave the former to the producer qualified to make entertainment pictures, and should not educators enter this inviting field and use this great instrument as one of their media of education along with books, the blackboard and their lectures?

"And should not the great educational institutions of the country, and the churches, enter into the production, or cause the production of the educational type of picture without in any way interfering with the entertainment producers? Such a field is wide open and there is no monopoly preventing such a plan."

Mr. Lesser pointed out that the picture "with a message" is not necessarily outside the field of entertainment, explaining that "pictures teaching the best lessons of life are being shown every night in theatres throughout the land."

The producer, whose address was on "The Motion Picture, an Instrument of Democracy," said 276 different professions, arts, industries, vocations and avocations contribute to the finished product.

"The motion picture theatres," he continued, "occupy a tremendously important place in the leisure hours of the world's population. The hold that the motion picture has on the motion picture public is due to its entertainment and amusement attributes, and the public goes to the motion picture theatre in its leisure hours to be entertained and amused."

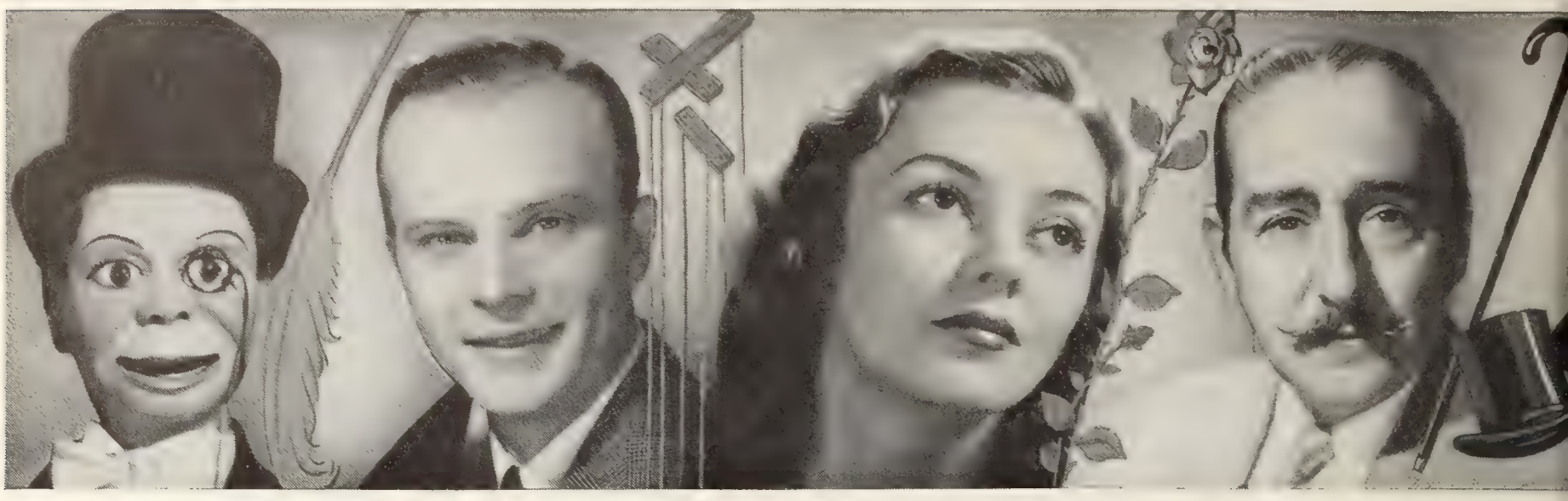
Mr. Lesser declared he believed there was a public that would go to see propaganda and educational pictures. "There is plenty of opportunity in the industry to encourage producers of this type of production," he said. "We should first find the ways and means to encourage them, without in any way interfering with the purpose or opportunity of the existing entertainment producer. . . .

"The industry keeps free of propaganda by avoiding subjects that trespass on religious beliefs. Its pictures never take sides politically. Films attacking the political belief of individual nations are seldom made. . . .

"The motion picture will never be the means of organized propaganda, because the minute it does, it will fail.

"Once the screen is accused of partisanship, it ceases to be an entertainment medium. The theatres would soon become hotbeds of political discussion, and if the motion picture is to continue to be the greatest of all media of mass entertainment, we must keep the theatres free of politics."

And the Hit

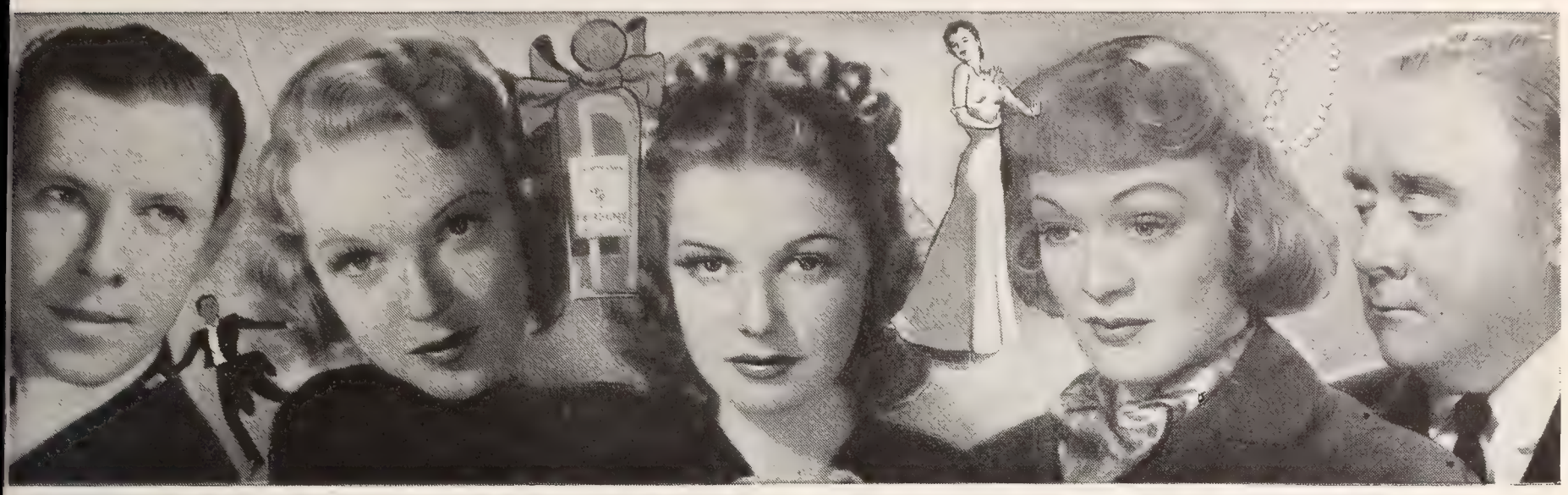


ADOLPHE MENJOU . . **(B)**
ANDREA LEEDS . . . . . **(O)**
EDGAR BERGEN . . . . **(X)**
and
"CHARLIE McCARTHY". **(O)**
GEORGE MURPHY . . . **(F)**
RITA JOHNSON . . . . . **(F)**
ANN SHERIDAN . . . . . **(I)**
EVE ARDEN . . . . . **(C)**
ERNEST COSSART . . . . . **(E)**

UNIVERSAL PICTURES

Natural

is Made!



The NEW UNIVERSAL Presents

LETTER *of* INTRODUCTION

A JOHN M. STAHL Production

CHARLES R. ROGERS Executive vice-president in charge of production

Screen play by SHERIDAN GIBNEY and LEONARD SPIGELGASS

Based on an original story by BERNICE BOONE

Directed by JOHN M. STAHL

CENTRAL SOURCE FOR SCHOOL FILMS

(Continued from page 1)

composed of students, that would be perfectly suitable for us," Mr. Hearon said.

Mr. Hearon, a native of South Carolina, was formerly a newspaperman in the Carolinas and in New Jersey. He resigned as director of the Division of Motion Pictures, United States Department of the Interior, to accept the executive directorship of the library association.

The staff of the association, besides Mr. Hearon, consists of Miss Mary Losey, of New York, formerly with the March of Time Cinema, who is assistant to the executive director, and Mrs. Ruth Y. Miller, of Minneapolis, office secretary.

Offices of the association have been established in the Time and Life Building, Rockefeller Center, New York City.

Visual Educators on Board

Visual educators from various parts of the country make up the association's board of directors. They are J. C. Wardlaw, division of general extension, University System of Georgia, who is the association's president; Boyd B. Rakestraw, assistant director, extension division, University of California, Berkeley, vice-president; Charles F. Hoban, Jr., director, motion pictures project, American Council on Education, Washington, D. C.; Harold C. Bauer, superintendent, New Ulm, Minnesota, Public Schools; Paul C. Reed, supervisor, visual and radio education, Rochester Public Schools; Thomas Fansler, director, research department, division of general education, New York University; John A. Hollinger, director, department of science, nature study, school gardens and visualization, Pittsburgh Public Schools.

The financing of the project by the General Education Board of the Rockefeller Foundation marks the sixth time the organization has advanced funds for the work in the educational film field.

The first venture in this direction was the formation of the Motion Picture Commission of the Progressive Education Association to take over the work of the MPPDA on its "secrets of success" series. This group edits portions of features contributed by film companies and the scenes are shown in schools for their educational value. (Motion Picture Herald, July 5, 1938.)

Financed Film Library

A second step in the film educational field was taken by the GEB when it financed the Museum of Modern Art Film Library to develop a series of films to tell of the evolution of the motion picture.

The GEB followed this action with a grant to the Minnesota University for the development of a technique for the making of teaching films.

The next grant went to the drama department of Yale University and was designed to put Yale in a position to record on film the technique of teaching dramatics.

The fifth grant went to the American Council on Education, an organization to which all other educational groups belong, and was for the setting up of a motion picture commission to give instruction in normal schools on how to teach with films.

Studies Field for 16 mm. films

Walter Kennedy, general manager of Sterling Films, Ltd., subsidiary of Empire-Universal Films, Ltd., who just completed a survey of the possibilities for the exhibition of 16 mm. films in non-theatrical buildings in Ontario this week ascertained that there are 2,921 licensed halls in the province.

The possibilities for presentation of 16 mm. roadshows is practically limitless, Mr. Kennedy said.

FILM ON ARKANSAS FOR WORLD'S FAIR

Arkansas will tell the story of that state to visitors to the New York World's Fair in 1939 by means of a motion picture patterned after "The River" and "The Plough that Broke the Plains," Walter Haun, chairman of the state's exhibition planning committee, said in Little Rock this week.

A film concern has been engaged to make preliminary surveys of material and costs and will prepare a tentative script. Scenes already have been filmed of the movement of the state's 1938 peach crop. They will comprise part of the film dealing with Arkansas agriculture.

The state has leased 3,000 square feet of space at the Fair and will have approximately 100 seats where Fair visitors may view the film.

Unions in Mexico Split on Control

by JAMES LOCKHART
in Mexico City

Trouble has developed for Mexican producers as a result of the war for supremacy that is being waged by the two picture workers unions—the Federation of Movie Workers, which about controls the exhibition end of the business, and the M. P. Workers union, largely in charge of production labor. The Federation is fighting for exclusive control of all movie help.

The Federation already has made good its threat to boycott any and all producers who refuse to let it have its way. It is exerting a stiff boycott against two productions, which have had to be shelved. Appeals for peace have been made to the confederation of Mexican workers and farmers, Mexico's strongest labor organization, of which both units are members.

Radio for Customs Men

Customs regulation by radio has been started by Mexico with the commencement of installation of a big station in Monterrey to control inspectors along most of the American border. Radio, the government is convinced, will curb smuggling which has attained expensive proportions. Another station is planned for the United States border.

Plans are being made to also use radio to guard the Guatemalan frontier.

The premiere of "Tropic Holidays," Paramount's new Mexican picture, which features Augustin Lara, Mexico's ace romantic song composer, was held at the Cine Teatro Alameda, Mexico City, June 24th. The picture has an important cast of Mexican players and six thoroughbred Mexican fighting bulls.

SPA Challenges Interpretation Of Court Ruling

The Song Writers' Protective Association in New York, headed by Irving Caesar, challenges the interpretation placed on the recent court decision in the case of Tobani v. Fischer concerning the rights of an author in assigning copyright renewal rights in a manuscript before such rights are due.

Through its counsel, John Schulman, of the New York law firm of Hays, St. John, Abramson and Schulman, the SPA points out that the interpretation is that the court held that a writer is free to part with his renewal rights at any time he wishes before they come due. The organization and its counsel, however, say they do not read the opinion the same way.

"The purport of the opinion, as we read it," the attorney claims, "is that where an employer claims to be one for hire and therefore the author under the (copyright) statute, he alone may file a renewal registration in his name. If the renewal in such case is filed in the name of the employee, it would seem to be wholly ineffective and the work would then pass into public domain.

"The court does not define with any precision in what instances the employer can be considered the author, but lays stress on the fact that Tobani was only an 'arranger' ", according to the SPA's attorney.

"The opinion," it was explained, "refers to the possibility that an author may divest himself of the renewal either by parting with his entire interest in a work, or by an agreement to convey the copyright for the additional term. It is our belief," said Mr. Schulman, "that the rule so announced should be read only in the light of the holding that the employer became the author within the meaning of the statute, and therefore the person who was entitled to take out the renewal—in other words that Tobani, by virtue of his employment, had lost the status which he might otherwise have had under the (U. S.) Copyright Law.

"This is far different than the interpretation which has been expressed—that even in the absence of an employer-employee relationship, a sale of the author's literary property or an agreement to transfer the renewal made before the renewal period accrues, would have the same effect. We do not think the decision is determinative of the rights of authors and publishers where no employer-employee relationship exists."

Placed Under Probation

Sentence of a year and a day in federal prison against Roye McLeod, former theatre manager accused of writing a threatening letter to E. V. Richards, circuit executive, has been suspended by Judge John McDuffie at Mobile, Ala., and Mr. McLeod has been placed under probation for four years.

THE HOLLYWOOD SCENE

Four and Nine

But four pictures were put into work during the last week in July. In the same period nine were finished.

Ed Finney started his first production for Monogram release, "Starlight Over Texas." It will present Tex Ritter, Carmen LaRoux, Salvatore Daminio, Rosa Turick, Karl Hackett and Charles King.

For Columbia distribution, Larry Darmour started "Not for Glory." Jack Holt and Beverly Roberts are starred. The support includes Noah Beery, Jr., Helen Jerome Eddy, Barbara Pepper, Russell Simpson, Victor Potel and John Qualen.

Although it has been in work for several days, the newest George O'Brien picture still bears the working title "O'Brien Number Four." The featured player group lists Rita Hayworth, Tim Holt, Cecilia Callejo and Ray Whitley.

Universal started "The Comet," in which William Gargan, Joy Hodges, Andy Devine, Louise Stanley, Ruth Donnelly and Florence Roberts will be seen.

Three Finished

Paramount completed three pictures. Each is of more than ordinary importance. "If I Were King," a Frank Lloyd action romance melodrama based on incidents in medieval French history has Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew, Colin Tapley, C. V. France, Stanley Ridges, William Haade, May Beatty, Adrian Morris, Francis MacDonald, Walter Kingsfor, Ralph Forbes, Henry Wilcoxon and Sidney Toler as its principal players. The musical comedy romance, "Artists and Models Abroad," will present Jack Benny, Joan Bennett, Mary Boland, Charles Grapewin, Joyce Compton, Yacht Club Boys, G. P. Huntley, Punkins Parker, Sheila Darcy and regiments of singing, dancing chorus girls. "Men With Wings," a history of aviation from the beginning down to Mr. Corrigan, will feature Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine, Lynne Overman, Porter Hall, Walter Abel, Kitty Kelly, James Burke, Virginia Weidler, Donald O'Connor, Billy Cook, Willard Robertson and Dorothy Tennant.

Others Completed

Twentieth Century-Fox completed two pictures. More important of the pair is "Five of a Kind," the third Dionne Quintuplets feature. The Hollywood personalities included are Jean Hersholt, Claire Trevor, Cesar Romero, Slim Summerville, John Qualen, Henry Wilcoxon, Inez Courtney and Jack Norton. In "Road Demon," Henry Arthur, Joan Valeria, Tom Beck, Bill Robertson, Henry Armetta, Betty Greco, Eleanor Vrizie, Johnny Pirrone, Inez Palange, Murray Alper, Edward Marr and Lon Chaney, Jr., will be seen.

With Paul Kelly, Rita Hayworth and Frankie Darro heading the cast, Columbia finished "Juvenile Court." The supporting company lists David Gorcey, Hally Chester, Don La Tourre, Dick Selzer, Allan Ramsay, Johnny Tyrrell, Dick Curtis, Lee Shumway and Joe DeStephani.

At MGM "Rich Man, Poor Girl" was finished. It will feature Robert Young, Lew Ayres. Ruth Hussey, Guy Kibbee, Rita Johnson, Lana Turner, Sarah Padden, Don Castle, Gordon Jones, Virginia Grey and Marie Blake.

"The Road to Reno" finished at Universal. Randolph Scott, Hope Hampton, Glenda Farrell, Alan Marshall, Helen Broderick and David Oliver are the principal players. Second picture completed at the studio, "Pals of the Saddle," will present Bob Baker, Hal Taliaferro, Marjorie Reynolds, Forest Taylor, Glenn Strange and Jack Rockwell.

WHO NOW?

In answer to many inquiries concerning the possibility of her playing Scarlett O'Hara in "Gone With the Wind" Norma Shearer said:

"I have decided that I should not play Scarlett. I am convinced that the majority of fans who think I should not play this kind of a character on the screen are right and I appreciate tremendously the interest they have shown. I have advised Mr. Mayer and Mr. Selznick of my feelings in the matter so that they would not consider me for the part should the Metro-Goldwyn-Mayer deal with Selznick go through."

The Grand Tour

For years, Barrett C. Kiesling, MGM studio publicity attache, has been making annual tours of the country in behalf of his company's welfare. Officially, he's the emissary of Howard Deitz and Howard Strickling. In a larger sense, he is, more directly, Hollywood's foremost goodwill ambassador to the press and theatres of North America. He is better known in many theatres than most film salesmen. He's more welcome and certainly more trusted and respected in the nation's editorial offices than the majority of local publicity agents.

He has just returned from a five and a half month trip around the continent during which he traveled more than 24,000 miles and in 69 cities talked with the representatives of some 4,500 American and Canadian theatres, contacted 538 editors and publishers of newspapers, magazines and kindred periodicals and addressed scores of civic, social. enonomic, service and fraternal club meetings. He visited 90 radio stations, made 40 broadcasts.

The dominating keynote of his conversations with all, in the courses of which the structure of motion pictures in all their phases was analyzed from cellar to attic, was not a new discovery, nothing that will shake the industry to its foundations. Rather it was a substantiation of that famous tersely inclusive remark—"There's nothing the matter with this business that good pictures can't cure."

A nervously reticent fellow, Barrett is not given to talking very much about himself or what he does. He'd prefer to brush an interviewer off with a reply that his trip was just about what it was like last year, or any other year. One must more or less prod him into conversation. But usually there's an angle by which he can be opened up. We hit it this time by remarking that there must be something to all this "rotten business" talk; that certainly fellows like Bob O'Donnell, Karl Hoblitzelle, Henry Moss, Mike Cullen, W. R. Lynch, Elmer Rhoden, Ed Sparks, Bob Wilby, Erle Hudson and Bill Finney must have had something to say about it, must have had some ideas to combat it.

That led to Barrett's repetition of Mr. Schenck's remark. Then he was off. We sat back with a borrowed pencil and made random notes.

"True, business has been off. But by and large there has been far less 'squawking' among our people than in any of the other industries I contacted. One night at dinner a big manufacturer was yelling bloody murder. I thought he would have to go into 77-B in the morning. Seems his net was about nine per cent off. That's chicken feed to the drop at the very pit of the depression.

"I listened to all the comparisons and castigations. I heard people kill Hollywood, embalm and bury it, but it was very interesting to note that theatre owners everywhere during the worst of things were not trying to save on replacement expenses. Many new houses were being built, everywhere theatres were being modernized. In other words, owners, rather than losing confidence were spending money.

"Of course, there is one reason why theatre owners do not become hopelessly panicky over a recession or depression. They know that come a good box office attraction and no economic power on earth can prevent packed houses.

"I find on all these trips that experienced theatre operators are very seldom bothered by temporary fluctuations in product quality. They have come to understand that they make their money on the average of all pictures.

"To put it another way. I found, during this trip, when business was dipping lower than usual, that theatre owners (of course there were many irreconciliables who never can be satisfied) were much less perturbed about conditions than the public prints would have one believe. One prominent exhibitor said to me, 'I learned a real lesson when I ran "The Sheik." I made a lot of money on it originally as a serious work of film art. I made a lot of money on it this week because it was the funniest comedy of the year! We can talk all we like about good and bad pictures, but what other art has made such an astounding advance in technique in fifteen years?'

"Never have theatre owners been so up on their toes from a showmanship point of view."

Theatrical press contacts, a very important items in Barrett's mission, because it is the purpose of Messrs. Dietz and Strickling that as high a percentage of studio prepared material, either in picture, story, news or feature article form appear in print lead Mr. Kiesling into a complicated analyzation of the national advertising charts. When the depression was most acute, the principal papers of the country lost an average of 44 per cent of national advertising and free space devoted to motion picture news fell off in similar degree. Since June 1, however, national advertising has been increasing and the average now is only about 17 per cent below normal. But in comparison with the statistics accumulated on his first swing around the country about five years ago, the utilization of Hollywood publicity in newspapers has increased about 250 per cent.

13 COMPANIES IN FILM AND ALLIED FIELDS REPORT PROFITS, ONE A LOSS

20th Century-Fox Shows $3,419,658 Net Profit for 26 Weeks, Paramount $1,225,811 for Half Year, $394,945 for Quarter

Motion picture corporations and their affiliates, and companies in allied fields, figured prominently in financial news headlines of the week, balancing well on the favorable side.

Profits of $3,419,658 were reported by Twentieth Century-Fox for 26 weeks.

Paramount earned $394,945 and $1,225,811, respectively, for 13 and 26 weeks.

Keith-Albee-Orpheum reported $388,194 net for 26 weeks, and $1,013,767 for the year.

B. F. Keith Corporation earned $254,538 and $790,839 for 26 and 52 weeks, respectively.

Radio Corporation of America's net profit for six months was $2,524,756.

General Theatres Equipment reported profits of $194,920 for the second quarter.

Gaumont-British Pictures, of England, had a net of £205,595 ($1,027,975) for its fiscal year.

Associated British Pictures, also reporting from London, listed yearly profits at £1,302,777 ($6,513,885).

General Theatres Corporation, Ltd., likewise of Britain, had a net of $1,644,610 for 12 months.

Trans-Lux Corporation earned $90,590 in six months.

Sonotone Corporation for six months earned profits of $101,150.

Columbia Broadcasting reported profits of $2,578,192 for 26 weeks.

Loss of $153,312 was listed by Heywood-Wakefield.

Directors of Roxy Theatres, Inc., New York, declared a cash dividend of $1.50 per share on preferred stock for the year ending August 25th, payable August 10th to stockholders of record on August 3rd.

Loew's, Inc., voted an extra year-end dividend of $1 a share on common, payable August 25 to stockholders of record August 15th.

The committee on stock listings of the New York Stock Exchange this week authorized the listing of Warner Brothers Pictures, Inc., certificates of deposit for $29,400,000 optional six per cent convertible debentures, series due 1939. This is in line with the action taken by Warners last week requesting stockholders to deposit their debentures in accordance with a plan under which the debentures will be exchanged for an equal principal amount of new six per cent debentures, series 1948, for refinancing. (See page 34, July 30th issue).

SEC Reports Slight Activity In Motion Picture Securities

Officers and directors of motion picture companies did but little trading in securities of their corporations in June, it was indicated by the Securities and Exchange Commission.

The largest transaction reported was the disposition of 1,000 shares of Paramount Pictures first preferred stock by Stanton Griffis, New York, director and executive committee chairman of the company. The stock disposed of, it was shown, represented his entire holdings in that class.

The only other individual transaction reported involved the acquisition of 200 Universal Corporation common voting trust certificates by Daniel M. Sheaffer, New York, director. At the close of the month, Mr. Sheaffer held 13,000 certificates direct and, through Standard Capital Company, 26,500 certificates and 111,283 voting trust certificate warrants.

Continuing its campaign for acquisition of Loew's Boston Theatres common stock, Loew's, Inc., parent, reported that it purchased an additional 42 shares during June, bringing its holdings to 99,605 shares.

Reports of stockholdings of persons becoming officers of picture companies showed that William F. Whitman, New York, elected an officer of K-A-O on April 19th, held 25 shares of preferred; and Cliff Work, Universal City, elected an officer of Universal Pictures on June 13th, held, through Universal Corporation, 228,927 shares of common, 100 shares of first preferred and 20,000 shares of second preferred stock.

U. S. MEDALS ASKED FOR NEWSREEL MEN

Congresswoman Virginia Jenckes of Indiana will introduce a bill at the next session of Congress calling for authorization of the awarding of special medals to Norman Alley, newsreel cameramen of Universal, and Eric Mayell of Movietone News and News of the Day (Twentieth Century-Fox and MGM), for their recording under fire of the bombing of the USS Panay by the Japanese air forces in China.

The suggestion of Congressional recognition of the feat was made by John Chapman in his column in the New York Daily News *last week.*

Fox Second Quarter Profits Listed at $1,778,121

The report of Twentieth Century-Fox Film and wholly-owned subsidiaries for 26 weeks ended June 25, 1938, shows net profit of $3,419,658 after amortization and production costs, participation in film rentals, interest and amortization, depreciation of fixed assets and provision for federal income taxes, equivalent, after allowing for dividend requirements on $1.50 preferred stock, to $1.55 a share on 1,741,932 shares of common stock. This compares with $3,755,483 or $1.76 a share on 1,715,984 common shares for the 26 weeks ended June 26, 1937.

No dividends were received from National Theatres Corporation in the first half of either year. National is a wholly owned 400-theatre coast circuit.

For the 13 weeks ended June 25, last, net profit was $1,778,121 equal to 81 cents a share on 1,741,932 common shares, comparing with $1,687,885 or 77 cents a share on 1,741,984 common shares for the 13 weeks ended June 26, 1937, and $1,641,537 or 73 cents a share on 1,741,897 common shares for the 13 weeks ended March 26, 1938.

Consolidated profit and loss account for the 26 weeks ended June 25, 1938, follows:

Income:	
Gross income from sales and rentals of film and literature	$27,866,200.55
Dividend income	46,796.10
Other income	547,716.88
	$28,460,713.53
Expenses:	
Operating expenses of exchanges, head office and administration expenses, etc.	$ 6,879,562.18
Amortization of production costs	14,168,952.35
Participation in film rentals	3,296,521.28
	$24,345,035.81
Net operating profit before interest, depreciation and federal income taxes	$ 4,115,677.72
Deduct:	
Interest expense	$ 42,430.28
Depreciation of fixed assets, not including depreciation of studio buildings and equipment of $418,829.69 absorbed in production costs	134,841.01
	$ 177,271.29
Net operating profit before Federal income taxes	$ 3,938,406,43
Provision for federal income taxes	518,748.39
Net operating profit	$ 3,419,658.04

Both domestic and foreign business of Twentieth Century-Fox Film Corporation is at a record high, declared Darryl F. Zanuck, vice president in charge of Fox production, on his return Monday from Europe aboard the S. S. Normandie. His observations on motion picture developments at home and abroad are reported on page 24.

Paramount Earnings for Second Quarter Estimated

Paramount Pictures, Inc., estimated its earnings for the second quarter ended July 2, 1938 at $394,945. This amount includes $359,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially-owned non-consolidated subsidiaries. Earnings for the six months ended July 2, 1938 are estimated at $1,225,811, including $1,165,000 share of undistributed earnings of partly owned non-consolidated subsidiaries. These earnings compare as follows:

The consolidated earnings for the second quarter ended July 3, 1937 were $1,307,000, while Paramount's share of undistributed earnings of partially owned subsidiaries aggregated $340,000, a combined total of $1,647,000. For the six months ended July 3, 1937 the consolidated earnings were $3,318,000 and Paramount's share of undistributed earnings of partially owned subsidiaries aggregated $980,000, a combined total of $4,298,000.

Keith-Albee-Orpheum Earned $15.76 on Preferred Share

The report of Keith-Albee-Orpheum Corporation and subsidiaries for 26 weeks ended July 2, 1938, (subject to audit and year-end adjustments) shows net profit of $388,194 after depreciation and federal income taxes, equal after allowing for dividend requirements on 64,304 shares of seven per cent preferred stock

(Continued on page 38)

Box Office Champions for June



Michael Curtiz, director "Robin Hood," Warner-FN



Lewis Seiler, director "Crime School," Warner-FN



George Cukor, director "Holiday," Columbia



Allan Dwan, director "Josette," 20th-Fox

THE ADVENTURES OF ROBIN HOOD: Produced by Warner-First National. Associate producer, Henry Blanke. Original screen play by Norman Reilly Raine and Seton I. Miller. Directed by Michael Curtiz and William Keighley. Assistant directors, Leeman Katz and Jack Sullivan. Photographed by Sol Polito and Tony Gaudio. Film editor, Ralph Dawson. Music by Eric Wolfgang Korngold. Cast: Errol Flynn, Olivia de Havilland, Ian Hunter, Claude Rains, Basil Rathbone, Patric Knowles. Released May 14, 1938.

CRIME SCHOOL: Produced by Warner-First National. Associate producer, Brian Foy. Directed by Lewis Seiler. Original screen play by Crane Wilbur. Photographed by Arthur Todd. Film editor, Terry Morse. Art director, Charles Novi. Unit manager, Lee Hugunin. Cast, Humphrey Bogart, Gale Page, Billy Halop, Bobby Jordan, Leo Gorcey, Gabriel Dell, Huntz Hall, Bernard Punsley. Released May 28, 1938.

HOLIDAY: Distributed by Columbia. Produced by Everett Riskin. Directed by George Cukor. Screen play by Donald Ogden Stewart and Sidney Buchman. Musical director, Morris Stoloff. Film editors, Otto Meyer and Al Clarke. Photographed by Franz Planer. Cast: Katharine Hepburn, Cary Grant, Doris Nolan, Lew Ayres, Edward Everett Horton, Henry Kolker, Binnie Barnes, Jean Dixon. Released May 26, 1938.

JOSETTE: Produced and distributed by Twentieth Century-Fox. Associate producer, Gene Markey. Director, Allan Dwan. Screen play by James Edward Grant. Music and lyrics by Mack Gordon and Harry Revel. Film editor, Robert Simpson. Photographed by John Mescall. Cast: Don Ameche, Simone Simon, Robert Young, Joan Davis, Bert Lahr, Paul Hurst. Released June 3, 1938.

KENTUCKY MOONSHINE: Produced by Twentieth Century-Fox. Associate producer, Kenneth MacGowan. Directed by David Butler. Screenplay by Art Arthur and M. M. Musselman. Original story by M. M. Musselman and Jack Lait, Jr. Photographed by Robert Planck. Art directors, Bernard Herzbrun and Lewis Creber. Edited by Irene Morra. Musical director, Louis Silvers. Cast: Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville. Released May 13, 1938.

THREE BLIND MICE: Produced and distributed by Twentieth Century-Fox. Associate producer, Raymond Griffith. Director, William A. Seiter. Screen play by Brown Holmes and Lynn Starling. Music and lyrics by Lew Pollack and Sidney D. Mitchell. Photographed by Ernest Palmer. Film editor, James Morley. Cast: Loretta Young, Joel McCrea, David Niven, Stuart Erwin. Released June 17, 1938.

THREE COMRADES: Distributed by MGM. Produced by Joseph L. Mankiewicz. Director, Frank Borzage. Screen play by F. Scott Fitzgerald and Edward A. Paramore. From the book by Erich Marie Remarque. Music by Franz Waxman. Lyrics by Bob Wright and Chet Forrest. Montage by Slavko Vorkapich. Film editor, Frank Sullivan. Photographed by Joseph Ruttenberg. Cast: Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young. Released June 3, 1938.

VIVACIOUS LADY: Distributed by RKO. Produced and directed by George Stevens. Screen play by P. J. Wolfson and Ernest Pagano. Musical score by Roy Webb. Assistant director, Argyle Nelson. Film editor, Henry Berman. Photographed by Robert de Grasse. Cast: Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn, Frances Mercer, Phyllis Kennedy. Released May 13, 1938.



David Butler, director, "Kentucky Moonshine," 20th-Fox



William Seiter, director "Three Blind Mice," 20th-Fox



Frank Borzage, director "Three Comrades," MGM



George Stevens, director "Vivacious Lady," RKO

BRITISH COMPANIES SHOW PROFIT

(*Continued from page 36*)

on which there is an accumulation of unpaid dividends, to 13 cents a share on 1,206,381 shares (par one cent) of common stock, all of which is owned by Radio-Keith-Orpheum Corporation. This compares with $687,190 or 38 cents a share on common for the 26 weeks ended July 3, 1937.

Net Profit $1,013,966

Net profit for the 52 weeks ended July 2, last, amounted to $1,013,767 equal to 47 cents a share on common, comparing with $1,563,358 or 92 cents a share for the 53 weeks ended July 3, 1937.

Income account for 26 weeks ended July 2, 1938, compares as follows:

	26 wks ended July 2, '38	26 wks ended July 3, '37
Profit	$882,664	$1,204,571
Depreciation	393,986	393,429
Federal income taxes	100,484	123,952
Net profit	$388,194	$687,190

Directors of Keith-Albee-Orpheum declared a dividend, out of capital surplus, of $1.75 per share on the seven per cent cumulative convertible preferred stock for the quarter ended Sept. 30, 1935, payable on October 1, 1938, to the holders of record on September 15, 1938.

Keith Corporation Earned $790,839, Before Taxes

For the 52 weeks ended July 2, 1938, B. F. Keith Corporation and subsidiary companies show a net profit of $790,839 after all charges, except surtax on undistributed profits applicable to the 26 weeks' period ended December 31, 1937.

"The figures are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the practice heretofore," the company said.

Income Compared

Consolidated Keith income account for 26 weeks compares as follows:

	26 Weeks ended July 2, 1938	26 Weeks ended July 3, 1937
Profit before provision for Depreciation and Income Taxes.	0594,766.16	$889,887.57
Depreciation	281,113.15	292,110.22
	$313,653.01	$597,777.35
Provision for Income Taxes	59,115.00	84,050.00
Net Profit after all charges	$254,538.01	$513,727.35*

*Before provision for surtax on undistributed profits.

RCA's Quarter Earnings Listed at $1,087,000

RCA net profits for the first six months of 1938 amounted to $2,524,756.50, which compares with $4,647,385.64, the net for the same period last year. The report for the quarter ended June 30 shows a net profit of $1,086,955.54, as against the net profit of $2,404,328.84 for the same 1937 quarter.

Total gross income for the six-month period this year amounted to $45,254,304.69, as against $53,167,621.59, last year's total. Preferred dividends for the six months were $1,611,684.55. The six-month earnings per share on 13,881,016 shares of common stock were .066, compared to last year's earnings of .219.

Total gross income for the quarter amounted to $22,623,736.42, as against last year's quarter gross of $28,058,272.17. Preferred dividends for the quarter amounted to $805,591.94. Earnings per share on 13,881,016 shares of common stock amounted to .020 for the quarter, as against .115, quarter earnings last year.

General Theatres Equipment Net Equal to 33 Cents a Share

The report of General Theatres Equipment Corporation and subsidiaries for quarter ended June 30, 1938, shows consolidated net profit of $194,920 after depreciation, federal income taxes, etc., equivalent to 33 cents a share on 597,172 no-par shares of capital stock. General Theatres Equipment is the holding company controlling National Theatre Supply and International Projector.

The earnings compare with $323,203 or 59 cents a share on 541,161 shares in the June quarter of previous year and $120,264 or 20 cents a share on 601,092 shares in quarter ended March 31, 1938.

For six months ended June 30, 1938, indicated net profit (as compiled from company's quarterly reports) was $315,184 equal to 53 cents a share on 597,172 shares, comparing with $614,667 or $1.13 a share on 541,161 shares in first half of 1937.

GB Pictures Triples Its Profits in a Year

Reporting from London, Gaumont British Picture Corporation listed for the fiscal year ended March 31, 1938, net profit of £205,595 after income taxes and national defense contribution, interest, sinking fund, depreciation, etc.

This compares with net profit in preceding year of £63,682, including £435,278 transferred from reserves, and after deduction of £566,809 for loss in respect of film production and distribution.

Consolidated income account for fiscal year ended March 31, 1938, compares as follows:

	Year ended Mar. 31, '38	Year ended Mar. 31, '37
Profits from theatres and investments	†£633,700	£561,701
Transfer of reserves	.....	435,278
Total profit	£633,700	£996,979
Loss incurred by Gaumont and subsidiaries in respect of film product and distribution	.....	*566,809
Income tax, debit interest, sinking fund, depreciation, etc.	428,105	366,488
Net profit	£205,595	£63,682
Preference dividends	178,750	178,750
Surplus	£26,845	‡£115,068

*After deducting £200,000 reserve credited in previous year. †After deducting £50,332 provision for losses in connection with certain subsidiary and associated companies. ‡Deficit.

Two Other British Companies Report Profits on Operations

General Theatres Corporation, Ltd., in England, reports a net profit for the year ending March 31, 1938, of $1,644,610, a decrease of $40,595 from the preceding year. Directors recommended a final dividend of six per cent on the preferred, making 15 per cent for the year.

Associated British Pictures Corporation, also in England, and headed by John Maxwell, reported profit for the year of £1,302,777, and declared a final dividend for the year of 20 per cent on the ordinary shares. The profit represents an increase over last year's profit of £36,948.

The net profit, after mortgage interest, various taxes and other charges, was reported at £747,864. Plus last year's balance the new total balance is listed at £841,210. Less preference and interim dividends the balance now available is given at £629,335. A total of £200,000 has gone into the depreciation reserve, £200,000 in the general reserve and £145,000 for the payment of the final dividend. The balance carried forward amounted to £84,335.

Columbia, Trans Lux and Sonotone Report Profits

Report of Columbia Broadcasting System, Inc., and subsidiaries for 26 weeks ended July 2, 1938, shows net profit of $2,578,192 after depreciation, interest and provision for federal income taxes and surtax equal to $1.51 a share on 1,707,950 shares (par $2.50) of combined Class A and Class B stock. This compares with $2,523,813 or $1.48 a share for the 26 weeks ended July 3, 1937.

Consolidated income account for 26 weeks ended July 2, 1938, compares as follows:

	26 wks. end. July 2, '38	26 wks. end. July 3, '37
Gross income from sales	$18,334,605	$17,640,184
Discounts and commissions	5,269,913	5,238,946
Expenses	9,675,903	9,149,584
Interest	24,831	17,252
Depreciation	292,722	248,453
*Federal income tax	560,210	530,797
Profit	$2,511,026	$2,455,152
Other income (net)	67,166	68,661
Net profit	$2,578,192	$2,523,813

*Includes surtax.

William S. Paley, president of the company, said that the 1938 six months' results should not be understood as foreshadowing the full year's results, since indications were that the third quarter profits would be substantially below those earned during the third quarter of 1937.

Trans-Lux Corporation and subsidiaries have reported net profit for the six months ended June 30, last, of $90,590, equal to 12 cents per share on 716,802 shares of $1 par capital stock. Trans Lux is the parent of Trans Lux newsreel theatres.

Sonotone Corporation for the six months ended June 30, reports a profit of $101,150 after all charges. This is equal to 12 cents a share on the common stock. Sonotone manufactures hard-of-hearing devices for theatres and elsewhere.

Heywood-Wakefield Shows Six Months Loss of $153,312

The report of Heywood-Wakefield Company, manufacturers of seats, for six months ended June 30, 1938, shows net loss of $153,312 after taxes, depreciation and interest.

This compares with net profit for the six months ended June 30, 1937, of $358,607, equal after dividend requirements on 139,480 shares of Series B first preferred stock (par $25) and 227 shares (par $100 of old) 7% first preferred stock, to $4.51 a share on 60,000 shares (par $25) of common stock.

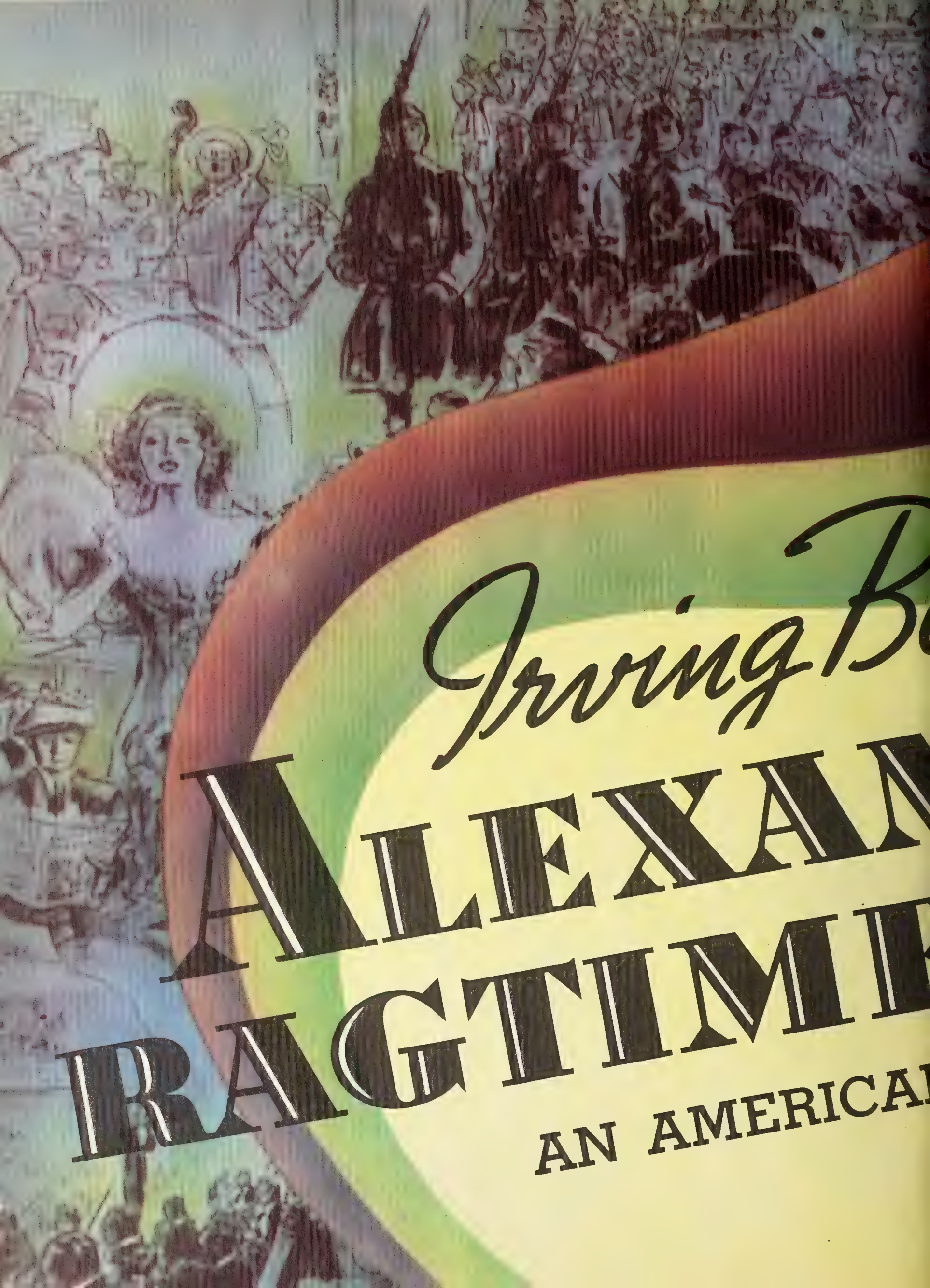
Liquidation of receivables and inventories to the lower level of current volume afforded an opportunity to reduce bank loans by $100,000 and the bank debt outstanding is now $350,000.

Although a more favorable sentiment has been noted and confidence expressed that the fall season will provide increased business, the recent furniture markets at Chicago and New York failed to develop any marked improvement in the rate of buying and production schedules, consequently remain on a considerably reduced scale, Richard N. Greenwood, president, states.

Returns to RKO

Lunsford Yandell, executive treasurer and board member of RKO, returned to New York Thursday, having completed his leave of absence from the company to serve as a special assistant to Ambassador Joseph P. Kennedy in London.


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TYRONE POWER · ALICE FAYE · DON AMECHE

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JOHN CARRADINE · PAUL HURST
WALLY VERNON · RUTH TERRY
DOUGLAS FOWLEY · EDDIE COLLINS
CHICK CHANDLER

Directed by Henry King

Associate Producer Harry Joe Brown. Screen play by Kathryn Scola and Lamar Trotti. Adaptation by Richard Sherman. Dances staged by Seymour Felix.

Featuring a pageant of Irving Berlin melodies including 26 favorites of yesteryear and 2 smash hits of tomorrow, "NOW IT CAN BE TOLD" and "MY WALKING STICK"

Darryl F. Zanuck, **in Charge of Production**





20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The while one half tends to the business of making, marketing and merchandising motion pictures, the other half seemingly tends to the business of making up methods of cluttering theatres with get-rich-quick schemes for enticing patrons. We've had, for example, "Banko," "Bingo" and "Beano," and dozens and dozens of variations in forms that are recognizable and others that are not,

This week's contribution to the long list of socalled theatre "business stimulators" is called "Magic Eye," a device which is said to automatically snap a picture of a patron as he passes the ticket-taker. From the roll of film thus exposed the picture of one individual is selected, and he becomes the night's prize winner, or something.

The idea sounds pretty much like the system on which the Bell Laboratories had been working for years, with the utmost secrecy, as a "fool-proof" detector of box office receipts for stopping "leaks" in the "till," which the Telephone Company once very privately estimated to run into millions of dollars a year. The mechanical product thus devised was to be turned over to the late Electrical Research Products, subsidiary of Telephone's Western Electric, for marketing, at a time, a few years ago, when the Telephone people began to realize that Erpi's days were numbered as a seller and servicer of theatre sound equipments, and, therefore, Erpi would be needing some new products to sell to the picture business.

The Bell Laboratories had worked out—or, at least, they thought they had worked out—an electric-eye device which registered each person passing as he went by the ticket taker. Someone then discovered that while the electric-eye would give a total for the number of admissions, it would not distinguish between adults, paying one price, and children, paying less. So, they devised a camera, with the aid of Eastman Kodak, which, hooked up to the electric-eye, made a film record of the customers, and distinguished between adults and youngsters.

The story, so far as we know, has never been made public, especially that part of it which embraced an insurance policy for exhibitors buying the service-insurance against box office losses through misappropriations alleged by any staff members. Also, someone dreamed that the "electric-eye" counter would displace theatre checkers, which would probably throw a chill on the device insofar as exhibitor reception was concerned.

Anyway, an experimental installation was made in a certain neighborhood theatre on upper Broadway, New York. The tests went far—but not far enough, and so the insurance companies refused to underwrite. The device just wouldn't work 100 per cent, and the insurance people insisted on absolute accuracy.

▽

Europe-Take-Notice Department, from a press release by MGM:

> "An authentic print of the French Revolution, showing the funeral cortege of Louis XVI and Marie Antoinette passing the Hotel du Prince de Wagram, has been added to Metro-Goldwyn-Mayer's 'Marie Antoinette' Museum at the Astor Theatre on Broadway."

Ben Serkowich, press agent for Loew's Capitol theatre on Broadway, rounded up dozens of persons named Hardy the other evening to attend the showing of "Love Finds Andy Hardy." He got their addresses from Manhattan's telephone book and at the same time called in reporters and cameramen from the press. Came the moment for Mr. Serkowich to propose to the gathering that they form a "Hardy Family" Club then and there, with an eye to a healthy press break for the stunt and film.

Imagine his consternation when, after enjoying his hospitality, the Hardys told Mr. Serkowich that they have had a "Hardy Family" Club in this country for over 300 years, since old Thomas Hardy brought a Government charter from England in 1630, the first family group in America to have such a society.

▽

After poring over the 23,000-word text of the Government's arguments in equity against the motion picture business, as advanced by Homer Cummings, Thurman Arnold, Paul Williams and their Department of Justice colleagues, we are reminded of Ernest Trattner's observation on the old theologian, who said that he was entirely open to conviction, but would like to see anybody who could convince him.

▽

We've had the "Suzy-Q" and the "Big Apple," the "Shag" and the "Dipsy Doodle," and now when the "Jitterbugs" are just about quieted down, along comes Paramount Pictures sponsoring the "Za-Za Can-Can," aided and abetted by LeRoy Prinz, Paramount studio dance director. They say it's the original "Can-Can," with a dash of "Za-Za."

▽

On the opening of the Rosalie Nash Players in Empire, Michigan, the other evening, Shelton Nash, company manager, and Bobby Burns, agent, slipped off while the show was on to quench their thirst at the lone local beer emporium. When they arrived at the place they found a sign: "Gone to see the Nash Players. Will Be Back at 10 P.M."

▽

The Rockefellers' Music Hall program introduces its exhibition of Walter Wanger's "Algiers" with the observation that the star, Hedy Lamarr, "entrancing Viennese actress, began her career as a script girl in a Vienna studio." She was better known as a "strip" girl in the Viennese "Ecstasy," as Hedy Kiesler.

▽

Historians define a generation as a cycle of 30 years. The picture business has rounded out a generation, but during it there have been 300 cycles.

▽

Word comes out of the hobo "jungles" that a move is afoot to impeach Jeff Davis, "King of the Hobos," for riding as a passenger, first class, in a Pullman train to Paramount's studio in Hollywood, where he is to act as an "advisor" on "The Arkansas Traveler. Besides, that means going to work, and they feel the "King" will never be the same, that he'll probably be shaved and dressed in new store clothes by the time he leaves Hollywood—if ever.

Annette Kellerman, heroine of plain and fancy diving of three decades ago, has been discovered in Florida, in the quiet of retirement, at 50, writing stories for children.

Miss Kellerman was the subject of Herbert Brenon's early pictorial penchant for filming mermaids and sea-water fantasies.

After filming Miss Kellerman in "Neptune's Daughter," for Laemmle's Imp company, Mr. Brenon moved over to William Fox's film company with the mermaid and another moist story, "The Daughter of the Gods." He persuaded old Bill Fox to undertake its production and sailed for Jamaica with a large company, including Miss Kellerman, cast for the title role. Brenon, one of the industry's most spectacular and volatile personalities, plunged in with tremendous energy and remodeled the Kingston end of Jamaica. He drained and restored an old Spanish fortification, Fort Augusta, at a cost given as $100,000. He built a Moorish city, a city of gnomes, and a great tower for the heroine Kellerman's dive into the sea. He imported 20 camels for five minutes' work at a cost of $7,000. It was super colossal spectacular picture making with a splash.

One day Mr. Fox wrote to Mr. Brenon as follows:

> "Believe me, dear Herbert, I pray for you every night before I close my eyes, that God will spare you so that I will be able to be so proud of you, because I can just imagine how great a man you will be when this picture is assembled and shown throughout the world."

If Mr. Fox did any praying about "The Daughter of the Gods" it was probably with reference to the cost sheets.

Anyway, Brenon, with his Moorish city, his city of gnomes and mermaids and sea-water fantasy, was charming press material until William Fox began to feel that he was being overshadowed in print. Then Mr. Fox's best publicity agent was called to meet the situation with able news releases entitled King by Cable. These related how Fox personally directed every inch of the picture, using the Western Union's cable from New York to Kingston for his megaphone.

That started a war.

▽

A Kansas City film company exploiteer included a one dollar item on his expense sheet for taxi fare from Kansas City, Mo., to Kansas City, Kas. His New York boss wrote back wanting to know how come he could get from Missouri to Kansas for a dollar? The exploiteer airmailed the boss that the two cities, like Minneapolis and St. Paul, are very close together. The boss again wrote, "But you can go from St. Paul to Minneapolis for 25 cents."

▽

The original tale of "Snow White" was written in Hesse-Cassel where the princess' name was Schneeweischen.

▽

Bing Crosby, Dick Powell, Wesley Ruggles and other studio celebrities have organized the Hollywood Chapter of the Barber Shop Quartet of the Westwood (Cal.) Marching and Chowder Club. The movement to revive a waning art sounds out of place in Lady Hollywood's land.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Letter of Introduction

(Universal)

Triple-Threat Comedy-Melodrama

Draw up chairs, ladies and gentlemen of show business, and give ear to the three-ply news about Universal's triple-threat attack upon sales resistance. You, Mr. A, you, Mr. B, and you, Mrs. C, sit close, and we'll look at it from your several points of view. The rest of you folks just listen in.

You, Mr. A, are the fellow who was grumbling a while back that the Chase & Sanborn radio hour was keeping the family trade away of a Sunday because Edgar Bergen and Charlie McCarthy kept the kiddies at the receiver and the kiddies kept their elders at home to watch them. Or maybe to listen to these same.

Well, here's your chance to beat the radio at its own game. All you've got to do is everything you know how to do to inform the family trade that in "A Letter of Introduction" Edgar Bergen and Charlie McCarthy are to be seen as well as heard, and for longer than on any radio program, and that's only two-third of the story. Here's your chance to tell them that in this picture the gifted Edgar Bergen gives them not only the sophisticated Charlie McCarthy but also—and you can bear down on this—his brand new alter ego (that means dummy) named Mortimer, a not at all sophisticated young man of agrarian origin and of such totally different voice and personality as to be able, if anything ever happened to Charlie, to carry on quite notably for C & S or, as might be more appropriate, for the motion picture screen.

Yes, Mr. A, you get more of Edgar Bergen than radio listeners get of him from C & S, more than you got of him in "Vogues of 1938"—about 10 times more—and you not only get to introduce his new stooge (if, indeed, the dummy may in any case be termed the stooge) but you also get to tell them, in the picture and as an integral part of it, the story of Edgar Bergen's climb from where he was, professionally speaking, to where he is. You see, Edgar Bergen plays Edgar Bergen in the picture, and plays him to the nines (whatever they are).

Now you, Mr. B, you old stickler for first principles, don't you get any silly ideas about this being just a film setting for a radio act. You couldn't be wronger. You step right out and tell the folks that you've got Adolphe Menjou playing an aging stage star (they call him John Mannering, but the name won't fool anybody much) and Andrea Leeds playing an aspiring actress (which will remind them, properly, of "Stage Door.") Tell them that this is no ordinary sort of stage story, like the one about the producer who can't seem to find a bankroll until time for the finale, but that it's strong enough, novel enough and powerful enough to have made a top-flight drama without Messrs. Bergen, McCarthy, Mortimer or anybody like them. Tell them the screen play is by Sheridan Gibney and Leonard Spigelgass, which will mean plenty to them if they know their cinema, from a story by Bernice Boone, and be sure to let them know that George Murphy, Ann Sheridan, Rita Johnson, Ernest Cossart and Frank Jenks are among the principals in a big and balanced cast.

You can go to town in your use of those names, Mr. B, and their owners will back you up. Mr. Menjou plays a character not unlike that played by John Barrymore in "Dinner at Eight," but bigger and better, in a manner to make his public forget his job in "A Star Is Born." Andrea Leeds' portrayal of the young actress confirms in spades the practically unanimous opinion, based on her bit in "Stage Door," that this young lady possesses large quantities of what they want. There isn't a soft spot in the cast, and with Bergen trebling in wood, that is saying a bundle.

And now, Mrs. C, what about you? You're probably wrong in thinking that aristocratic mob of yours won't turn out for Bergen and his boys, and you know that even the dilettantes go for Menjou, but never mind that. You tell 'em about John M. Stahl. They've been practically raised on his pictures. They may not want to admit it, but those old gals that get together every Wednesday to read one other stuffy papers on this and that cut their romantic teeth on his "Dangerous Age," learned about life from his "Why Men Leave Home" and "Gay Deceiver," strung along with him, as they aged but he didn't through "In Old Kentucky," "A Lady Surrenders," "Seed," did a row of nip-ups about his "Imitation of Life," and all but expired, ecstatically, when he gave them "Magnificent Obsession."

Your cue, if you still need one, is to tell the folks that this is John M. Stahl's Twenty-fifth Anniversary picture. Tell them he poured into it everything he learned in a quarter century of upper-bracket motion picture production and that even those among them who have to be wheeled up to the box office can't afford not to be. You'll get 'em.

There's the showmanship side of the story, ladies and gentlemen, and are there any among you who would ask for more? Maybe you'd like to ask for a picture that, in itself, makes double billing unnecessary. Well, you've got it. The direct, dramatic story of the aging actor and his protege is as much picture as anybody ought to expect to buy for one admission price. The factual story of Edgar Bergen, which is part and parcel of the principal plot, is, together with what he and his hickory progeny do in it, equal to a tip-top edition of "The March of Time" plus all the Chase & Sanborn programs pared down to their Bergen contents and strung together, illustrated. Yes, ladies and gentlemen, the only possible reason for running a second feature with "A Letter of Introduction" would be to drive out the first-show crowd so the second-show crowd can get in.

That's about all, ladies and gentlemen, except, possibly, one thing. Some of you may read the wrong newspapers, or the more smart-aleck columnists, and if you do you may get a load of innuendo to the effect that the film is spotty, jerky, contains too much, tries to do too many things, etc. Don't believe it. Remember what the art-y gentry had to say about "The Miracle Man," about "The Beast of Berlin"—go back to "Mickey," if you were around then—and remember what happened. The cold fact is that the film, previewed at the Hollywood Pantages for the press, had the art-y and the earthy, the smart, the smart-aleck and all the other varieties of resident correspondents, alternately rolling in the aisles with merriment and weeping into their sleeves. The paying guests present rolled and wept with them, to a man, a woman, a child. You'll have only the paying guests to worry about when the picture gets around to your place, and don't worry.

—William R. Weaver

Produced and distributed by Universal. A John M. Stahl production. Charles R. Rogers in charge of production. Screen play by Sheridan Gibney and Leonard Spigelgass. Original story by Bernice Boone. Photographed by Karl Freund. Assistant director, Joseph A. McDonough. Film editors, Ted Kent and Charles Maynard. P. C. A. certificate No. 4205. Release date, July 29, 1938. Running time, when seen in Hollywood, 100 minutes. General audience classification.

CAST

John Mannering	Adolphe Menjou
Kay Martin	Andrea Leeds
Edgar Bergen and Charlie McCarthy	Themselves
Barry Paige	George Murphy
Honey	Rita Johnson
Lydia	Ann Sheridan
Andrews	Ernest Cossart
Joe	Frank Jenks
Cora	Eve Arden
Woodstock	Jonathan Hale
Autograph Hunter	Constance Moore
Hat Check Girl	Frances Robinson
Stage Struck Girl	Eleanor Hansen
Call Boy	Raymond Parker
Kibitzer	Stanley Honiss
Doorman	Walter Perry

The Crowd Roars

(Metro-Goldwyn-Mayer)

Pugilistic Melodrama

'Way back when Robert Taylor wore rompers, one Wallace Reid was knocking out motion picture hits wherein his powerful physique and essentially boyish personality carried him through anguish, misunderstanding, turmoil and combat to triumphant fadeout. In "The Crowd Roars" Mr. Taylor has just such a picture as the late Mr. Reid would have revelled in, and plays it just as he would have played it. The picture has the same swift momentum, the same general tone, and it strikes, if preview reaction may be accepted at applause value, with the same power.

A clever showman may be able to convey this happy circumstance to his public by various means, and profitably. But the production offers a wide choice of exploitation materials. Chief of these, from the standpoint of general utility, is the extremely nameful and yet specialized cast. It has Edward Arnold in a role only he could play quite so well, Frank Morgan in one as finely fitted to his talent, Lionel Stander and Nat Pendleton in eminently suited charact-

(*Continued on page 46*)

BIGGEST YET OF 20TH'S BIG SUMMER HITS!

Shirley

TEMPLE

in

LITTLE MISS BROADWAY

SOCKEROO 2nd week at ROXY, N. Y. after biggest business of summer in 1st week! Smash in SEATTLE! Bonanza in DENVER! Powerhouse in PROVIDENCE! Sensational in LOS ANGELES! Year's richest in RICHMOND! Beat everything but "In Old Chicago" and "Happy Landing" in BRIDGEPORT! A town-topping honey everywhere!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(*Continued from page* 44)

erizations and William Gargan in another. Maureen O'Sullivan and Jane Wyman have the top feminine roles in a picture which gives relatively little emphasis to the romantic side of the story.

The screen play by Thomas Lennon, George Bruce and George Oppenheimer, from a story by Mr. Bruce, departs importantly from the routine. Early in the action a character who has been favorably established is killed tragically, an early D. W. Griffith plot device which never has failed to intensify suspense, and toward the end death again is employed beneficially. The net result of this departure is to have the audience hanging on with both hands in fear that the ring battle raging in Madison Square Garden isn't going to come out right.

The production is a tribute to Sam Zimbalist and to Richard Thorpe, the director. Interest is firmly engaged in the early footage and never released. Plausibility is constantly maintained throughout, and humour is smartly distributed.

Gene Reynolds plays the boy who grows up to be "Tommy McCoy," light heavyweight boxer. Frank Morgan plays the tipsy father whose weakness of character finally delivers "Tommy," as he rises in his profession, into the managerial control of "Jim Cain," a New York gambler whose sheltered daughter, "Sheila," believes him an investment broker. "Tommy" tries to quit the ring after a bout in which he kills his former mentor, but can find no other employment and returns intent upon making a quick stake and retiring. "Cain's" double-crossing of "Pug Walsh," racketeer, leads to the kidnapping of "Sheila" and "Tommy's" father, whose lives are to be taken if "Tommy" does not lie down in the eighth round of an important match. From there on the story is one to be seen, not synopsized.

Previewed at the Alexander theatre, Glendale, where it received an ovation.—W. R. W.

Produced and distributed by MGM. Producer, Sam Zimbalist. Director, Richard Thorpe. Screen play by Thomas Lennon, George Bruce and George Oppenheimer from a story by George Bruce. Photographed by John Seitz. Film editor, Conrad A. Nervig. P. C. A. certificate No. 4418. Release date, August 5, 1938. Running time, when seen in Glendale, 90 minutes. General audience classification.

CAST

Tommy McCoy.....Robert Taylor
Jim Cain.....Edward Arnold
Brian McCoy.....Frank Morgan
Sheila Carson.....Maureen O'Sullivan
Johnny Martin.....William Gargan
"Happy" Lane.....Lionel Stander
Vivian.....Jane Wyman
"Pug" Walsh.....Nat Pendleton
Bill Thorne.....Charles D. Brown
Tommy McCoy (as a boy).....Gene Reynolds
Pete Mariola.....Donald Barry
Murray.....Donald Douglas
Mrs. Martin.....Isabel Jewell
Father Ryan.....J. Farrell MacDonald

Gateway

(Twentieth Century-Fox)

Immigration Episodes

This picture deals with the problems, their consequent joys and sorrows, of people, native Americans and aliens, who either make their entry into this country or are denied that privilege via New York's Ellis Island. It tells the continued story of two persons, an American war correspondent and an Irish girl who hopes that a man will be waiting at the dock to marry her, and the short short stories of many others, principally a woman suspected of moral turpitude, a political refugee, a radical, a gangster, a pseudo Russian noble man whose fantastic exploits and the fact that he was born in Brooklyn have been widely publicized, a peasant family and a mob of desperate deportees. Other than preliminary sequences aboard an ocean liner, the detention depot is the only locale.

The basic love story, through which the other material is interspersed, is a romance of no little human interest appeal. A second class passenger, "Catherine," is urged by "Dick" to participate in some of the joys of first class passengers. The incident has a potentially scandalous result, menacing the girl's opportunity to enter the United States. When "Dick" appreciates what he has done, he sets about righting the wrong, and as she, as well as the others mentioned, are detained, he contrives to be held also. In episodic fashion, the stories of the others are told. Some are comic, some pathetic, and one is tragic. But when "Dick" sees the man "Catherine" hoped to marry, realizes what a nincompoop he is, his determination that the girl shall enter the country, married but married to him, is greater than ever. His plan messes things up, but when he contrives to prevent the jailbreak of a gang of desperate deportees, his heroism, when wounded, wins the admiration of immigration officials and the sympathy and love of the girl.

Previewed in the Village theatre, Westwood, Cal. The audience reaction was not what the producing organization expected. The reason therefor is easy to understand. The gathering was what might be termed 100 *per cent. Americans, very few of whom came through Ellis Island and consequently were entirely unfamiliar with all the heartbreak, the joys and sorrows of those who became Americans via that station. However, in communities where the population and theatre patronage is composed to some extent of men, women and children who did come into the U. S. through Ellis Island, it is possible that "Gateway" will have an unique and personal entertainment value.*—Gus McCarthy.

Distributed by 20th Century-Fox. Samuel G. Engel, associate producer. Directed by Alfred Werker. Screen play by Lamar Trotti. Story by Walter Reisch. James Morley, film editor. Photographed by Edward Cronjager. P. C. A. certificate number 4365. Running time, 70 minutes. Release date: August 5, 1938. General audience classification.

CAST

Dick.....Don Ameche
Catherine.....Arleen Whelan
Prince Michael Boris Alexis.....Gregory Ratoff
Mrs. Sims.....Binnie Barnes
Tony.....Gilbert Roland
Mr. McNutt.....Raymond Walburn
Leader of Refugees.....John Carradine
Grandpa Hlawek.....Maurice Moscovich
Commissioner Nelson.....Harry Carey
Mrs. McNutt.....Marjorie Gateson
Henry.....Lyle Talbot
Dr. Weilander.....Fritz Lieber
Guard-Waiter.....Warren Hymer
Davonsky.....Eddy Conrad
Room Steward.....E. E. Clive
Ernest.....Russell Hicks
Purser.....Charles Coleman
Englishman.....Gerald Oliver Smith
Count.....Albert Conti

In Old Mexico

(Paramount - Harry Sherman Prod.)

Romantic Adventure

Twenty previous Harry Sherman "Hopalong Cassidy" features have made a large portion of the theatre-going public and exhibitors familiar with the series. While some noticeable alterations in the general treatment are made in "In Old Mexico," especially in the manner in which love interest is handled and the melodramatic suspense plotted, the film nevertheless contains all the elements which have combined to give the series unique audience appeal. While there is plenty of action (riding, shooting, fighting) the excitement has less of a blood-and-thunder quality than is customary. On the other hand, pointed dialogue, all-around good characterizations and a battle of wits indulged in by "Hopalong" and a girl ally of his nemesis give the story a refreshing tone.

A mysterious message takes "Hopalong," "Windy" and "Lucky" into old Mexico. When a Mexican friend is killed, "Hopalong" is hurled into a bizarre adventure. His pals wish to rush into avenging action immediately, but "Hopalong," realizing the danger of the situation, elects to play a waiting game. This involves him in an intriguing situation with "Janet Leeds" and brings about romance between him and "Anita," sister of the slain man. Preferring to be the spider-in-the-web rather than the quick striking cobra, "Hopalong" permits "Janet" to lead him into a trap. But as things happen which for the moment promise to result fatally for him and "Lucky" and "Anita," resourceful "Hopalong" contrives to come into control of events, and as the bandit gang is crushed, he personally accounts for the "Fox," who had killed "Colonel Gonzales" and had hoped to treat "Hopalong" likewise.

Well mounted, with sets and backgrounds reflecting a higher class production value, the show presents William Boyd, George Hayes, Russell Hayden and Paul Sutton in the usual convincing way. One of its highlights is Jane Clayton, a newcomer who seems to have the talents and personality presaging future screen importance.

Previewed in a studio projection room in Hollywood. The picture impressed the press and guest audience.—G. M.

Distributed by Paramount. Produced by Harry Sherman. Screen play by Harrison Jacobs. Based on a Clarence E. Melford story. D. M. Abrahams and Theodore Joos, assistant directors. Robert Warwick, film editor. Photographed by Russell Harlan. P. C. A. Certificate number 4462. Running time, 60 minutes. Release date: Sept. 9, 1938. General audience classification.

CAST

Hopalong Cassidy.....William Boyd
Windy Halliday.....George Hayes
Lucky Jenkins.....Russell Hayden
The Fox.....Paul Sutton
Don Carlos Gonzalez.....Allan Garcia
Anita Gonzalez.....Jane Clayton
Colonel Gonzalez.....Trevor Bardette
Janet Leeds.....Betty Amann
Elena.....Anna Demetrio
Burke.....Glenn Strange
Pancho.....Tony Roux

Heroes of the Hills

(Republic)

Action in the West

Followers of the adventures of "The Three Mesquiteers" again will find in this film a trio of western cowboys that rides hard over the dusty plains and fights freely with gun and fist to right a wrong.

In this particular case, the wrong consists of the overcrowded condition of the state penitentiary and the activities of a building contractor who wants to net himself a fortune.

A slight romantic interest is added by "Madelyn," employed by the construction company, who manages to lure "Stony Brooke" away from the ranch while the gang stages the robberies.

The picture fits perfectly in the entertainment groove carved out by former westerns but it can stand on its own merits as an attraction.

Previewed in a New York projection room.—Ray Barnett.

Produced and distributed by Republic Pictures. William Berke, associate producer; George Sherman, director; screen play by Betty Burbridge, and Stanley Roberts from an original story by Stanley Roberts and Jack Natteford, based on the characters created by William Colt MacDonald. Al Wilson was production manager; Arthur Siteman, unit manager; Reggie Lanning, photographer, and Tony Martinelli, film editor. The song used in the film is by Eddie Cherkose and Albert Colombo. P. C. A. Certificate No. 4439. Running time, 55 minutes. Release date, July 20, 1938. General audience classification.

CAST

Stony Brooke.....Robert Livingston
Tucson Smith.....Ray Corrigan
Lullaby Joslin.....Max Terhune
Madelyn.....Priscilla Lawson
Red.....Le Roy Mason
The Kid.....James Eagles
Beaton.....Roy Barcroft
Regan.....Barry Hays
Connors.....Carleton Young
Sheriff.....Forrest Taylor
Board Chairman.....John Wade
Nick.....Maston Williams
Crane.....John Beach
Slim.....Jerry Frank
Warden.....Roger Williams
Mac.....Kit Guard

Painted Desert

(RKO Radio)

Outdoor Action

George O'Brien's continuance with RKO for the new season and the decision to star him in six pictures, instead of four, as was the case last season, were announced recently. This was probably after executives had viewed "Painted Desert," which the studio promptly declared was the best of the series. In it, O'Brien as a rancher who turns to mining ends the first series of four which RKO produced.

"Painted Desert" contains more action, more

(*Continued on page* 48)

HELD OVER ALL OVER!

3rd Week in New York!
(and biggest gross of the season!)

Held Over in Philly!

Held Over in Frisco!

Held Over in Portland!

Held Over in Cleveland!

Held Over in Los Angeles!

Held Over in Syracuse!

Held Over in Rochester!

Held Over in Boston!

DON'T FORGET IT WHEN YOU GET IT!

XTRA TIME OR EXTRA PROFIT!

TIME IS MONEY FOR YOU!

EDW. G.
ROBINSON
in
"The Amazing Dr. Clitterhouse"
with
CLAIRE TREVOR **HUMPHREY BOGART** ALLEN JENKINS
DONALD CRISP • GALE PAGE • AN ANATOLE LITVAK PRODUCTION
Screen Play by John Wexley and John Huston • From the Play by Barre Lyndon • A First National Picture

ACTION from Warner Bros!

(Continued from page 46)

plausible situations and more possible entertainment value than any of its predecessors.

O'Brien is supported by Laraine Johnson, Ray Whitley, Stanley Fields, Maude Allen, Fred Kohler, Sr., Lloyd Ingraham, Harry Cording, Max Wagner, Lee Shumway and William V. Mong. Bert Gilroy produced and David Howard directed from the adaptation by John Rathmell and Oliver Drake of the Jack Cunningham story.

The Gilroy-Howard combination will be retained in the new series.

"Bob," young rancher, buys a mine on his leased land to prevent the working of it. However, assays show a valuable mineral deposit, so he and "Carol," granddaughter of the discoverer of the mine, who has been forced to sell it to a crook, start operations on it. The crook, "Fawcett," schemes to get the mine back, but is outwitted at every turn and loses his life in the dynamiting which he inspired.

Previewed in a studio projection room in Hollywood.—VANCE KING.

Produced and distributed by RKO. Produced by Bert Gilroy. Directed by David Howard. Screenplay by John Rathmell and Oliver Drake. Story by Jack Cunningham. Musical director, Roy Webb. Photographed by Harry Wild. Art director, Van Nest Polglase. Associate, Lucius Croxton. Edited by Frederick Knudtson. Songs by Ray Whitley and Oliver Drake. Running time, when seen in Hollywood, 59 minutes. Release date, Aug. 12, 1938. General audience classification.

CAST

Bob	George O'Brien
Carol	Laraine Johnson
Steve	Ray Whitley
Bill	Stanley Fields
Kate	Maude Allen
Fawcett	Fred Kohler, Sr.
Banning	Lloyd Ingraham
Burke	Harry Cording
Kincaid	Max Wagner
Bart Currie	Lee Shumway
Mr. Heist	William V. Mong

March of Time, No. 13
(RKO Radio)
Excellent, as usual

Grouping two formidable factors that threaten the peaceful pursuit of life, liberty and happiness for the civilian population, the latest issue from the March of Time has in its two reels a distillation of sobering and informative data. The opening portion is devoted to an expertly written and sounded description of the valiant and successful effort expended by traffic authorities, safety committees and highway engineers to reduce automobile mortality by enforcement, education and engineering. One item is construction of a modern network of new ramps and viaducts to alleviate traffic congestion. A prominent highway engineer is quoted upon seeing this section called "Man at the Wheel." The second section, "The Threat to Gibraltar," presents a danger to democratic countries in the efforts of governmental agencies from Fascist powers to establish in the neutral zone of Tangier in Northern Africa, 40 miles distant, a military base to rival the British stronghold.—Running time, 20 minutes.

Dick Tracy Returns
(Republic)
Action Serial

Continuing the adventures of the character created in the newspaper cartoon strip, Dick Tracy, this serial, judging from the first chapter, contains as many thrills and narrow escapes as did its predecessor, "Dick Tracy."

In the first chapter "The Sky Wreckers," "Dick Tracy" is introduced teaching potential G-Men at the Federal Bureau of Investigation in Washington. Then, accompanied by one of the newly appointed G-Men, "Tracy" sets out to capture "Pa Stark" and his five sons. Included are such incidents as the holding up of an armored bank truck with the aid of gas; the wrecking of a taxicab, the shooting of "Ron Merton," the new G-Man, the destruction of a radio station and the attempt by the gang to wreck a plane. "Tracy" signals to the pilot from another plane but is forced to crash into a mountain himself. That is the concluding shot.

Ralph Byrd takes the part of "Dick Tracy." Others in the cast include Lynn Roberts, Charles Middleton, Jerry Tucker, David Sharpe, Lee Ford, Michael Kent, John Merton, Raphael Bennett, Jack Roberts, Ned Glass, Edward Foster, Alan Gregg, Reed Howes, Robert Terry, Tom Seidel and Jack Ingram.

William Witney and John English directed and Robert Beche was associate producer. The running time of the first chapter is 30 minutes. The remaining 14 parts run 16 minutes each.

IN NEWSREELS

MOVIETONE NEWS—No. 92, Vol. 20.—Bombs and floods spread havoc in the far East....Vacation days down on the farm for city girls....Daring climbers conquer famous Nisqually Glacier of Mt. Ranier....Lew Lehr....Society flocks to Saratoga racing.

MOVIETONE NEWS—No. 93, Vol. 20.—Air raid terror grips Hankow's civilians....England's King and Queen feted in France....Lucky Corrigan talks about his "mistake"....Lew Lehr....Dr. W. H. J. Oxenham, totally blind since the War, goes around golf course in 83....Hollywood stars on a baseball diamond.

NEWS OF THE DAY—No. 290, Vol. 9.—New York crowds see man dive to death....Japanese planes bomb Hankow....Floods wreak havoc in Japan....Crooner wins Texas vote....Strapless gown fad sweeps America....Racing opens at Saratoga.

NEWS OF THE DAY—No. 291, Vol. 9.—Stirring fete is Paris "Au Revoir" to British rulers....Corrigan tells "all" in first movie interview....Sky terror strikes Hankow again....Rubber noses with "breathers" for substratosphere flying prove successful 20,000 feet up at Burbank, Cal.....Wild pony roundup in Virginia....Thrilling crash features auto classic....Movie stars in baseball follies.

PARAMOUNT NEWS—No. 103.—"Bike-Boating" newest wrinkle in vacation sports....Hankow holds firm in spite of air raids....O'Daniel wins Texas nomination with "hillbilly" campaign...."Aerial" mail box saves suburbanites' walk....Chotteau collapses short of swim record....Soviet aviators get parachute lesson....Navajo Indians flee record tourist influx....Throng sees man jump 17 floors.

PARAMOUNT NEWS—No. 104.—Acclaim marks end of King's Paris visit....$2,000,000 fire razes big Vancouver pier....Yippee—city janes perk up ranching....Big celebration marks Henry Ford's seventy-fifth birthday....Representative of Europe's ancient royal houses pay last honors at funeral of Queen Marie....Motion picture comedians and leading men battle it out for diamond honors....Japan's drive halts despite sky raids....Corrigan still "mistaken."

RKO PATHE NEWS—No. 3, Vol. 10.—Japanese bomb Hankow hospital....Union runs mine for back pay ....New Yorkers watch man on ledge....Indians invade Flagstaff, Ariz. for rodeo and pow-wow....Violinist sets up swim record....Furs take fashion's spotlight....France parades preparedness.

RKO PATHE NEWS—No. 4, Vol. 10.—Olympic swim champs in A.A.U. meet....All Rumania mourns Queen Marie....Detroit celebrates Ford's birthday....Narcotic squad destroys Marijuana....Father Divine Roosevelt's neighbor....Czech Democrats hail 60th year....Sinclair Lewis makes stage debut....Hollywood comedians vs. heavies....Wuhan suffers ruthless bombing.

UNIVERSAL NEWSREEL—No. 688, Vol. 10.—Youth leaps 17 stories to death....Air raid death toll high in Hankow....Thousands homeless in Colorado River flood....New British Army plane tested....Most kissable lips chosen....New ocean swim mark set....Society opens Saratoga turf season....Hartnett new "Cub" manager....Autos and bikes are blessed....."Iron lung" youth sees horse race.

UNIVERSAL NEWSREEL—No. 689, Vol. 10.—Air raids take heavy toll in Hankow....Mid-west hails Howard Hughes....15 lost in Hawaii clipper....Flames destroy huge pier....British King feted by French....Father Divine estate opposite President Roosevelt's home at Hyde Park....Pair wed on roller coaster....Blind golfer amazes experts....Movie stars shine at bat...."Frontier Day" celebrated.

Brother Golfers
(RKO Radio)
A Family Golf Meet

A golfing short is generally agreeable screen fare for the sporting element, but here the presentation is made more outstanding by the introduction of a family sextet of professional golfers, the six Turnesa brothers. Playing on what would seem to be a golfer's idea of paradise in the Bermula Isles, the Turnesa clan demonstrate a variety of pill wizardy to unsettle any optimistic "dub." The wonderland of the insular background is made extremely appealing through some sharpeyed camera focusing.—Running time, 11 minutes.

Anaesthesia
(MGM)
Pete Smith Laughing Gas

Under the wise and witty commentation of that sure cure for midsummer doldrums, Doctor Pete Smith, this short cut subject into one of the brightest pages of materia medica, the discovery and development of anaesthetics for surgery, merits widespread approval. "Doc" has sagely seasoned his entertainment with "Smithian" stooge slapstick. Even if there has never been an operation in one's life to serve as conversational inspiration, the average theatre goer will find this one of the brightest of Mr. Smith's comic concoctions and a very pleasing dose to take.—Running time, 10 minutes.

The Fighting Judge
(Vitaphone)
Touching

Floyd Gibbons has turned sentimental in his newest installment from "Your True Adventure" lot. Instead of the usual thrill packed novelette there is substituted a lavender and old lace narrative. The change in style makes for slower pace but a more widespread audience appeal. The catch in the story revolves around the fact that the strange happenings portrayed concerned the New England literateur and author of "The Autocrat of the Breakfast Table" and his jurist son, the late Justice Oliver Wendell Holmes.

Makassar
(de LaVarre-Devlin)
Dutch East Indies

This Andre de LaVarre travelogue is concerned with one of the four Great Sunda Islands of Dutch East India and capital of Celebes. It lies beyond the equator and is one of the chief ports in the archipelago south of China. The subject pictures the coolies loading and unloading vessels, the eating habits of the natives, the transportation vehicles, mostly tricycle taxis, and various landmarks of the town which was founded by the Dutch in 1607. Produced in association with P. P. Devlin. Running time, 10 minutes.

Strange Glory
(MGM)
Excellent History Lesson

School children have heard, perhaps more often than they would like, the names of Harriet Beecher Stowe and Barbara Freitchie associated with the annals of the Civil War. Now is added Anna Ella Carroll, able writer of Northern propaganda and descendant of John Carroll of Maryland, signer of the Declaration of Independence. According to this Historical Mystery it was due to Miss Carroll as a military strategist that the Tennessee Plan was formulated and the tide of battle swung in favor of the Northern troops. Although the lady's case was never conclusively proved, neither were her contentions fully denied. The subject is offered in the careful manner practiced in this series.—Running time, 11 minutes.

Hockshop Blues
(RKO Radio)
Weak

As may be surmised from the "three golden balls" title, the locale is a loan office. The reason for such a setting is that Brad Reynolds and his musical men are angling for a sponsor but their instruments are in the covetous care of "Uncle Ben." Transported there, the "angel" listens to samples of orchestration and inspects the work of a team of tap dancers named Wally and Ver'dyn Stapleton and the swing singing of Miss Carolyn Marsh. Whether this talent is part of the pawned music product is not explained, nor is the subject as a whole of much weight.—Running time, 10 minutes.

AMENDED PLAN FOR REORGANIZING RKO IS FINALLY FILED IN COURTS

September 8th Set to Begin Final Hearings; Special Master Says Plan Is Fair, Offers Five Minor Changes

Reorganization of Radio-Keith-Orpheum under Section 77-B of the Bankruptcy Act entered one of its final steps this week when George W. Alger, special master, filed a 25-page report in United States district court, New York, approving and recommending the amended plan as fair and equitable for all classes of creditors and stockholders, and as being feasible. Federal Judge Henry W. Goddard, receiving the report on Friday, set September 8th, at 10:30 a.m., for the beginning of final hearings before Federal Judge William Bondy.

The report held that the plan is constitutional and cited a federal court decision that a plan which "provides a fair equivalent for any rights the bondholders have lost" is constitutional. Mr. Alger recommended five minor changes in the plan.

The modifications suggested included:

An amendment to Article XI of the charter providing for cumulative voting by common stock;

A change in the plan which would make it mandatory on the part of Atlas Corporation, proponent of the plan, to underwrite the purchase of new shares to the extent of $1,500,000;

A provision giving debenture holders who do not wish common shares the right to receive $140 in preferred shares for each $100 of debentures;

A provision meeting objections of the United States National Bank of Denver and allowing it certain increases in amount of interest;

A change in the phraseology of subdivision "e" of Article XI of the charter to limit the funded debt to $3,000,000 so long as preferred stock remains outstanding.

As to feasibility, the report pointed out that the sole test was whether "the corporation as reorganized will have sufficiently sound capital structure and sufficient cash to conduct operations in such a manner that it will have a chance to succeed if average business conditions exist."

Parent Company Holdings

The parent company will have $600,000 at the end of the year in addition to $1,500,000 to be acquired from the sale of stock, Mr. Alger estimated. Against this, he pointed out, there was to be paid only $100,000 on secured notes and the expenses of reorganization.

Should "extraordinary circumstances" arise, Mr. Alger continued, the directors are authorized to create a funded debt up to $3,000,000. RKO Radio Pictures, Inc., now has available $1,500,000 in cash which may be supplemented by short term loans and the theatre companies have at present over $3,500,000, Mr. Alger said. The amended plan, he said, is better than the old because it eliminates fixed obligations and substitutes stock, thus meeting the danger of receivership from "occasional lapses in income."

Reporting on the question of fairness, Mr. Alger remarked that mathematical precision "is obviously impossible" but that the allocation under the plan must be "substantially fair." The fact that a majority of the stockholders had approved the plan was indicative of its fairness, Mr. Alger contended.

ATLAS PERMITS OPTION ON RKO STOCK TO LAPSE

A partially exercised option held by Atlas Corporation on the RKO securities held by Radio Corporation of America expired this week without any additional investment being made, but, at the same time, it was widely reported that the investment company might enter into negotiations for a new option.

The Atlas option was acquired in 1934 and covered, at the time, 1,211,464 shares of common stock, or about 47 per cent of the total outstanding, and $9,786,655 face amount of debentures, or 84 per cent of the total outstanding. The option price was $11,000,000. In October, 1935, Atlas acquired one-half of the holdings for $5,000,000 cash and also obtained an option on the remainder for $6,000,000. The latter option expired last December 31st, at which time Atlas acquired one-twelfth of the remaining holdings for $500,000 cash for a six month extension of the option on the balance, with the alternative of extending it for another six months from June 30th, by acquiring another one-twelfth for $500,000 during July.

Total assets were estimated at $72,297,075 and the net equity of all creditors and stockholders was $23,212,793, he said. The 2,365,518 shares of common stock had a book value of $9.81 a share. The objections of the Independent Stockholders' Committee that the debenture holders aggregating $12,718,500 in principal and $4,200,000 in interest who are to receive under the plan one share of preferred stock and five shares of common stock for each $100 of principal, were receiving more than their proportionate share, was overruled by the special master, who said he did not agree with the contention that the common stock should be valued at $12.66 a share. The report pointed out in reply that the debenture holders were surrendering a secured debt position for preferred and common stock.

Unsecured Creditors' Status

As to the $8,000,000 of unsecured creditors who are to receive 10 shares of common stock for every $100 of indebtedness, the special master observed that under the amended plan there were two favorable features for them. One was the acceptance of a stock basis by debenture holders and the other was the preferential right of unsecured creditors to purchase new stock at a price to be fixed by the court. In view of these features and in spite of the fact that unsecured creditors will receive no allotment for interest accruing after Jan. 27, 1933, the special master felt that the allotment was fair.

The report said it was recognized that present stockholders would be drastically scaled down, receiving one new share for every six of their present holdings. It stated, however, that creditors were entitled to a priority over stockholders and that in no event could stockholders receive any excess over the remainder after creditors had been provided for.

The claim of Rockefeller Center under the amended plan has been reduced from $9,150,628 to $5,000,000, for which the Center is to receive 460,000 shares of common stock, the report stated. This allotment was approved by the special master, subject, however, to the fulfilment of a proposed agreement between the Center and the new company providing for the surrender of claims previously recommended for allowance and the granting of a lease of office space for 12 years in the RKO Building at a rental of $2 per square foor per annum.

Committee Named For Silver Jubilee

Committees to handle the details for the 25th anniversary jubilee of the motion picture industry in Wisconsin were named this week in Milwaukee. The jubilee will be held August 30th and 31st at the Schroeder Hotel, Milwaukee.

Among the 25-year men to be honored at the reunion are Charles W. Trampe, head of the Monogram-Midwest Film Exchange; Tom Saxe, Otto Meister, H. J. Fitzgerald, F. J. McWilliams, E. J. Weisfeldt, E. F. Maertz, A. C. Berkholtz, Charles Koehler, John Adler, Frank Koppelberger, George Fischer, Neil Duffy, Bert Fischer, A. A. Robarge, James Kent, William Kent, Ray Smith and Elmer Klase, president of the Milwaukee projectionists' union.

The committee in charge of arrangements for the event consists of the following:

Major distributors: A. N. Schmitz, RKO, and Sam Shurman, M-G-M; independent distributors: Jack Frackman, Republic, and Charles Koehler, B. N. Judell; Variety Club: E. J. Weisfeldt and Mrs. Frank Fischer; Film Board of Trade: B. J. Miller; Warner-Saxe Theatres: A. D. Kvool and Jack Keegan; Fox-Wisconsin Theatres: H. J. Fitzgerald and L. Roy Pierce; unaffiliated: H. J. Mirisch, Harry Perelewitz and George Panka.

Associated exhibitors: George Langheinrich, George Fischer, William Copeland Jefferson; theatre employes: Elmer Klase and Oscar Olson, president and business manager of the local projectionists' union, and Steve Thomas, secretary, state association of projectionists' unions; exchange employes: William Griffith, Carl Clancy, president and business manager, respectively, of the film exchange employes' union.

Transportation: Al Sickels, Film Service, Inc.; accessories and supplies: Ray Smith and J. B. Schuyler; Independent Theatres Protective Association of Wisconsin: E. F. Maertz, president; A. C. Berkholtz, secretary; Max Krofta, treasurer; F. J. McWilliams, chairman of the board; secretaries: E. C. Krofta, Monogram and R. A. Tesch, business manager, I.T.P.A. of Wisconsin.

The jubilee will include a three-hour boat trip on Lake Michigan the opening evening. This will be followed by an industry meeting at the Schroeder the following afternoon and a banquet in the evening at which the presentations to the 25-year men will be made.

"ARMY GIRL" PUTS F



ARMY

Dedicated to the "men and mounts of the U. S. Cavalry," Republic offers a service melodrama which has a wealth of exploitation possibilities, backed by not only a sellable title, but also a story which should appeal to practically all groups. It should also garner plenty of word-of-mouth publicity ..."Army Girl" is indeed a credit to Republic, a boon for exhibitors.

ESTIMATE: Top notch service story, produced, acted with credit.

JAY EMANUEL PUBLICATIONS

Very good entertainment, it is as good as any major company output from the standpoint of production values, acting, and story Combining thrills and human appeal with romance and comedy, it holds one's attention throughout.

— HARRISON'S REPORTS

EXCELLENT ENTERTAINMENT AGAINST AN ARMY BACKGROUND SHOULD SCORE IMPRESSIVELY

This is excellent entertainment, which is highlighted by a race between army horses to determine whether the army post which is the background of the story should be mechanized George Nicholls, Jr., has turned in splendid direction, while Sol C. Siegel rates credit as executive producer, and Armand Schaefer as associate producer The acting throughout is excellent. Barry Trivers and Samuel Ornitz provided an interesting screenplay based on the story by Charles L. Clifford. Among the principals who do admirable work are Preston Foster, Madge Evans, Neil Hamilton, Ruth Donnelly, Billy Gilbert, H. B. Warner, Heather Angel and James Gleason

— FILM DAILY

Expertly produced drama of peacetime army life that will deliver brimming measure of topflight entertainment even to most discriminating film shoppers and consequently should be sure box office winner. In cast, story and direction rates high among better program pictures of recent months. Preston Foster, Madge Evans convincing in leads and support is commendable throughout. —BOXOFFICE

EPUBLIC IN 'A' CLASS

LOS ANGELES EXAMINER

REPUBLIC is getting in the "A" class when it can turn out pictures as deftly told, as well acted and as finely produced as "Army Girl," previewed last night at Warner's Beverley Theatre.



A dozen salvoes of applause for Republic's latest cinematic venture into the province of the army. "Army Girl" is big in every respect. Entertainment is packed in from the first moment to the last. There is nothing haphazard about the production.

—HOLLYWOOD SPECTATOR

MAKES GOOD REPUBLIC'S PROMISE OF MAJOR CALIBRE PRODUCTIONS. —M. P. HERALD

HOLLYWOOD, July 13.—The romances, dramas, jealousies and loves of army life are given new significance in this uniquely entertaining Republic feature It is not a war story Army Girl" doesn't lack for thrills, nor is there want of sound showmanship potentialities in the story quality, production details or the work of the featured and supporting players

"Army Girl" tends to make good Republic's promise that it intends to step into big league production

— M P DAILY

ARMY GIRL" FOUND TO BE XCELLENT ENTERTAINMENT

Army Girl (Republic) Previewed at rner Beverly Hills Theatre Cast Madge ns, Preston Foster, Neil Hamilton, Ruth Donnelly, H B Warner Heather Angel James Gleason Ralph Morgan Barbara Pepper, Billy Gilbert, Ralph Byrd, Guinn Williams, Robert Warwick Allen Vincent Pepito, Paul Stanton, Dewey Robinson Director George Nicholls, Jr Writers Barry Trivers, Samuel Ornitz

Tip-top entertainment is "Army Girl," which reveals many high spots. One of these, in fact, turns out to be the climax of the picture, although probably not so intended when the film was made. This is the race between army horses and a motor tank, to determine whether the army post, which is the background of the story, should be mechanized. This race is tremendously exciting and is a novelty as well. The tank does everything the horses can do and more

ROMANTIC RIVALRY

There is a rivalry for the "army girl's" love between a cavalry officer and the tank officer The story has a delightfully real and human character

James Gleason comes near to being the star, playing a mechanic on the tank, wise-cracking and rough. The whole cast is a distinguished one. Madge Evans does probably the best characterization of her career H. B Warner brings his fine talents to bear on the role of the commander of the post, managing to win much sympathy when he is dispossessed Heather Angel does an outstanding bit and Ruth Donnelly is amusing as the match-making member of the post

OTHERS EXCELLENT

Guinn Williams plays excellently as the comedy heavy, Preston Foster is fascinating as always as the hard-bitten, lady-fussing hero Neil Hamilton etches a real character as the sober-minded young aspirant for the army girl's hand Ralph Morgan does much with a small part, and all the other players are acceptable G. K.

LOS ANGELES TIMES

One of the best, if not the finest picture Republic has turned out, 'Army Girl,' very considerably hoists the company's prestige, and will travel in fast company on its merits as entertainment and for production class.

DAILY VARIETY

A *Republic* PICTURE

SILVERSTONE COMPLETES ADDITIONAL UA PLANS

Says Chaplin Agrees to Profit Sharing Plan; $1,500,000 More Financing for Wanger

Murray Silverstone, the new managing director of United Artists, returned to his New York headquarters on Monday from Hollywood conferences with the company's producers and producer-owners, after apparently having determined remaining phases of the company's new policy, which was basically set several weeks ago, pointing toward expansion.

Charles Chaplin is now in agreement on the new plan by which producers will share to a greater extent in profits.

Walter Wanger has been given additional financing of more than $1,500,000.

However, the contractual status of David O. Selznick and his Selznick International Pictures at United Artists apparently was not settled.

England's Herbert Wilcox may join the company's growing roster of producer associates.

Mr. Silverstone, upon his arrival in New York, declared that "Mr. Chaplin is in full accordance with company policy."

The company plan, adopted by four United Artists owners at a meeting which Mr. Chaplin did not attend, calls for producers to share in profits and for according them reduced charges for world distribution.

Mr. Silverstone announced that additional financing of more than $1,500,000 has been given to Mr. Wanger "to enlarge his production activity and to carry out the most ambitious program in his independent production career." Mr. Wanger probably will enlarge his feature commitment from five to seven films.

Ericksen Is Wanger Business Manager

The announcement was followed almost immediately by the appointment of C. E. Ericksen to the newly created post of business manager and treasurer of Walter Wanger Productions, Inc. Mr. Ericksen has been Douglas Fairbanks' manager for several years and will continue.

Monte Proser, special publicity representative for Mr. Wanger, left New York for Hollywood last week after two months of work on the campaigns on "Blockade" and "Algiers" in New York.

Mr. Silverstone said he had carried on negotiations with Mr. Selznick during his visit to the Coast but added that matters were "unchanged." The Selznick International contract, he explained, does not expire until the end of the year.

He also pointed out that no releasing deal had been closed for "Gone with the Wind," and commented: "Whoever gets it will be lucky." He said there was a possibility that pictures produced by the newly formed Myron Selznick-Ernst Lubitsch company might be distributed by United Artists but added that no deal had been made.

Schaefer Contract Agreed Upon

George J. Schaefer's new contract with the company as head of distribution has been agreed upon, Mr. Silverstone said. He was non-commital on whether it would be signed this week.

Lynn Farnol, advertising and publicity director for United Artists, arrived in Hollywood last Thursday for conferences with Samuel Goldwyn, Mr. Selznick, Mr. Wanger, Hal Roach and Edward Small. Mr. Farnol is due back in New York in a few days.

The fact that Mr. Wilcox may become a United Artists producer was revealed by Dr. A. H. Giannini, former UA president, when he returned this week aboard the Normandie from a European vacation. Dr. Giannini said he had urged Mr. Wilcox to sign with United Artists for several years and on his recent trip to London he again had tried to convince the British producer that the arrangement would be advantageous, especially in view of the revamped distribution percentage and profit sharing plan offered to affiliated producers.

Dr. Giannini said he had no plans for the immediate future. He returns to the Coast in a week.

A board of directors meeting was called for Thursday in New York.

ASCAP to Seek No Changes in Exhibitor Pacts

The American Society of Composers, Authors and Publishers will ask for no change in the prevailing music taxes paid by theatres when the society's five-year guarantee against a change in the theatre levy expires next year, E. C. Mills, chairman of the ASCAP administrative committee, said Wednesday.

Mr. Mills said the sentiment within ASCAP is that the existing theatre license fee scale is fair and that no increases in the present schedule should be sought. He also said, however, that ASCAP also felt that no decreases in the schedule were warranted either.

The society's five year guarantee against a license fee change was given in October, 1934, to the National Exhibitors' Emergency Committee of which Walter Vincent was chairman. Members of the committee included Sam Dembow, Jr., L. E. Thompson, Ed Kuykendall, Harry Pinstein, Milton C. Weisman, Leopold Friedman, Leon Netter, Sidney Justin and Edward G. Levy.

The guarantee by ASCAP followed the compromise in the 1934 music tax increase which established the present music fees.

As to whether exhibitor committees would be free to petition a decrease in the tax next year, Mr. Mills said that he would "listen carefully to whatever they might say" and if they could show him that they were "using less music than formerly or that it was of less importance to their programs," he would give "careful consideration" to their requests for a lower license fee.

The present rates are five cents per seat for houses under 800 seats, performing three days or less per week; 10 cents per seat for houses performing over three days weekly; 15 cents per seat for houses from 801 to 1,599 seats, and 20 cents per seat for houses over 1,600 seats.

Creditors of GN Approve Merging With Educational

Approval in principle to the proposed merger of Grand National and Educational was voted this week at a meeting in Hollywood of the creditors of Grand National Pictures, Inc., and Grand National Studios, Inc. The Educational board of directors in New York had already approved the deal in principle.

Immediately after the voting of approval by the creditors on Tuesday, Loyd Wright, co-trustee of Grand National, left Hollywood for New York to discuss further details of the tentative agreement with E. W. Hammons, Educational president, and other Educational officers and to draw up contracts for final consideration by creditors, GN stockholders and William James, Federal judge, under whom the Section 77-B reorganization of Grand National is taking place.

Mr. Wright assured the creditors that neither he nor Edward Alperson, co-trustee, had ever considered any deal whereby Grand National would be taken over completely by an outside group. Under the proposed deal, Mr. Wright told the creditors, Educational would put up $400,000 in cash and the total assets amounting to approximately $200,000 gross residuals from the Twentieth Century-Fox distribution of short subjects to form the new company.

Stock in the new corporation, he continued, would be issued in proportion to Educational and Grand National stockholders and the new organization would assume all obligations of Grand National except trustees' fees.

Creditors, under the plan, could either take preferred stock for liquidation of debts or write off the debts for approximately two-thirds of the figure for cash. The two-thirds estimate, Mr. Wright pointed out, was conservative.

A feature of the Educational reorganization would be the formation of another corporation with minimum capitalization of $1,000,000 to finance added pictures for Grand National distribution outside of the 26 from Fine Arts.

The value of the trustees' estate at present is declared by Mr. Alperson to be approximately $600,000 on residuals on old pictures in distribution. Mr. Wright also disclosed that a Philadelphia law firm had written him asking information on Grand National for possible investors whose identities were not made known.

Fine Arts Signs George Houston

George Houston has been signed by Fine Arts for a series of eight outdoor action pictures, the first of which will be "The Life of Wild Bill Hickock." Mr. Houston previously had been making the Wallaby Jim series for GN.

Charles Lamont, currently directing the first of the Fine Arts pictures for Grand National release, has been made producer-director.

Franklyn Warner, president of Fine Arts, has signed an agreement with Western Electric to use its sound for all of the company's pictures.

H. M. Warner to Visit England

Harry M. Warner, president of Warner Brothers, arrived in New York from the Coast Monday with Mrs. Warner. He plans to sail for England in the near future to attend the opening of the new Warner Theatre in London. Coincident with Mr. Warner's arrival, the company's home office announced that Warner managers and staffs in Australia, Finland and Greece have been awarded salary bonuses as winners of the company's 52-week foreign sales drive for 1937.

IN THE CUTTING ROOM

If I Were King

(Paramount)

Legendary Romance

The talk was about "Cavalcade," "Mutiny on the Bounty," "Wells Fargo," and Frank Lloyd said, "You forgot 'Maid of Salem.' So have I. I hope everyone else has. But 'If I Were King' will be a picture."

He talked about building this production about the legendary, dashing and fascinating figure of the French poet Francois Villon, said it was a "colorful romance and a vigorous melodrama." He said he picked Ronald Colman to be Villon because he knew Colman and knew what Colman could do with a role of that sort.

At the time of the conversation "If I Were King" had been in production for several weeks. The massive sets, street scenes, the more intimate interiors and exteriors constructed for backgrounds were authentic re-creations of Paris as it was in the time of King Louis XI, with the customery of royalty, peasantry and urban mobs.

Mr. Lloyd took up the script book, pointed to such names as Frances Dee, Basil Rathbone, Alma Lloyd, Colin Tapley, William Haade, May Beatty, Francis McDonald, Walter Kingsford, Henry Wilcoxon, Ralph Forbes and Sidney Toler. He said that Ellen Drew was Queen of the Pasadena Tournament of Roses; mentioned that C. V. France was one of Europe's greatest artists, that he would duplicate the success of Robert Morley in "Marie Antoinette."

He had chosen the Justin Huntley McCarthy stage play, which deals in the tumultuous French history that led up to the Revolution, because, he said, "it is doubtful if anyone has produced a more comprehensive, yet simple and easily followed text. Preston Sturges was chosen to prepare the screen play because Sturges "makes no claims to be a scholar of history but proved his ability to handle drama, romance and human interest appeal in 'Imitation of Life' and 'The Power and the Glory'."

"By the way," Mr. Lloyd said, "this is not going to be a prestige picture. My idea is that it shall be what exhibitors call 'a bread and butter' picture."

Release date: *October* 14, 1938 (*tentative*).

That Certain Age

(Universal)

Puppy Love Turmoil

"Three Smart Girls," "One Hundred Men and a Girl" and "Mad about Music" have established Deanna Durbin as one of the screen's most popular new stellar personalities. Selling her, it appears, in a majority of cases, is merely a matter of arranging her name properly in marquees and incidental publicity-exploitation media, broadcasting the assurance that it is the winsome singing Deanna in more of the same kind of intriguing screen entertainment through which she has risen to prominence and letting the self-explanatory title take dare of itself. There will be other interesting and worthy persons in "That Certain Age," all of whom have been prominent in recent important pictures. Present will be Melvyn Douglas, now in "Marie Antoinette" and recently in "There's Always a Woman" and "Fast Company;" Jackie Cooper, currently in "White Banners" and "Boy of the Streets," and Irene Rich, who was with Cooper in his first big picture, "The Champ." The small but capable cast also will have John Halliday, featured in "Blockade," seven-year-old Juanita Quigley, Jackie Searl, presently in "Little Tough Guy," and adolescent Peggy Stewart, seen in "White Banners" and "Little Tough Guy."

Concerned in the story which Joe Pasternak, Miss Durbin's discoverer and sponsor, will produce and Edward Ludwig will direct, are a group of interesting individuals doing every day things in interesting ways. There's a girl, at that certain age when she wants to lengthen her skirts, wear high heels, put up her hair and keep a diary whenever a prince charming comes along. The prince charming is a war-weary correspondent whom the girl looks upon as public hero number 1. The boy-friend threatens to go to the dogs when his puppy love gets kicked around.

The story being used is an original by F. Hugh Herbert, last associated with preparation of the comedy romance "Men are Such Fools." Sympathetic adaptation is assured by collaboration on the screen play by Bruce Manning, who helped on "One Hundred Men and a Girl" and "Mad About Music," Charles Hackett, who was associated in preparation of "Firefly," "Ah, Wilderness" and "Small Town Girl," and Billy Wilder.

Release date: *Aug.* 19, 1938.

Rich Man, Poor Girl

(MGM)

Romance and Comedy

The meaning that easily can be read into this terse but significant title, should convey the story idea. Romance involving a son of wealth and a daughter of middle class circumstances, often has brought representatives of the two social economic classes into conflict. It will, again, in "Rich Man, Poor Girl."

A multi-millionaire loves his secretary, who happens to be the serious-minded working girl member of an ordinary working family. She loves him, but fears that because of the wide difference in their economic scales her family will object. The young man solves the problem in an uncommon way.

Robert Young will play the part of the rich man. His recent pictures are "Toy Wife" and "Three Comrades." Ruth Hussey, who has been learning the rudiments of screen art in minor roles, gets her first featured opportunity as the heroine. Lew Ayres, last in "Holiday," will appear as the representative of the middle class given to railing and carping at wealth. Lana Turner, last in "Love Finds Andy Hardy," will be seen as a sister who pounds a typewriter all day and a dance floor all night and is eager that her sister grab off this scion of riches. Guy Gibbee and Sarah Paden are father and mother.

An Edward Chodorov production, the picture is being directed by Reinhold Schunzel.

Release date: *Aug.* 12, 1938.

There Goes My Heart

(U. A.-Hal Roach)

Comedy Romance

"There Goes My Heart" is the first Hal Roach production for United Artists distribution. Such being the case, it is to be expected that Mr. Roach, the director, writers, actors and technical aides will have a more than ordinary interest in their work, that they will go to unusual lengths to be sure the film will be good entertainment and will have exploitation merit.

Essentially the theme is romantic comedy, the motivation of the behavior of true-to-life characters. It is said that it will bounce along at a rippling pace and promises to regale with moments of high comedy, tender romance and provocative light melodrama. Born of situations that can and do happen, the story background will move through the beauty of the Mediterranean countryside to the hurlyburlyism of New York department stores, newspaper offices and gay recreation spots. It recounts the experiences of a pampered, sheltered heiress, who looks at life through the eyes of a hustling newspaper man and a sharp-witted sales girl, and discovers adventure and love, and likes both.

The cast has been chosen with particular consideration of the talents. The picture will feature Fredric March, Virginia Bruce, Alan Mowbray, Nancy Carroll and Eugene Pallette. Important supporting roles have been assigned to Claude Gillingwater, Arthur Lake, Etienne Girardot, Irving Pichel, William B. Davidson, Joseph King, Adia Kusnetzoff and Robert Armstrong.

Norman McLeod, maker of two previous successful Roach attractions. "Merrily We Live" and "Topper," is the director.

Release date: *August* 26, 1938.

Campus Confessions

(Paramount)

College Life

Pictures of college life, co-ed romances and campus capers usually have some kind of sport background, football, crew or track. This one will have basket ball, and one of the best basketball players of all time, Stanford's "Hank" Lusetti, as one of its principal figures. Mr. Lusetti was very much in the public prints last winter when he culminated four years of playing for his university by setting up the high scoring record. He naturally is a source of topical interest and therefore an exploitation feature.

With Lusetti will be seen most of the champion Stanford team in a real basket ball game. For straight-away picture names, "Campus Confessions" will present Betty Grable, Eleanore Whitney, William Henry (the hero), John Arledge, Fritz Feld, Roy Gordon, Thurston Hall and Matty Kemp.

The picture is being produced by William Thomas, onetime theatrical press agent, a young fellow who has definite ideas of what young folk want in screen entertainment. It is being directed by George Archainbaud.

Release date: *Sept.* 30, 1938.

THREE COMPANIES TAKE TO AIR FOR NEW FILMS

Radio Used for "Alexander's Ragtime Band," "Men with Wings," "Marie Antoinette"

Twentieth Century-Fox, Paramount and Metro-Goldwyn-Mayer are directing public attention to important new feature releases through radio—Fox staging an elaborate broadcast in honor of Irving Berlin for its "Alexander's Ragtime Band," MGM using a series for its "Marie Antoinette," and Paramount, to exploit "Men with Wings," sponsoring a series of transcriptions in one of the biggest radio campaigns ever undertaken by a film company. Also, Warners are sponsoring a series of transcriptions on a score or more of stations in key cities.

Exhibitors' protests of last year that radio presentations of films impaired their box office value were reputedly silenced by a better understanding how to treat film material on the air by both radio and film interests, and by such programs as the Lux "Radio Theatre," "Hollywood Hotel," the MGM "Good News" program, and others.

The broadcast of Twentieth Century-Fox's "Alexander's Ragtime Band" over CBS Wednesday night was one of the most elaborate film previews ever presented on the air.

Scarcely a major picture of the last season made its first night debut without an accompanying broadcast. Films thus treated include "Algiers," Hollywood opening was covered by NBC; "Cocoanut Grove," CBS; "The Adventures of Robin Hood," two broadcasts, one treating it dramatically and the other airing its music; "Blockade," broadcast over NBC; "Tropic Holiday," "In Old Chicago," "White Banners," "Men With Wings," "Rebecca of Sunnybrook Farm," "Josette," "Three Blind Mice," and others.

"Alexander's Ragtime Band"

Fox stars and executives traveled from Hollywood to New York to participate in the coast-to-coast broadcast Wednesday night honoring Irving Berlin, and to attend the Roxy debut Friday of the Fox-Berlin picture, "Alexander's Ragtime Band."

Included in the broadcast, which went on the air over the CBS network at 9:30 EDST, were scenes and songs from "Alexander's Ragtime Band." Tyrone Power, Ethel Merman and Jack Haley, who have key roles in the picture, were in New York to take part in the program. They, and Alice Faye, who went on the air from Hollywood, joined Darryl F. Zanuck, production chief, and virtually all home office officials, in paying tribute to Mr. Berlin.

Mr. Zanuck, who had been vacationing abroad, arrived Monday on the Normandie.

"Men with Wings"

The advance campaign for Paramount's aviation film, "Men with Wings," starring Fred MacMurray, Ray Milland and Louise Campbell, was inaugurated nationally over the weekend with the first of a 12-weeks series of half-hour radio programs which got underway over 53 stations of Mutual Broadcasting System.

This radio show presents highlights of historical events in aviation. During the series, which emanates from Station KHJ in Los Angeles, Fred MacMurray, Ray Milland, Louise Campbell as well as other members of the cast with Director William Wellman and important people in aviation, will appear.

Theatre operators scheduled to play the Paramount production, which will be released during October, are said to be negotiating with local MBS stations for announcements regarding the picture's playdate at their theatres.

"Marie Antoinette"

A series of broadcasts started Tuesday from the lobby of the Astor theatre, New York, where Metro-Goldwyn-Mayer's "Marie Antoinette" museum is on view. The first of these went on the air over WHN at 11:30 A.M. and the second was scheduled for Thursday, at the same hour. Two more broadcasts will take place on the same days next week.

Sidney Kaufman, radio film commentator, describes the museum and the individual exhibits, consisting of period antiques and properties used in the filming of "Marie Antoinette." The program also includes impromptu interviews with visitors.

The picture, starring Norma Shearer and Tyrone Power, will have its Broadway premiere August 16th, at the Astor.

SHORT PRODUCT PLAYING BROADWAY

Week of July 30

CAPITOL
Magician's Daughter, The..MGM
That Mothers Might Live...MGM

CRITERION
Meet the Maestros.....Paramount

MUSIC HALL
Athletic Youth .....Columbia
Skippy .....United Artists
Screen Snapshots No. 11...Columbia

PARAMOUNT
Jeep, The .....Paramount

RIALTO
Sea of Strife.....Front Page Films
Jungle Juveniles .....MGM

ROXY
Eliza Runs Again.....Educational
Many Sappy Returns.....Columbia
Singapore .....Major Peter P. Devlin

STRAND
Music with a Smile.....Vitaphone
Pictorial Review No. 12....Vitaphone

Bagnall Reelected Club President

George L. Bagnall, executive studio manager at Paramount, has been reelected president of the Paramount Studio Club for his third term. Eugene Zukor and H. E. McCroskey were elected vice-presidents; Ralph Green, treasurer, and Ruth Duignan, secretary.

Vincent Price, who appeared opposite Helen Hayes in "Victoria Regina," has been signed to a five year contract by Universal. The company is negotiating with Constance Bennett, Roland Young and W. C. Fields to star in 1938-39 pictures.

35 P.C. Increase Noted in French Film Production

Production in France is on the increase, primarily because of the success in the United States of a few French pictures during the last two or three years, Al Krellberg, attorney and foreign films distributor, declared this week after returning on the *Ile de France* from a seven weeks' European trip.

Although praising French pictures, Mr. Krellberg expressed doubt that the pictures will come up to the expectations of producers as to financial returns from the United States. He estimated that production in France has increased about 35 per cent.

Financial backing is coming from both French companies and English insurance companies, Mr. Krellberg said. He pointed out that the investment of money in French productions is considered a better investment than it would be in English productions because of the manner in which French pictures are sold.

When a picture is announced, Mr. Krellberg said, it is bought sight unseen, in several countries and the purchasers immediately advance 25 per cent of the purchase price. Another 25 per cent is advanced when the film is completed and the remainder is then paid when the film is delivered, according to Mr. Krellberg. This system, he continued, assures the producer of a market for his product and, in addition, gives the producer advance money with which to work. However, Mr. Krellberg pointed out, the system is applicable only to announcements of pictures that have well known stars in them.

Mr. Krellberg estimated that French producers will turn out a total of about 210 features during the year. He said, however, that he believes the American market will support substantially only about six French pictures a year. Others exhibited here, he said, will have limited showings but they will not be real successes.

During his stay in France, Mr. Krellberg obtained four pictures for distribution in the United States. He identified one as "Streets Without Joy," and said that in two of the others Henry Bauer is starred and Danielle Darrieux is starred in the fourth. "Streets Without Joy," Mr. Krellberg pointed out is a remake of Greta Garbo's first picture which was titled "Streets of Sorrow." Dita Parlo is starred in the new version.

The fact that French producers are looking to the American market for large financial returns on their productions was proven to Mr. Krellberg, he said, when he learned that one producer was asking $200,000 for the distribution rights to a picture.

"They've heard fantastic figures about the returns on French pictures in the United States," Mr. Krellberg explained, "and they believe that all French pictures can make big money. But $200,000, why that's more than the most successful French pictures have grossed in this country."

Mr. Krellberg also visited England and this week he praised the manner in which censorship is carried on in that country. He was particularly impressed, he said, with the courtesy and consideration which is shown owners of pictures. He illustrated the point by explaining that while in London he acted in behalf of a client in submitting a picture for approval of the censorship authorities. The film, he said, was rejected but when Mr. Krellberg appealed to J. Brook Wilkinson, secretary of the board, he found that Mr. Wilkinson was willing to listen to arguments and reasoning. The picture, Mr. Krellberg said, was seen by the board three times and finally was approved with a few changes.

OH! HOW THEY DANCE

So you think Fred and Ginger are good, eh?...WELL, YOU AIN'T SEEN NOTHIN' YET!... You haven't seen dancing until you see the greatest dancers in the world in the greatest picture they ever made!... Never before such romantic flair, such abandoned fun, such excitement and interest and delightful plot in an Astaire-Rogers offering!... Never before such richness of production!... And the four Berlin songs are said to be the best he ever wrote!...

NO WONDER SHOW-MEN HUNGRY FOR BIG ONES CAN HARDLY WAIT TILL SEPTEMBER!



The jitterbugs are swinging it;
Everybody's singing it.
Fred and Ginger started it—
Now all you hear is YAM, YAM, YAM!

FRED ASTAIRE
GINGER ROGERS
in "CAREFREE"

with **RALPH BELLAMY**
LUELLA GEAR
JACK CARSON
CLARENCE KOLB
FRANKLIN PANGBORN

Lyrics and music by

IRVING BERLIN

RKO RADIO PICTURES

A PANDRO S. BERMAN PRODUCTION . . . Directed by Mark Sandrich

Screen Play by Ernest Pagano and Allan Scott . . . Story and Adaptation by Dudley Nichols and Hagar Wilde

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Lion Signs Powell

Sandy Powell, one of the British industry's box-office comedians and star of radio and music-hall, has been signed on a long term contract by British Lion Film Corporation. The new contract will take Powell to the end of 1941 and calls for him to star in a minimum of two pictures a year at the British Lion Studios at Beaconsfield.

The decision to place Powell under contract followed the conclusion of the screening of his British Lion film "I've Got a Horse," and puts him among the most highly paid British screen stars.

Aino Bergo Returns

Aino Bergo, Swedish actress whom the more discerning critics consider destined for screen fame, has come back under the Teddington wing to appear in a Warner-First National Comedy, "Many Tanks, Mr. Atkins."

The story, an original by Reginald Purdell, has been written by him as a vehicle for himself and Claude Hulbert, in which both comedians play the parts of "Tommies," members of a crack cavalry regiment, destined to manipulate the terrors of a modern tank.

Seeks Radio Story

Negotiations are afoot for the purchase by Twentieth Century Production, Ltd., of the film rights of one of the most popular dramatic subjects to be radioed in serial form by British Broadcasting Corporation. The story, which is the subject of an impending deal, has as its central character a noted detective, for which role George Sanders, recently reimported for work at Pinewood, has been selected.

It is Robert Kane's plan to make a series of pictures on a scale more expensive than is normal for quota productions, though less lavish that the Gracie Fields film. He will develop these in rather the same way as Metro-Goldwyn-Mayer developed the "Thin Man" series.

It is hoped that it will be possible to obtain a labour permit for director Eugene Ford.

Shooting in Palaces

With the shooting of sequences in three royal palaces, Balmoral, Braemar and Buckingham Palace, and the tying up of various loose ends of production, Herbert Wilcox will have completed work on the Anna Neagle production "Sixty Glorious Years," successor to the record-breaking "Victoria the Great." Made throughout in color, the film presents an intimate story of Queen Victoria through the later stages of her reign, with Anna Neagle playing the part of Queen Victoria and Anton Walbrook that of Prince Consort. A huge cast of well-known players appears in support.

Mr. Wilcox some time ago announced his intention of giving the film its premier at the Empire Exhibition now open in Glasgow.



Bessie, "the Beauty of Bucks," is gentled by Sylvia Coleridge and James Mason for the camera's benefit during the shooting of a farm sequence in the cooperative film "Deadwater" under the direction of Roy Kellino. Pamela Kellino and Mr. Mason are co-starred with Miss Coleridge.

Filming Commons

Motion picture cameras for the first time in history penetrated the hallowed precincts of the House of Commons, the home of Britain's legislative authority, when first shots were taken by Gaumont-British Instructional in a new series designed to popularize and propagate the principles of democracy.

Special permission was granted by the Speaker, the Rt. Hon. Captain Edward Fitzroy, and three cameras turned upon the historic ceremony of the Speaker's procession and entry into the House of Commons.

The new series officially is approved by the Board of Education and is being produced in the closest cooperation with Government authorities. It will be released for display in schools and cultural centres throughout the United Kingdom, and it is hoped in the United States.

British Films in Venice

Under the auspices of the Federation of British Industries, numerous British films have been entered for competition at the Venice Film Exhibition to be held this month in the Italian city. Among the feature films are London Film Production's "The Drum" and the recent Pascal production "Pygmalion."

First GB for MGM

Jessie Matthews, one of Britain's few leading international stars, is gong to work almost immediately at the Pinewood Studios on a new Gaumont British production "Climbing High." This film will be the first to be released by Metro-Goldwyn-Mayer under the new contract of the two companies.

Selected for leading man for Miss Matthews is Michael Redgrave, recent romantic discovery of Gainsborough-GB.

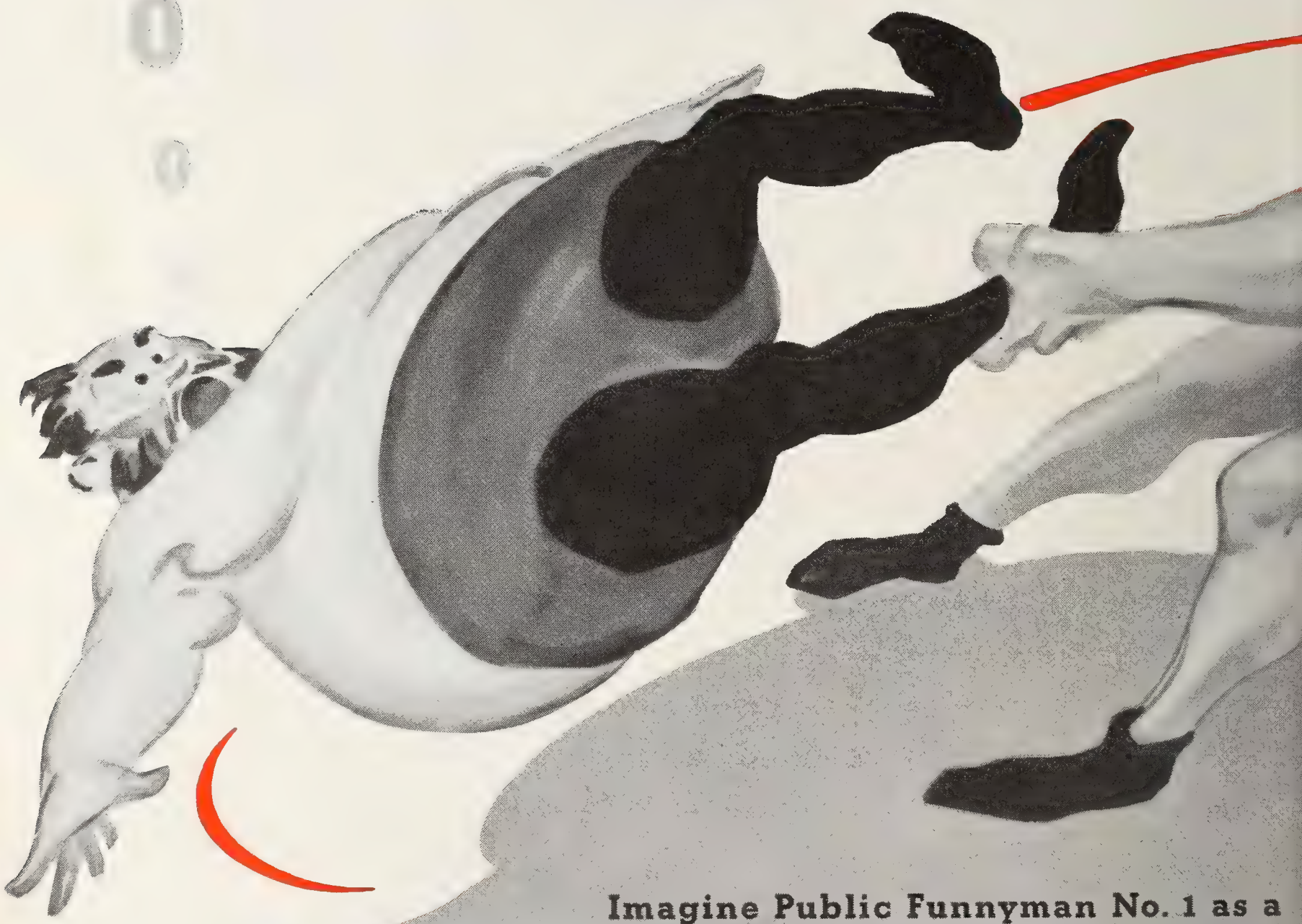
Itemized

Elizabeth Bergner and her husband, Dr. Paul Czinner, have been naturalized as British subjects. This presumably makes Miss Bergner a British film star.

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UNSOLVED PROBLEMS DISTURB DREAMS OF BRITISH EXHIBITORS ON VACATION

Reticence of CEA Reports Conceals Importance of Issues Facing Trade; Redundancy Debate Once Again to Fore

by AUBREY FLANAGAN
in London

Lazing peacefully on the sunlit, wave-lapped shores of the Lido, Venice, or strolling nonchalantly past the frenzied song-plugging kiosks of Blackpool, Lancashire, England—according to whether he be well endowed circuit chief or struggling independent—the British exhibitor will, in the next few weeks, have more than one perplexing problem to turn over in his mind as he takes his annual summer vacation. Whether the process will disturb the peace of his soul by the complexity of the problems, or whether the new mood of self imposed optimism—accompanied by an unduly nervous state of 'hush-hush'— will render him for the time being indifferent to the advancing shadows, depends greatly upon his position and material state.

The detached student of trade politics and industrial mechanics, however, can scarcely blind himself to the fact that the autumn is inevitably bound to bring the CEA face to face with realities, and despite the optimism already referred to—despite if not indeed because of the present mood of diplomatic darkness—more than one holidaymaking English exhibitor will find himself thinking not always of the sunlit scene, but quite frequently of his position as a small trader, of the confronting challenge of the circuits and of the baffling tangles of redundancy.

The vacation has come with these three vital problems unsolved, held over, so to speak, for consideration and settlement when the sun basking and Continental touring is over. It will, however, need a more definite spirit of unity and a more confident state of mind if permanent, and what is no less imperative, corporative peace is to be achieved.

Recent developments in CEA circles, though a gloss has been carefully placed over them, have made it abundantly clear that there are more points of view than one on more subjects than one, and that scepticism not unmingled with inertia, found in depressing proportions among the rank and file, are at direct variance with the more rosily tinted pronunciamentoes and reports which emanate from Panton Street.

Secrecy Preferred

Straw in the wind of contemporary trade politics is headquarters' present preference for secrecy. Already referred to in these columns has been the nervous arrest of a significantly forceful discussion on the KRS negotiations and its diversion to more cloistered precincts. The subsequent discussion at the following month's General Council, a lively and hard hitting debate, was not recorded in the official report.

Silence over the discussions with the KRS on the matter of redundancy was of course at the direct request of the latter body, and took such a definite form that even the General Council members themselves, hearing the report



Will Pepper, for the last eight years manager of the Regal Marble Arch theatre, London, who will take over the managership of the new Warner house in Leicester Square, London, when it opens in September.

in their negotiating Committee, had to be content with a verbal statement given in lieu of the usual cyclostyled variety. Once again, however, it served merely to stir in the minds of the rank and file the wonder what was going on, to suggest, quite unjustifiably of course, that if somebody's game was being played, then somebody else's was not.

At the London and Home Counties Branch bi-Annual meeting some speculation, speculation of an unpleasant and unwelcome type, was provoked by the significant fact that though President Kenneth Nyman, well known as a pugnacious and consistently anti-circuit fighter with a record of individual battling against redundancy, was present, the privilege of reporting on the work of the CEA-KRS Committee was handed to Theo Fligelstone, whose subsequent statement was not only highly optimistic in generality and in detail, but contained the heartening news that they and the KRS were at one mind on redundancy, that they had the full support of the circuits and that there was no split in the ranks.

Next day Mr. Nyman resigned from the London and Home Counties Branch.

Statistics Withheld

Indication, too, that all the expostulations, pleas and pronunciamentoes of Panton Street are useless in the face of hard, material facts, is contained in the admitted failure of the CEA headquarters to stir the rank and file into action in providing statistical ammunition for the fight on behalf of the small man. Some weeks back, as already recorded in these columns, the CEA failed to get the KRS to agree on a scheme of special terms for the small exhibitor. The KRS turned it down on the grounds that they could not impose as a corporate policy on its members a scheme dealing with individual trading. Individual renters, however, agreed to special terms for appropriate clients. The CEA thereupon circularized their members with a like flourish of trumpets, and even directly similar battle array to that used successfully on grading, and asked them to provide in confidence details of their business, their film hire, prices, and takings. It was to be used in the strictest secrecy to aid a new crusade on behalf of the small man. There was about it a startling similarity to the grading war. There was, too, paradoxical as it might seem, all the difference in the world.

Now, weeks after, it transpires that exhibitors are not collaborating. Figures are not coming in. The appeal for statistics and trade figures has fallen for the most part on deliberately deaf ears. All over the country in every local branch, General Council members are appealing vehemently and with impassioned eloquence for their rank and file members to play the game and to send in these essential figures, emphasizing that they will be treated in strictest confidence and emphasizing with even more force, that no member of the negotiating committee will have access to them.

The figures, none the less, are not coming in, and in many cases are not likely to. In some instances it may be inertia and indifference. In many instances it is deliberate unwillingness to do so. In even more instances it is nothing less than fear, fear that vital trade information may leak out to their competitors, more especially to the circuits. There is, of course, no question of lack of trust in the integrity of those directing the campaign.

In the branches one consistently hears the allegation that though the circuits were given the complete backing of the independents over the matter of grading, the former have not yet showed any other than verbal willingness to reciprocate by toeing the line over long programmes, over bars and over redundancy. It has even been suggested in some areas that the matter should be raised in the General Council. (As if it had not been raised already.)

There is, it happens, something nearer to unanimity over redundancy than on most problems before the CEA in its present discursive and analytic stage at least, and in spite of the discordant voice of at least one high officer of the Association.

Joint Council Proposed

The scheme submitted to the KRS and which the latter have agreed to consider and comment upon is briefly as follows: A joint council of eight renters and eight exhibitors should be appointed to which all applications for building for opening new cinemas should be submitted, and on the strength of which a booking certificate would be issued—or refused. New ventures already under way would automatically be approved. The Council would have the powers to demand either additions to, or cuts in existing seating figures. The penalty to be imposed would be the withholding of film supplies, the imposition, as it were, of economic sanctions. There should be an independent chairman.

On the presentation of this scheme, one of the American distributors gave voice to the fear that there were dangers in that foreign traders might be open to criticism if not prosecution for restraint of trade. On the other hand criticism came from the CEA camp itself that not only did such a scheme take no consideration of the producers' point of view, but that it placed all power ultimately in the hands of the renter, that whatever might be the exhibitors' plight, the renter did not suffer at all.

Until the post holiday period we are not likely to hear more of the scheme. When the relaxations are over and the vacation but a veneer of tan on the exhibitor's neck, and the General Council meets again in Glasgow in September, the battles will begin anew. There may not be much heavy artillery, but there will be plenty of sniping.

TEXT OF DIRECTORS' GUILD ATTACK ON "INEPT" ASSOCIATE PRODUCERS

Herewith is the complete statement of the analysis of motion picture production adopted by the Screen Directors Guild in Hollywood last week, in which the Guild members demanded elimination of those associate producers and supervisors who are "unqualified, inexperienced and utterly lacking in creative policy."

This is not a series of demands. It is an analysis of the motion picture industry, offered constructively to the men in charge of the industry.

The cry is ringing out of every studio today: "What can we do to rehabilitate the motion picture industry?" The directors, and their associates, feel they must assist in answering this grave question. They feel that they must raise an answer out of their long experience in the service of this industry. They also feel that the answer is so important that they must give it directly without blurring politeness.

Studio heads have not come to directors for this opinion, but the directors cannot watch a decline of the industry which threatens serious consequences to all those who work in it without offering their diagnosis.

It is the firm conviction of the Directors Guild that rehabilitation lies, first, in changing the present "system of production" which pervades the industry, namely, eliminating the involved, complicated and expensive system of supervision which separates the director and writer from the responsible executive producers, which practice has steadily lowered the quality of motion pictures through a number of years.

No director questions the need of executive supervision, nor are the directors endeavoring to tell the producing companies how to run their businesses, and in referring here to executive personnel who are engaged in supervision of creative work in both "A" and "B" pictures no director questions the contribution of many individual producers who have given prodigiously to the industry. These men need no identification. Their contributions speak for themselves, and of them we have no words but praise and recognition for their accomplishments.

"The Army of the Inept"

We speak here of the army of the inept, who have been promoted to positions of authority for which they are unqualified, inexperienced and utterly lacking in creative ability. A survey of the major studios has revealed that 40 per cent of the cost of production is represented by overhead and miscellaneous. Never in the history of the industry has this cost been so high. We believe that it is to be explained by the "system of production" described above.

Even within the other 60 per cent is to be found a record of uncertainty, duplication and waste that characterizes the present "system of production." There is no desire on our part to absolve the director of some of the responsibility, and one of the intentions of the Screen Directors Guild is to undertake self-discipline, which the overwhelming part of the membership is eager to undertake for the good of the industry. But we must emphasize that the larger responsibility rests with those in executive positions of power. The director finds himself very often actually carrying on wasteful and costly practices because of the present system.

Problem of Sufficient Product

In recent years most studios have faced an ever-increasing difficulty in meeting their release dates, and have fallen short of making the number of pictures yearly contracted for. This in spite of the increasing number of producers and associate producers. In large measure this can be attributed directly to the growing estrangement between the producer and the director on the one hand, and the director and the writer on the other.

Let us be factual for a moment! Following is a brief summary of findings covering the position of the director today—in comparison to ten years ago! The most alarming and significant fact uncovered was the amazing increase in the producer class during the decade.

	1926-1927	1936-1937
DIRECTORS with Feature Credits	246	234
PRODUCERS, including Supervisors and Associates.	34	220
	1927	1937
Feature American-made Releases	743	484

800 per cent more producers to produce 40 per cent less pictures.

There are 60 directors with 1936-1937 credits who were directing pictures in 1921 and earlier.

It would seem but natural that the director whose greater knowledge of the mechanics of the picture and the actual working conditions on the back lot can ease and hasten stories and scenarios through many difficult situations, and whose trained and experienced mind can foresee many of their "retakes" and obviate them.

Times without number when the producer has prepared a story without assistance or advice of the director, situations, stunts, and scenes are incorporated into the script which are either impossible of satisfactory achievement, or involve an expense out of all proportion to their importance to the picture.

In many of these instances, had the director been present, he could have brought this to immediate attention and suggested mechanical alternatives that would have expedited the writing and facilitated the shooting.

Stories in Vaults

Let us analyze this present "system of production" even further. Millions of dollars worth of story properties are in the vaults of studios. Much of this material never was of any value, much of it never will be of any value, and most of it was the ill conceived product of the unqualified.

A great portion of this money is tied up in tully completed screen plays which will never be made. On many of these dozens of people have worked to no avail. In the great majority of cases no director has ever scanned a single line. This is a waste of money.

Of these properties enough has been said—but one last statement must be put down, namely: that of all the people in the studios the directors have not been asked to go over this material for salvage and reconstruction.

Weekly conferences on production take place in every studio. Here production questions relating to scripts to be bought, scripts on hand, scripts in work and general policy are discussed. In a large majority of instances the directors are not invited. The directors would be happy to give of their experience to such meetings.

Millions of dollars worth of fresh material is now, at this writing, being readied for the cameras. It is being cut into many parts, in accordance with the practice of subdivisions of labor. The one man who, in the great majority of cases, has nothing to do with the preparation of the material is the man who will finally have to direct its exposure on film. Because of the separation of the director and the writer, when a script is finally handed to a director, he often finds in it an accumulation of writing done to order with little clarity or entertainment value which he must attempt to infuse with life without changing a line, a scene, or coming in behind schedule.

In the making of "B" pictures these conditions are even more prevalent and are aggravated by the fact that the economy of production is paramount. In the majority of cases the men in charge of these pictures are utterly unqualified. They have little respect for the medium, less respect for their audiences and excuse their lack of imagination by ridiculing it in others. The result is an inferior product.

The Directors Guild feels that "B" pictures are an important part of this industry and, because of their importance, must maintain, within their limited budgets, a high standard of entertainment which can be attained only by the best use of the creative talent of the director and writer.

Color Cost a Factor

With the advent of color, the cost of production increases to an appreciable extent. Exhibitors can pay no more for color pictures because they can ask no more from the box-office. It is the industry that must suffer. Because of this it is more clear than ever that the dependence of the industry on men of knowledge and experience with the mechanics and actual work in production, increases in direct proportion to the cost of production.

Who are these men upon whom this dependence increases? Who else than the director is at one and the same time familiar with the intricate and many sided problems of the comera, of the microphone, of the lighting, of the sets, of the props, of the mobs, of the stunts, of the cutting and, most important of all, economically of the footage? Who else has had the experience to justify such knowledge?

The significant fact remains that even today the best pictures made in the industry are largely those in which the director has had real participation in their dramatic and mechanical structure from inception in direct association with the executive producers without the interference of intermediaries. The success of this practice has had no weight in the industry—on the contrary, the practice of developing this approach to pictures is on the wane—and many directors who, until recently, were offered creative opportunities are finding the doors progressively closed to them. This costs the industry quality and time which are money.

What built the motion picture was "individuality"—freshness of approach, the unique touch which gave vivid experience. These were the creative elements which raised the nickelodeon to the motion picture industry. This individuality was largely the contribution of directors and writers. This may be disputed *ad infinitum,* but it remains a fact that it is not material alone which is important to motion pictures but also the manner in which that material is registered on film in this infinitely

(*Continued on following page, column* 3)

IATSE HEADQUARTERS TO MOVE TO NEW YORK

Transfer from Washington Seen as Preliminary Step in Centralizing Union's Activities

IATSE's first formal move pointing toward complete unionization of motion pictres, in all three branches, will be made late this month when the American Federation of Labor affiliate transfers its national headquarters from Washington to New York City in order to better conduct its national organizing campaign from the base of the motion picture's corporate and executive activities.

Announcement that the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators intends to organize all motion picture labor, from the highest skilled workers in production to theatre ushers and ticket takers in exhibition, was made June 6th by George E. Browne, president, at the 34th convention of the IATSE, in Cleveland.

With that end in view, the organization has been quietly arranging to transfer its organizing and operating base from the Earle Theatre Building in the Capitol to the International Building on Fifth Avenue, at Rockefeller Center, New York.

Back in 1934, when the Administration was at the height of its first-term activity for bettering the position of labor, through the Blue Eagle of the NRA, and otherwise, Mr. Browne and his fellow officers in the IATSE found it advisable to transfer the organization's quarters from New York to Washington to further IATSE interests in the government-labor movement. This is no longer necessary, and now with the organization preparing to really "step out" in motion picture unionization, having ambitions to enlarge its membership from its present 60,000 to an eventual 150,000, or more, it is felt within IATSE inner councils that New York is the logical location for national headquarters.

See Delay on Extra Ruling

A decision as to whether Hollywood extras come under the Wages and Hours Act which goes into effect October 24 will not be forthcoming before next year, Labor Department officials said in Washington this week. The case is only one of hundreds which will come before Elmer F. Andrews, recently appointed administrator of the act, it was pointed out. Preliminary surveys have indicated that practically every industry coming under the law includes classes of workers whose status is not defined clearly in the law. It is believed several months will be required for the issuance of decisions covering all of these border line cases.

Managers' Drive Postponed

The long planned move to obtain recognition from New York motion picture theatres has been postponed until the fall by the Theatrical Managers, Agents and Treasurers Union. Hal Olver, a spokesman for the union, said numerous officials of New York theatres have joined the organization but that the emphasis had been placed on the legitimate theatre field.

DIRECTORS' UNIT FILES BARGAINING CHARGES

Moving unexpectedly, the Screen Directors Guild on Tuesday filed before Dr. Towne Nylander, regional director of the National Labor Relations Board in Hollywood, charges of failure to bargain collectively against 10 studios. Dr. Nylander immediately cited the producers to appear Friday to answer the charges, this action taking precedence over the original NLRB action of the guild asking for certification as collective bargaining agency for directors, assistants and unit managers, hearing on which had been set for August 22.

The studios cited are Loew's, Inc.; Selznick International, Warners, Paramount, Samuel Goldwyn, Universal, Wanger, Columbia, RKO and 20th Century-Fox.

It is understood that Dr. Nylander will sound out the producers on their stand concerning the directors' petition in view of the recent NLRB decision under which the industry is declared to be in interstate commerce and therefore under the jurisdiction of the Wagner Act.

Frank Capra, president of the guild, signed Tuesday's complaint. Twentieth Century-Fox is the only studio thus far to file an answer to the original petition of the guild. In its answer the studio declared the NLRB has no jurisdiction over the industry.

Catholic Daughters Protest Vulgarity

The national board of directors of the Catholic Daughters of America, at the semi-annual meeting at Atlantic City, reiterated their opposition to "licentious and indecent" motion pictures, to block booking and to pictures considered propagandist for the Spanish Loyalist cause. The board also announced it would make "every effort" to drive off the newsstands publications in which "publicized and popularized vulgarity and obscenity is dressed up into literary vileness and displayed pictorially."

RKO Exercises Options

Options have been exercised by RKO Radio on the continued services of two youthful stars, Anne Shirley and Lucille Ball. Miss Shirley recently completed "Mother Carey's Chickens," and Miss Ball is co-starring with Jack Oakie in "The Affairs of Annabel," to be released in September. She is also the feminine lead in the Marx Brothers' new picture, "Room Service."

Guild's Attack On Producers

(Continued from preceding page)

imaginative and limitless medium. Today the system offers a virtual proscription against originality and freshness in pictures. This costs the industry millions of dollars.

To meet this dangerous state in our industry, the Directors Guild earnestly recommends that closer unity be established and maintained between the real producer on the one hand and the director and writer on the other, and that the directors bend every effort toward the re-establishment of the collaborative system which was, and still is, the money making and good picture making fact of the past.

Which brings us to this very important point. The Guild, formed by the motion picture directors, is in existence to do the industry a service, not to do it in. It is in existence to do service to this industry in the only way possible by directors, namely, to guarantee that every effort will be made to give the industry the imagination and individuality of the director.

The director has, for 10 years, been steadily pushed out of his initiating role and has thereby been less able to offer the industry his technique, inspiration and mechanical skill. These have been taken over by minor executives unfamiliar with the physical problems and possibilities of actual production and divorced from the spontaneous life of story, actors and director, together on the live set for the first time.

The directors believe in the medium, the audiences and themselves. They are ready to serve the industry as they always have and they protest that they will be able to serve it in direct relation to the opportunity given them to do so. They are convinced that they can move in this direction only as a guild, because the individual is no longer sufficient in an industry which needs not just a suggestion but a house cleaning.

Large Circuits Sign With Warner Abroad

Deals for Warner product have been signed by large circuits in several countries, J. H. Mason, managing director of the J. C. Williamson and Fuller-Hayward circuits in New Zealand, has contracted for all Warner pictures for one year. A ten-year deal with Hoyts' 110-theatre circuit, recently was completed.

The 27 features for distribution in Italy have been taken by the Leoni and Enic key city groups. They are to be dubbed in Italian with a new process.

Other transactions include a two-year contract with the Tuschinski circuit of Amsterdam and Rotterdam and contracts with the Forum and Corso first-runs in Budapest.

Sportscope Series Completed

The current season's program of sport short subjects produced by RKO Pathe Sportscope for RKO Radio release has been completed with "Fisherman's Paradise," according to Frank R. Donovan, production manager.

Philip on Foreign Tour

Van Ness Philip, in charge of RCA Photophone's export activities, is on an extended tour of the company's licensees and distributors in Europe and South Africa. He will return in September.

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WHAT THE PICTURE DID FOR ME

Columbia

CALL OF THE ROCKIES: Charles Starrett, Iris Meredith—Had enough action to satisfy a Friday-Saturday group and that's all we can expect, I guess. Running time, 54 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FIGHT TO THE FINISH, A: Don Terry, Rosalind Keith—A fine action picture for weekend. What a treat after playing two "B" pictures that didn't make film rental. Columbia, keep us out of the red.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt—A wonderful picture. Stars all great.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TWO FISTED SHERIFF: Charles Starrett, Barbara Weeks—This man Starrett does all right by us here. Always leaves us a few pennies for our creditors, which we can't say of some. Business fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WIDE OPEN FACES: Joe E. Brown—Passed OK on a Bank Night. Not as good as past Brown pictures, but his name will draw them in here. Running time, 67 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

First National

ADVENTURES OF ROBIN HOOD, THE: Errol Flynn, Olivia de Havilland—A picture with plenty of action. Played to the best business this year. Played July 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ADVENTURES OF ROBIN HOOD, THE: Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains, Ian Hunter—An excellent picture for small towns, full of action and color. It will do business for anyone and send the audience away with a satisfied smile. Excellent entertainment. Running time, 102 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BELOVED BRAT: Bonita Granville, Dolores Costello—Believe all who saw it got a little something more than entertainment from this, or I hope they did. Went over OK on a double feature. Running time, 62 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

CRIME SCHOOL: "Dead End" Kids, Humphrey Bogart, Gale Page—An excellent drama that is tops in anybody's program. Too much cannot be said about this wonderful story and the acting of the Kids. We used an extra trailer for two weeks showing this picture and it brought in good returns. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CRIME SCHOOL: Gale Page, Humphrey Bogart, "Dead End" Kids—Excellent. Liked by all. Strong enough for extended playing time. Good action, good story. Step on it. It will take it.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FOOLS FOR SCANDAL: Carole Lombard, Fernand Gravet, Ralph Bellamy—To us it was another of the inane cycle, no story at the start, none at the end, and with a director or production manager making the accomplished Lombard and Bellamy mug like kids giving a freshman class play in high school. Add an overdose of English and French accents here and there. And what have you?—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—Good picture. Business not bad but was not as good as expected. Nothing wrong with the picture; much better than most of Warners this year. We like Tim Holt in this. Hope to see more of him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

HOLLYWOOD HOTEL: Dick Powell, Lane Sisters—Not as good as expected. Still not a bad picture. Would have been great a few years back when musicals were really popular, but now it seems that people are tiring of this type show.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MY BILL: Kay Francis, John Litel, Anita Louise, Bonita Granville, Dickie Moore—Excellent for the family trade. Dickie Moore is at his best in this one and it does prove that Kay Francis can do something better than her previous eternal triangle roles. Running time, 64 minutes. Played July 17-18.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

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SHE LOVED A FIREMAN: Dick Foran, Robert Armstrong—Our favorite cowboy in a very nice little program picture. Am glad to see Robert Armstrong. He is one of my favorites and I see very little of him these days. Let's have more with the two above stars. Both good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SH! THE OCTOPUS: Hugh Herbert, Allen Jenkins—Doubled this with a western and it gave plenty of laughs and thrills. This is Hugh Herbert at his funniest. Played July 15.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

SUBMARINE D-1: Pat O'Brien, George Brent—Very fine picture. Mighty good stars in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

WOMEN ARE LIKE THAT: Kay Francis, Pat O'Brien—Some people said they like this, but I most emphatically did not. Quarreling and drinking is not funny to me, and I would think Pat O'Brien would have been ashamed to have been seen in such a ridiculous picture. Kay Francis tried to be funny with cold, sarcastic digs, but the whole thing gave the impression of cheapness. Played July 7.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

Gaumont British

KING SOLOMON'S MINES: Cedric Hardwicke, Roland Young, Paul Robeson—This equals any major output of Hollywood for those who enjoy red blooded, thrilling adventure pictures. This was doubled with "A Yank at Oxford," which drew a little above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Grand National

ROLLIN' PLAINS: Tex Ritter—Usual routine western. Tex seems to lack that certain something that registers with western fans, and I find that he is not popular with the kiddies. Running time, 54 minutes. Played July 8-9.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Metro-Goldwyn-Mayer

EVERYBODY SING: Judy Garland, Allan Jones, Fanny Brice, Billie Burke—This has many of the things to entertain movie patrons, but after seeing the samples shown in the trailer a good many of our regular patrons decided to stay away, so business on this was very low.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GIRL OF THE GOLDEN WEST: Jeannette MacDonald, Nelson Eddy—Well, we thought this combination was slipping. Have heard many patrons say they were getting tired of them. But after seeing this picture, we are pleased to say that we enjoyed a very nice business on it, and we believe they have reinstated themselves in the hearts of our fans. This was swell entertainment. Played July 3-4-5.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

JUDGE HARDY'S CHILDREN: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Jacqueline Laurent—Another fine picture from this popular "small town" family. Lewis Stone gives his usual outstandingly good performance. Fay Holden and Cecilia Parker are excellent while Mickey Rooney as Andy is as popular with the audience as he thinks he is with women. To use his own words, "he beats them to the punch." I am looking forward to booking the next picture from this fine series. Oh, yes, an orchid to little French Suzanne. Running time, 77 minutes. Played July 22-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LAST GANGSTER, THE: Edward G. Robinson, James Stewart, Rose Stradner, Lionel Stander—One of the best gangster pictures I ever played. Get behind this one and you will sure pull them in. Edward Robinson very well liked. Running time, 81 minutes. Played July 8-10.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell, Robert Benchley, Mickey Rooney—Very fine little picture which failed to click. Title failed to pull them in. A picture that will fill any spot. They have been running free shows in the street one night a week, which has hurt the show business in a big way. It is impossible to run against that kind of competition and make any money. Running time, 78 minutes. Played July 1-3.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

LORD JEFF: Freddie Bartholomew, Mickey Rooney, Gale Sondergaard, Charles Coburn—Mickey Rooney steals the show. This lad is coming up fast. I played him in "Love Finds Andy Hardy" tonight (July 24th) and he was positively a sensation. He is great in "Lord Jeff" also and the picture is real good. English accent throughout the picture. Different and it should be one of the real big pictures of the year. Book it early. Running time, 85 minutes. Played July 19-20.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer vacation.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi, John Carradine—This should be listed among the ten best of the year. This picture holds your interest from the start and works up to one of the finest climaxes that is possible to picture. It was rather pleasing to see John Carradine in a pleasing role instead of a black hearted villain. His bit as Abraham Lincoln in this is outstanding. The trailer on this and our own praises gave us a good first night's business and word of mouth praise aided by cool weather gave us that rare thing as a better second night than the first.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PARADISE FOR THREE: Frank Morgan, Robert Young, Florence Rice, Mary Astor—This easily rates as an above average program picture. An original story, many laughs, a good romance, but a warm Sunday gave the lowest Sunday business of the year. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SHOPWORN ANGEL: Margaret Sullavan, James Stewart, Walter Pidgeon, Alan Curtis—Swell. A corker. Metro sure is giving us the real pictures and we should thank them for it. More power to you, Metro. Give us a few more like this and we will have nothing to worry about. Business wonderful; everybody pleased. Plot centers around the small town Texas lad full of innocence who goes to war, meets a showgirl before leaving and . . . Running time, 85 minutes. Played July 21-22.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

SWISS MISS: Laurel and Hardy—They seemed to like it, and business was good. Running time, 73 minutes. Played July 6-7.—K. A. Spears, Roxy Theatre, Winlock, Wash. General patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—"Test Pilot" is big in star value, production value and box office value. Did the biggest business in three years despite the depression, which has lowered general business to the 1934 level. Running time, 120 minutes. Played July 10-11-12.—K. A. Spears, Roxy Theatre, Winlock, Wash. General patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland, Ronald Sinclair, Sophie Tucker—Very

(*Continued on following page*)

(Continued from preceding page)

fine picture that was liked by both young and old. It is these kind of pictures that revive interest in the show business. Running time, 80 minutes. Played July 22-24.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

THREE COMRADES: Robert Taylor, Robert Young, Franchot Tone, Margaret Sullavan—Played this two days in lumber town and three days in this farmer town. It took a terrible nosedive in the lumber town and did average in the farmer town. Comments mixed. Personally, thought it only fair. Running time, 98 minutes. Played July 15-16-17-18-19.—K. A. Spears, Roxy Theatre, Winlock, Wash. General patronage.

THREE COMRADES: Robert Taylor, Margaret Sullavan, Robert Young, Franchot Tone—Dry picture. Nothing but conversation and posing. No story, no sense. Will do business on account of the stars, but won't please anyone. Running time, 98 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TOY WIFE, THE: Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner, Alma Kruger—Excellent but not from the box office standpoint. Luise Rainer is a wonderful artist but she is not popular here. Think because she is hard to understand. The New Orleans locale is very interesting with its old houses, duels, oaks, courtyards and slaves. The costumes are beautiful. The real star is Alma Kruger, who, as Madame Vallaire, gives a wonderful performance. Good but did not click. Running time, 98 minutes. Played July 8-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan—A fine picture from every standpoint, and it drew as one of the best we have shown. This picture has everything anyone could ask for, comedy that is not over-done, action in races, fun, all kinds of it, romance with the lovely Maureen, and educational background, to say nothing of plenty of star value. Played June 26.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

YANK AT OXFORD, A: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan, Vivien Leigh—Played this with "King Solomon's Mines" and drew a little above average.—J. E. Stocker, Myrtle Theatre, Lebanon, Kansas. Neighborhood patronage.

YELLOW JACK: Robert Montgomery—A nice show but too much of something or other that keeps them away. Had very poor second day. We enjoyed it, though. Running time, 80 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Monogram

PARADISE ISLE: Movita, Warren Hull—A nice little picture with soft Hawaiian music that appealed to all.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

Paramount

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper—Played to slightly better than average weekend take. An excellent comedy that received generally favorable comment. Played July 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BOOLOO: Colin Tapley, Jayne Regan, Suratna Asmaka, Native Cast—Very good. The better class of animal picture. Has a plot to it and is very well acted. This should be an animal picture hit all over the country. Give it a try, boys, and you won't be disappointed. Running time, 60 minutes. Played July 23.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal—Advertised this more than any picture this year, but business was not up to average. This I cannot explain as the picture is as big as any picture of its type could possibly be. Akim Tamiroff very, very good, as were the others.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis, Billy Lee, Yacht Club Boys, Eve Arden—Finally, Paramount has given us a musical to be proud of. The new dancer with Ben Blue is very good and Blue steals the show as usual. You send the Yacht Club Boys back to Chicago where they belong and leave the screen to actors. An excellent picture with catchy music. Running time, 88 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HEART OF ARIZONA: William Boyd, Natalie Moorhead—So far my western fans have always been pleased with the Hopalong series, including this one. Theatres using westerns will make no mistake in playing this series. Running time, 68 minutes. Played July 15-16.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

HUNTED MEN: Lloyd Nolan, Mary Carlisle—Certainly made for the duals. Not a bad picture, but, like so many nowadays, no drawing power. Attendance was 'way down. Running time, 65 minutes. Played July 15-16.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

Manuel Greenwald of the Barry Theatre, 637 Penn Avenue, Pittsburgh, advises "What the Picture Did for Me" that he did not write the report on "Held for Ransom" which appeared in the issue of July 16th.

HILLS OF OLD WYOMING: William Boyd, George Hayes—Very good western. We haven't played a bad Cassidy yet.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PARTNERS OF THE PLAINS: Bill Boyd, Harvey Clark—Not as good as previous Cassidy pictures. The people asked why "Windy" was not in it. Running time, 60 minutes. Played July 1-2.—K. A. Spears, Roxy Theatre, Winlock, Wash. General patronage.

PARTNERS OF THE PLAINS: William Boyd, Harvey Clark—Another very good western with the old reliable. Cassidy has not failed us yet.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

PRISON FARM: Lloyd Nolan, Shirley Ross—Good picture, good action, good story. Everyone liked it. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STOLEN HEAVEN: Olympe Bradna, Gene Raymond—Everybody said it seemed as though it would never end. Had too much piano, dancing, whispering and whatnot. Not enough action. Overdrawn. In all it didn't please but a very few. Running time, 88 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TEXAS TRAIL: William Boyd, George Hayes—A very weak western, one of the poorest that I ever ran. If I hadn't had some good shorts, it would have been a complete flop. Running time, 63 minutes. Played July 15-17.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

THRILL OF A LIFETIME: Eleanore Whitney, Johnny Downs—In the past two weeks, two of Paramount's programmers have failed to go over for us. Both on Friday and Saturday dates, but no draw. This was not a bad picture, had a lively young group of players, but didn't get them in. Running time, 72 minutes. Played July 1-2.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

YOU AND ME: George Raft, Sylvia Sidney—No draw. And from reports no pleased. Sylvia Sidney rather hard to understand at times. Comments were that they couldn't place Raft as a lover. Running time, 90 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

RKO Radio

BORDER G-MAN: George O'Brien—Passed but not the type of action picture that will draw here. Had poorest Friday-Saturday business in 18 months with this and "Beloved Brat." Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DOUBLE DANGER: Preston Foster, Whitney Bourne—Just a picture thrown together. No one cared for it. Skip it.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DOUBLE DANGER: Preston Foster, Whitney Bourne—Fair program, but better as one of a double header. Folks won't come in these hot nights for pictures of this class.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr.—Not one O.K. on this and personally we considered it a picture with a trite, silly plot and with part of the action not only silly but vulgar. Why use stars of this class in such stuff? Played July 17-18.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—All records broken! People saw and agreed with everything that had been said for Walt Disney's "Snow White and the Seven Dwarfs," that it's the finest thing any man has given the industry. Thanks, Mr. Disney.—S. B. Kennedy, Central Theatre, Selkirk, Manitoba, Canada. General patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—A picture you cannot afford to pass up and can hardly afford to run. It has all the press sheets claim for it, color, music, charm. The children today must be braver than they used to be, for it would frighten me to death when I was a kid and I still prefer a good old "meller-dramer," but it is a wonderful production. I followed two adjoining towns and a good many had seen it, but it brought out some who never come. The price is as amazing as the picture, but guess it is worth it. Running time, 86 minutes. Played July 13-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—No one liked it and no one was to blame. You won't like it. Has no entertaining value.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Republic

BOOTS AND SADDLES: Gene Autry, Judith Allen—These pictures get better all the time, variety enough to lure those who say they never could stand westerns. Played July 1.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

WILD HORSE RODEO: Three Mesquiteers—We find this type of western becoming more and more popular. The dummy adds to the fun and the picture has the added appeal of some popular music. Played July 15.—Erma L. Roeburn, Grand Theatre, Lemmon, S. D.

Twentieth Century-Fox

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall—Patrons spoke highly of this drama which had the two leads at their best, with flashes of comedy interspersing the drama and romance. The lad, "Roddy," was clever also.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BARONESS AND THE BUTLER: Annabella, William Powell—Had heard and read so many unsatisfactory comments on this that we were agreeably surprised. It is true, Annabella was a little hard to understand, but what a personality! And Powell was good as he always it. Our people liked it very much. Running time, 80 minutes. Played June 29-30.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

BORROWING TROUBLE: Jed Prouty, Spring Byington—My idea of a swell show, funny, clean, good cast, everyone from Roger to Grandma giving an excellent performance, but for some reason this series does not make film rental. Those who come like it, but you just can't get them in. Running time, 60 minutes. Played July 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CHANGE OF HEART: Gloria Stuart, Michael Whalen—There is a small boy and his dog that help this picture out some, otherwise I was not particularly impressed with either our attendance or the picture itself. Played June 29.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

CHANGE OF HEART: Gloria Stuart, Michael Whalen—It's too bad they had to waste the celluloid on this one. There's absolutely no sense to it. Give your patrons a treat and junk it. Running time, 66 minutes. Played July 15-16.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

CITY GIRL: Ricardo Cortez, Phyllis Brooks—This is a fine little picture that points out a good lesson for girls who scorn their mother's advice and set out to get luxuries the easy way. Played June 22.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

COUNTY CHAIRMAN, THE (REISSUE): Will Rogers—We had a large cash gift offered, so many came who had already seen the picture, and said it still continued to please. Played July 14.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

DANGER—LOVE AT WORK: Ann Sothern, Jack Haley, Mary Boland—Very good picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

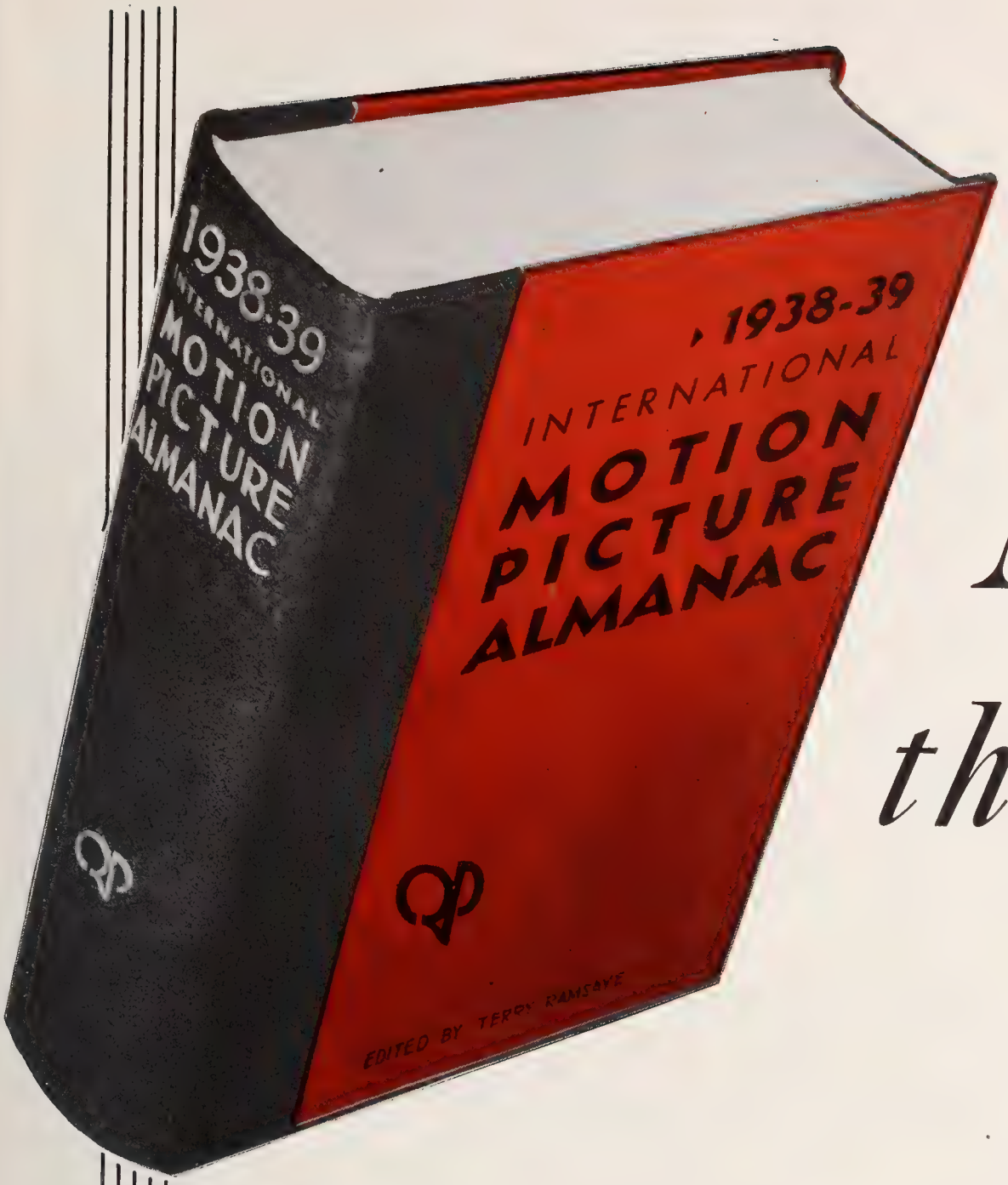
HAWAIIAN BUCKAROO: Smith Ballew, Evalyn Knapp—Smith Ballew is one of the best singing western stars on the screen in my opinion. Not bad looking, and with the soft mellow voice that is rare and soothing, I am surprised he is not more popular. Played June 25.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche, Alice Brady—There is not much that I can add that has not already been said in praise of this. The fire scenes are, of course, a masterpiece of engineering. One wonders how they could get all those scenes before a camera but I have a criticism to make. There was no need to kill Don Ameche in this. It did not help the story. There was no need of him dying to remove a third party from a love affair. There was no need for a self sacrifice on his part. The picture was a success in spite of it, but most patrons would have liked it better if he had been permitted to live. Makers of pictures should not kill off a beloved character unless the death is absolutely necessary to properly tell the story. This picture drew well in spite of warm weather.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

JOSETTE: Don Ameche, Robert Young, Simone Simon—Comedy drama that pleased our patrons. Simone's talking and singing not so plain, but the charm of the male stars offset this little defect, and her acting was very good.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

JUDGE PRIEST (REISSUE): Will Rogers, Anita Louise—The big trouble with reissues is that it was not so long ago that most of our people saw this picture, and, their money being very scarce, they save it for one they haven't seen. Played June 30.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

(Continued on page 68)



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(*Continued from page* 66)

JUDGE PRIEST (REISSUE): Will Rogers, Anita Louise—And still he draws. Rogers is our greatest screen immortal and probably will continue to entertain movie fans for years to come. This is one of the best he ever made. Running time, 80 minutes. Played July 7-8.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

LOVE ON A BUDGET: Jed Prouty, Spring Byington—This is one of the best of the Jones family. But the trailer did not sell it very well. I thought from the trailer it would be a family wrangle, but it turned out to be lots of fun for everyone. Played July 8.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

LOVE ON A BUDGET: Jones Family—These Jones Family pictures are still holding their own and drawing very good. People in towns like ours surely like them very much. Running time, 64 minutes. Played July 13-14.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

MR. MOTO'S GAMBLE: Peter Lorre, Keye Luke—Peter Lorre has a certain following here, and we are building it up by double-featuring with the popular Gene Autry. Played June 25.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

PASSPORT HUSBAND: Stuart Erwin, Pauline Moore, Joan Woodbury—This is a very poor picture. I wouldn't recommend it to any exhibitor. Running time, 67 minutes. Played July 23.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Gloria Stuart—The Shirley Temple pictures get better every time. In this, Shirley sings more charmingly than ever, Randolph Scott makes a romantic lead for Gloria Stuart, and there is plenty of fun and dancing included. Played July 17.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Gloria Stuart—She's still the grand little trouper, the best drawing card, and we hope she never grows up. Along with her great ability, personality and charm, Fox gives her swell pictures and fine supporting casts. Played July 17-18.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Marjorie Weaver—Nice picture but the drawing power not so hot. However it has plenty of comedy, swell music, and a very well rounded-out production. Played July 10.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

THANK YOU, MR. MOTO: Peter Lorre, Jane Regan—These pictures get better every time, for all who like a good mystery, and the class is increasing. Played July 13.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

THREE BLIND MICE: Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver—A good picture. Should mean extra business. A bit different. It's out of the ordinary class so it should mean box office for you. Running time, 75 minutes. Played July 17-18.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

WALKING DOWN BROADWAY: Claire Trevor, Michael Whalen—I thought this a very fine picture. Six girls have different aims and guide their lives accordingly, some to bad ends and some to success; points out a very good moral to our young people. Nevertheless it is entertainment all the way through. Played July 6.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

WALKING DOWN BROADWAY: Claire Trevor, Michael Whalen—Light drama that had no particular draw, but satisfied those who did come in. The fate, tragic and otherwise, that overtook six young showgirls between two New Year celebrations. Miss Trevor's work especially clever.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WE'RE GOING TO BE RICH: Gracie Fields, Victor McLaglen, Brian Donlevy—For a "B" picture I find this one to be better than some of the **"A's"** I have played. Don't be afraid to play this picture anywhere. It's entertaining and many favorable comments were received on the opening day. Business above averge. Running time, 78 minutes. Played July 22-23.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

WIFE, DOCTOR AND NURSE: Loretta Young, Warner Baxter, Virginia Bruce—Very nice picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

United Artists

ADVENTURES OF MARCO POLO, THE: Gary Cooper, Sigrid Gurie—Personally I enjoyed this quite a bit, but from the remarks I heard I only had a few here who thought as I did. No business and really expected a lot. Running time, 104 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

ADVENTURES OF TOM SAWYER: Tommy Kelly, May Robson—We used this picture for a celebration in Lemmon. It was all the town had, for as usual many people went to the Hills and others took in the small town celebrations in nearby towns. Nevertheless those who came to the show were well satisfied for the picture is one of the best of the season. It has everything you could ask for with beautiful color thrown in. Played July 3.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

DIVORCE OF LADY X, THE: Merle Oberon, Laurence Olivier—Went over much better than expected. Played on Cash Night when money was high. Don't believe it would have drawn a thing by itself.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

KNIGHT WITHOUT ARMOUR: Marlene Dietrich, Robert Donat—Here is without a doubt one of the hardest stories to follow you could ever hope to have. Sound was poor. Dietrich is certainly no boxoffice with us. We didn't make express, let along film rental. Don't say we didn't tell you. Shelve it, it's a heart breaker.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MEN ARE NOT GODS: Miriam Hopkins, Gertrude Lawrence—The only one you could understand was Miriam Hopkins, the rest may as well have talked a foreign language. To think we have to play this when the poorest of American produced pictures would equal this. People won't go for these. Didn't make film rental. Another block closer to the bailiff after this picture. Pay for it and forget it, which you won't do if you play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STAND-IN: Leslie Howard, Joan Blondell—Just a fair to middlin' program offering to average business. Played July 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Universal

BLACK DOLL, THE: Nan Grey, Donald Woods, Edgar Kennedy—Played this with "Sudden Bill Dorn." A cool, rainy Sunday gave us a satisfying business with these two Universal pictures. This program satisfied the cash customers.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DRACULA: Bela Lugosi—**LADY TUBBS:** Alice Brady—These two reissues were a complete flop here. Didn't make running expenses. Played July 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LADY TUBBS: (Alice Brady)—See report by B. Hollenbeck on "Dracula."

SUDDEN BILL DORN: Buck Jones, Evelyn Brent—See report by J. E. Stocker on "The Black Doll."

Warner Brothers

COWBOY FROM BROOKLYN: Dick Powell, Pat O'Brien, Priscilla Lane, Dick Foran—Topnotch entertainment. Was afraid to give this one three days but it carried a good work-of-mouth advertising value with the result that my third day topped the previous two days. Exhibitors playing this one should give away those small cowboys hats to the kiddies attending matinees. Kids and grownups will like this one. Running time, 74 minutes. Played July 21-23.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

GOLD DIGGERS IN PARIS: Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins—Would have been terrible without the Schnickelfritz Band. They drew what came, and without a doubt were the only thing worthwhile in the whole 97 minutes of it.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Sondergaard, Joseph Schildgraut, Erin O'Brien-Moore—Played this one at the request of several Montrealers. Did very good and it was gratifying to note that this one was strong enough to draw many Montreal residents in which city the picture was banned. Handkerchiefs were used plentiful by the men as well as the women. This picture deserves a repeat date in any theatre. Running time, 116 minutes. Played July 24-25.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

LOVE HONOR AND BEHAVE: Wayne Morris, Priscilla Lane—Last few minutes of this were OK, but to watch a 70 minute feature for 30 minutes before the principals came on was a trifle too much for all of us. Running time, 71 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

OVER THE WALL: Dick Foran, June Travis—Here is a really good prison picture, and Dick Foran was well cast. He found himself in prison as a result of his overdose of superiority complex and pal-ing with crooks, and finally won his way out through his gift of beautiful singing. Played July 8.—Erma L. Raeburn. Grand Theatre, Lemmon, S. D.

WHITE BANNERS: Claude Rains, Fay Bainter, Jackie Cooper—A fair enough picture that did as expected at box office. My patrons must have comedy or no come. I believe they all have enough problems of their own without spending a quarter to see other peoples'. Running time, 88 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Short Features

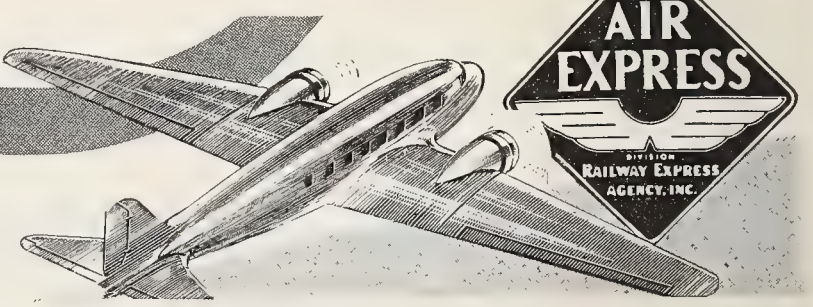
Columbia

CADET CHAMPIONS: Special Sport Thrills—Nothing extra, but will pass. The younger people, especially the men, will go for this West Point short.—Pearce

(*Continued on page* 70)

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IT WAS not by chance that Eastman Super X became the world's most widely used motion picture negative. Super X simply proved over and over that it yielded the world's finest photographic quality. The industry takes no chance in continuing to use this famous, reliable film. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

(Continued from page 68)

Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

COMMUNITY SING: A dandy Irish sing that brought the house down. Everybody sang.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

CACTUS CABALLEROS: Pretty poor! It makes a terrible effort to be funny, but much as I would have liked to, I could not crack a smile.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D.

CALLING ALL CROONERS: Song and Comedy Hits—Clever. Several good songs. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CHEMIST, THE: Two-Reel Comedies—Fine two-reeler. Pleased my Saturday crowd very, very much. —Sammie Jackson, Jackson Theatre, Flomaton, Ala.

CRYSTAL BALLET: Treasure Chest—Fair short. Have seen better from this company.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

DATES AND NUTS: Two-Reel Comedies—So few of these Two-Reel Comedies are worth the film they require that it is a pleasure to recommend this as "not so bad".—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

DEVIL OF THE DEEP: Terry-Toons—Fairly good. Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

HOW TO DANCE THE SHAG: Song and Comedy Hits—Very good on dancing the "Shag". Think I could have learned in one or two more showings. Pleased the young folks. Running time, eight minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LOVE GOES WEST: Louise Massey and Westerners —Very good short on the romance of dude ranching. Several excellent song hits. Running time, 10 minutes. —Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MISS LONELY HEARTS: Song and Comedy Hits—Did not like this short so much. See too many that's better than this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SONGBIRDS OF THE NORTH WOODS: Treasure Chest—Very interesting short featuring birds of the north woods. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

VILLAIN STILL PURSUED HER, THE: Terry-Toons—This should have been released five years ago. Cartoons have progressed and left Terry-Toons behind. —Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

FITZPATRICK TRAVEL TALKS: Very good shorts that seem to please all. Running time, one reel each.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—A short that brought back many memories to the old timers. Very well liked, but there were a few personalities that were missing. Running time, 20 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

LA SAVATE: Pete Smith Specialties—Fair. Try it out if you wish.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

NEWS OF THE DAY: O.K. This is one of the best newsreels on the market.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

PIPE DREAM: Harman-Ising—If this company had continued these cartoons, we would all be happy. Very good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SERVANT OF THE PEOPLE: Special—We played this on the Fourth of July, and did it go over? The first handclapping ever to follow a short in our house that we can remember, and we've been in the business 18 years.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

ACCENT ON BEAUTY: Paragraphics—Good for the ladies. No good for men at all.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

EASY ON THE ICE: Headliners—It's a fairly good short. Interesting in parts.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

HEADLINER SERIES: Very good single reelers. Have never had a poor one. They please young and old alike. Paramount's features should be as good as their shorts.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

HOUSE BUILDER-UPPER, THE: Popeye the Sailor—Very good. Book this series for real satisfying short subjects for your patrons.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

PARAMOUNT NEWS: Very good.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

RIDING THE RAILS: Betty Boop—Another good Boop cartoon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WIN, PLACE OR SHOW: Grantland Rice Sportlights—A very good short, but very poor for small town audiences wherein horse racing is only read of in the papers. Poor material for diversified audiences the country over. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

MARCH OF TIME, NO. 10: Not so good as some we have run, as our people are not particularly interested in foreign subjects. We, however, look forward to "Men of Medicine". Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WINDWARD WAY: RKO Pathe Sportscope—A beautiful short on sailboat racing that, while not overly interesting to our small town audience, was very good to look at due to the water scenes. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Twentieth Century-Fox

LAUGHING AT FATE: Adventures of the Newsreel Cameraman—Daredevil stunts, packed with thrills, spills and chills. Very good. Running time, nine minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MOVIETONE NEWS: O.K. Lew Lehr makes this news very interesting.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

TRAILING ANIMAL STORIES: Adventures of the Newsreel Cameraman—One of the best animal shorts I ever ran, as interesting to grownups as to the kiddies. The shorts of elephants plowing brought a lot of laughs. Animals are well trained. Do not be afraid to advertise this one. It cannot fail to please. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Vitaphone

AT THE RACES: Charlie McCarthy—Not the draw they were at first. Novelty is wearing off. I believe they do better on the radio.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CLYDE LUCAS AND HIS ORCHESTRA: Melody Masters—Again Vitaphone scores with this Melody Band Master. The last two we have played, Carl "Deacon" Moore and this one, have been excellent. The first two in two years. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DEAR OLD DAD: Floyd Gibbons—This is good, but not as good as most of the others.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LITTLE ME: Broadway Brevities—So poor we did not run it after the first showing. Just bad, is all we can say. Shelve it. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLEST DIPLOMAT, THE: Broadway Brevities —Sybil Jason very good in this nice little short. It will help any program.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

MAL HALLETT AND ORCHESTRA: Melody Masters—Good band reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

NECKIN' PARTY, A: Charlie McCarthy—Have played all the McCarthy shorts and believe this one to be the best. It's good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PLAYING WITH DANGER: Floyd Gibbons' "Your True Adventure" series—Very good, Gibbons. Think this the best since "Attics of Terror". Believe "Attics of Terror" the best they've made to date.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

PORKY AT THE CROCADERO: Looney Tunes—Good cartoon. Porky pleases every time.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PORKY'S PARTY: Looney Tunes—Not so hot. Perhaps these cartoonists are running out of material. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY'S POPPA: Looney Tunes—Very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PURE FEUD: "Charlie McCarthy", Edgar Bergen—Am playing up the entire series. Sorry we can't get any more of them. Running time, nine minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

WAITING AROUND: Frank Libuse—This short is really the true essence of comedy. Am hopefully looking forward to more like this one. Running time, 18 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Miscellaneous

LOUIS-SCHMELING PUNCH: A very fine picture. more action than you would think. Didn't do much extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serial

Universal

FLASH GORDON'S TRIP TO MARS: Larry Crabbe, Jean Rogers—Am on chapter six and it's still going strong. So far, is a very fine serial.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Heads Advertising Office

Everett Callow has been appointed advertising and publicity Manager of Warner Philadelphia Theatres. He has been promoted from district manager in charge of theatres in south Jersey, Wilmington and Chester, Pa.

Mr. Callow's theatre experience was preceded by a term in the advertising and editorial departments of the old New York World. He worked in the service department of Paramount, New York, and later with Keith-Albee; then became assistant manager of Warner's Mastbaum in Philadelphia in 1929.

Promoted to manager of the Stanley theatre, he was advanced to district manager handling the theatres around Reading, and then was transferred to Jersey.

To Produce Trailers

John Myers, formerly studio publicity head at Alexander Korda's Denham studios, has become a producer of special London Film trailers and will also act as chief of the exploitation staff. His publicity post will be filled by John Ware Well.

Composer Signs with MGM

Ralph Benatzky, continental composer who has a total of 80 operas, operettas and other theatrical ventures to his credit, left New York last week for California to begin work under a contract with Metro-Goldwyn-Mayer. Mr. Benatzky recently arrived in the United States aboard the Ile de France.

Dickinson Plans New House

Another new Dickinson theatre, the fourth announced by Glen W. Dickinson Theatres, Inc., in the last two months, is being planned for the suburban area between Kansas City, Mo., and Overland Park, Kan. The theatre will be built this summer for opening in the fall.

King Signs New Contract

Henry King has signed a new long term contract with Twentieth Century-Fox. The company tore up the former agreement which had until November to run and offered the new terms in recognition of Mr. King's direction of "In Old Chicago" and "Alexander's Ragtime Band." He will start "Jesse James" on August 15th.

OBITUARIES

H. M. Wilcox Dies of Heart Attack

Private funeral services were held in New Haven, July 30th, for Herbert M. Wilcox, executive of the Westinghouse Electric and Manufacturing Company, who died unexpectedly from a heart attack, July 28th. Interment was at Springfield, Mass. Mr. Wilcox was 56 years old.,

A graduate of Princeton and Massachusetts Institute of Technology, Mr. Wilcox was prominently connected with the early development of talking motion pictures. In 1926 he joined Electrical Research Products, Inc., and ten years later he left that company to become associated with John E. Otterson, who at that time resigned from Erpi to become president of Paramount. Mr. Wilcox's last position with Westinghouse was as executive of the new products division. Although he had been in ill health for some time he recently returned from a trip to England.

Rollo Lloyd

Rollo Lloyd, film and stage actor, died in Hollywood July 26th, of pneumonia. Mr. Lloyd was 55 years old and went to Hollywood from the New York stage nine years ago as a writer but appeared in several films, among which were "Private Scandal," "Today We Live," "Whom the Gods Destroy," "Lives of a Bengal Lancer" and "Magnificent Obsession."

George Appleby

George Appleby, theatre executive for many years and for the last few years in charge of the Mayfair, Blue Mouse and Playhouse at Portland, Ore., died in Portland.

James Thornton

James Thurston, 76, music hall entertainer and composer who wrote "When You Were Sweet Sixteen" and "My Sweetheart's the Man in the Moon," died July 28th at his home in Astoria.

Alexander Dunsmuir

Funeral services for Alexander Dunsmuir, 61, an actor, were held in Hollywood August 1. Mr. Dunsmuir was fatally injured in an automobile accident.

RKO to Release "Brinker"

"Hans Brinker, or The Silver Skates," which Sol Lesser's Principal Productions is to make from Mary Mates Boge's novel, will be released by RKO Radio. The article on story purchases in the June 25th issue said release would be through Twentieth Century-Fox.

Goldwyn Signs Jane Murfin

Jane Murfin, scenarist, has been signed by Samuel Goldwyn to collaborate with I. A. R. Wylie on the screenplay of Miss Wylie's original story, "The Daring Age," which will provide the film debut of Jascha Heifetz, violinist.

FROM READERS

DENIES "FREEZE-OUT" ATTEMPT IN BRITAIN

To the Editor of the Herald:

In the issue of your Motion Picture Herald dated July 9, I notice on page 17 an article by your Rome correspondent describing an alleged movement in Italy to "freeze out" American films. Towards the bottom of the first column the article refers to a statement in the Motion Picture Herald of February 26, emanating from the same source, that "negotiations were under way between four countries, Italy, France, Germany and England for a pact to 'freeze out' Hollywood."

Whatever may be the case as regards Italy, France and Germany—and as to that I have no information—the statement is certainly inaccurate as regards this country, for I know of no discussions or attempt whatever on the part of this country or the British industry to "freeze out" Hollywood anywhere.

On the contrary, the relations between the American and British film industries remain as cordial as they have ever been if not even more so, and it may be interesting to record that Mr. Kennedy, the United States Ambassador here, in a recent public speech, just prior to the departure of Mr. Murray Silverstone to take up his new position in the United States, emphasized the good relations existing between the American and British industries and the interest of all parties in maintaining them.—M. Neville Kearney, Federation of British Industries, 21, Tothill Street, London, S. W. I., England.

RKO Opens Remodeled Grand Opera House

The old Grand Opera House, at 23rd Street and Eighth Avenue, New York City, rebuilt at a cost of $250,000, was opened Thursday by RKO as the New 23rd Street Theatre. The opening bill was "Having Wonderful Hime," and "Sky Giant" and the house will continue to operate on a double feature policy without any box office stimulants, at least for the present.

In preparation for the opening, RKO held a "preview" of the house for the press last Thursday.

The new theatre is under the division management of H. R. Emde and Jerome Baker, formerly manager of the 125th Street Theatre, is house manager. The new theatre seats approximately 2,000 and is classified as a neighborhood first run.

The Grand Opera House, opened in 1869 as Pike's Opera House, was later taken over by Jim Fiske and Jay Gould. It survived seven changes of management until it was taken over by RKO for the present theatre.

The old 23rd Street Theatre, which RKO operated until it took over the Grand Opera House, is closed and will be reopened after Labor Day by Consolidated Amusements.

Tax Deficiencies Affirmed

The Board of Tax Appeals in Washington last week affirmed deficiencies of $11,531 and $3,864 determined by the Commissioner of Internal Revenue against the 1932 and 1933 income taxes of Zazu Pitts Woodall.

IN COURTS

Plea to Intervene in Loew Suit Is Denied

Permission was refused Edward M. Grossman, Friday to intervene as a plaintiff in the eight consolidated stockholders' suits against Loew's, Inc., and the Bank of America National Trust and Savings Association to cancel certain personal service contracts between Loew's and several of its officials.

Peter Schmuck, New York supreme court justice, in making the ruling said that Mr. Grossman's individual stockholders' suit previously stayed, was "patently unnecessary."

Emil K. Ellis, named by the court to take testimony, will arrive in New York Monday from Hollywood to give Loew executives, among them Nicholas M. Schenck, J. Robert Rubin and David Burnstein, corrected depositions to sign.

Suit Appeal Dismissed

At the request of attorneys representing Casino Productions, Inc., and Yermie Stern, plaintiffs in a $500,000 libel suit against Warner Bros., federal judge Henry W. Goddard in New York last Thursday dismissed the appeal by plaintiffs from a jury verdict awarding them six cents damages.

Durante Loses Request

Jimmy Durante's request for dismissal of $4,800 damage suit by Morton A. Milman for commission on a radio booking was denied Monday by Peter Schmuck, New York supreme court justice, on condition that Mr. Milman place the action on the trial calendar for October.

Sue Over Shelby Theatre

Seeking to regain possession of the property, H. B. and D. W. Brickley, owners of the Opera House at Shelby, Ohio, have opened suit in common pleas court there against Lion Theatre Corporation. The plaintiffs say the defendant company leased it for six years from Jan. 1, 1935, and are three months in arrears in rent.

12 New Films Approved By Legion of Decency

The National Legion of Decency approved 12 new feature releases last week. None was condemned or found partly objectionable.

Class A, Section I, approved for general patronage: "Affairs of Annabel," RKO; "Give Me a Sailor," Paramount; "I'm From the City," RKO; "Pioneer Trail," Columbia; "Prison Break," Universal, and "Sing, You Sinners," Paramount.

Class A, Section 2, unobjectionable for adults: "Boy Meets Girl," Warners; "The Chaser," M-G-M; "Dreiklang," UFA; "Marie Antoinette," M-G-M; "Los Muertos Hablan," Louis Bueno, and "Strange Boarders," Gaumont British.

Detroit Leads Monogram Exchanges

Monogram's Detroit exchange was in first place in the standing of branches for the week ending July 16th, in the 16 week collection drive scheduled to end October 29th. New Orleans, Dallas, Seattle and Memphis were next in line.













A BOY WITH COURAGE . . . PITTED AGAINST A GANGSTER WITH A GUN!



"BAREFOOT BOY"

WITH JACKIE MORAN ("MOTHER CAREY'S CHICKENS" "MAD ABOUT MUSIC")

MARCIA MAE JONES ("MAD ABOUT MUSIC")

RALPH MORGAN

CLAIRE WINDSOR

MATTY FAIN

MONOGRAM PICTURES

A MONOGRAM PICTURE

Produced by E. B. DERR

Directed by KARL BROWN

Story and Screenplay by JOHN T. NEVILLE

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

A FINE CREED

"This is the greatest force in the world for the entertainment and education of the greatest number of people, at a minimum of cost per person. We are proud to be a part of this business. . . . We shall do everything in our power to maintain it, with service to all, and to cooperate with all other branches for the betterment of it."

* * *

The above is Charley Schlaifer's creed for showbusiness, offered by the San Francisco Round Tabler for adoption by the membership, in defending the industry from unwarranted attacks, especially from those who live off it. "As a member of the exhibition end of this business, and one who has made it his profession," writes Charley, "I decry the lack of loyalty to it and the panning by people who contribute nothing to it and yet expect that same industry to provide support for them."

It is to the eternal credit of our industry that so many men in it are ready to fight for it at the drop of a hat, or sooner. Their fierce loyalty presents a mighty defense against those with nothing to say yet insist on saying it to the detriment of the business.

△ △ △

IT'S BEING DONE

The theatre with the best picture usually will outdraw the opposition. But when the entertainment offered by two competing houses is of equal calibre, the theatre that consistently sells itself institutionally and backs up what it sells, in the long run will outgross the other. That's not new nor is it unproven.

Bill Johnson is another member who bears us out in describing a series of intelligently-edited institutional-copy flyers in mimeograph, which stress features of the Opera House, Millinocket, Maine, other than the screen entertainment. Writes Johnson:

"Needless to say, the 'strong points' of our theatre which I emphasize most strongly are those in which the opposition is weakest. The whole idea is mainly an attempt to impress on people what they really are getting for their money when they come to the Opera House and what the Opera House offers that other theatres do not."

TO "BEAT THE HEAT"

This department chooses to do its part in the Round Table's "Beat the Heat" drive by penciling in either of the last two weeks in September for the reception in New York of the winners in the July Contest, rapidly drawing to its close. Much entertainment is planned and it is felt that the more temperate days of late September will allow the boys to get around more and more enjoyably.

For the information again of those who might like a free trip to New York when the humidity has packed up for the Summer: Let them be advised that the time is near to get in campaigns on July-August playdates on the pictures listed on a following page with which we hope they have "beat the heat" so they can join us in "beating the heat" when New York is at its best.

△ △ △

A MATTER OF GOODWILL

Though promotion from the ranks is the accepted order in theatre business today, it is unusual to find the procedure praised editorially by a leading newspaper. In a recent issue of the Davenport, Iowa, *Democrat and Leader*, an emphatic pat-on-the-back is accorded to Joe Kinsky, Tri-States district chief, on the occasion of a promotion from chief of staff to assistant manager.

Reading between the lines, one notes something more than just a bow to the Round Tabler. That the paper went to town so importantly on what other dailies might consider a minor matter bespeaks a goodwill between theatre and press that redounds to the credit of both.

△ △ △

Mike Garfin, manager of the Chaba Theatre, in Jasper Park, Alberta, Canada, sends along a snapshot showing the Round Tabler proudly posing in front of the theatre with a 12-pound trout hooked in local waters. Coincidently enough, the background is occupied mainly with a one-sheet on "Holiday".

A-Mike Vogel



No, folks, this is not a photo of Tommy Kelly, but rather the winner of John Thompson's Tom Sawyer impersonation contest put over for that picture at the De Kalb Theatre, Decatur, Ga. So striking was the resemblance borne by local lad to the star that papers played up the story big with art work and human interest yarns. Prizes were contributed by merchants who presented them on stage opening night.

Round Table in Pictures



Tropical heat wave struck the front of the Princess Theatre, Montreal, Canada, when Tom Cleary went to work and dressed it up for "Cocoanut Grove." Cutout palm trees waved in the Canadian breezes on either side of boxoffice topped by heads of the various stars.



Following the recent article by Oscar A. Doob in these pages on developing summer business, above is reproduced sample of poster being used by Loew's Theatres to advise patrons of definite dates lined up for July and August showings. In addition to the picture-listing, their summer exhibition dates are stressed via the calendar idea as also the fact that the circuit has the big stars and hits the year round as further indicated in copy.



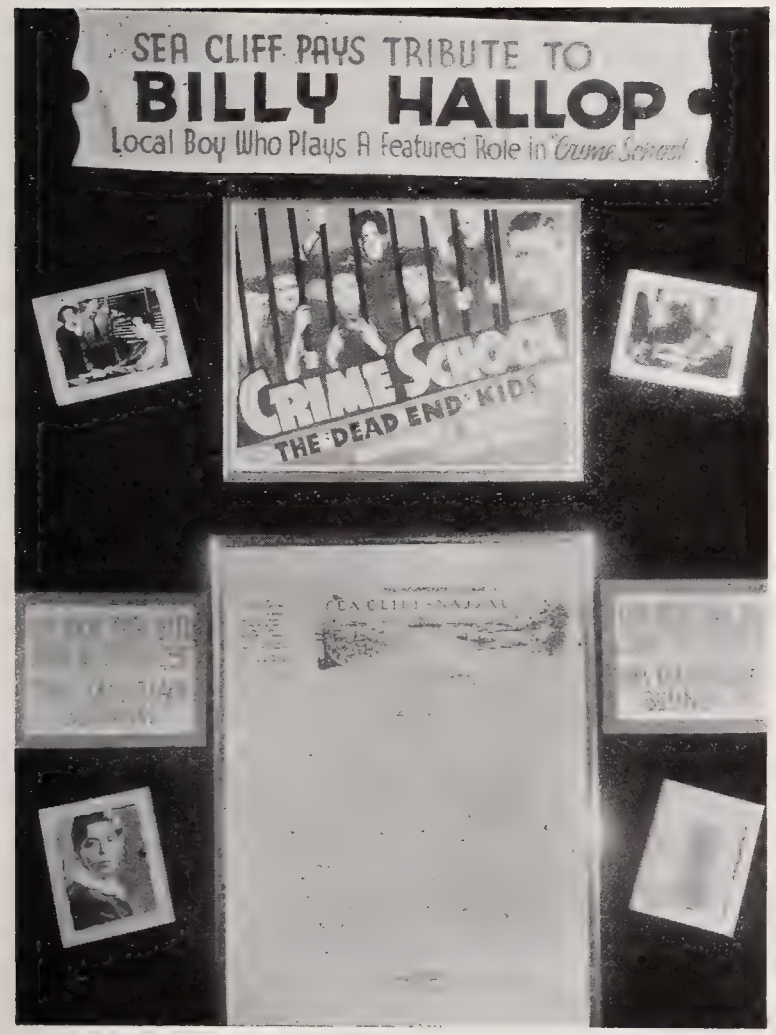
Itinerant prospector proved a crowd-stopper for Ted DeGrazia, who used the man to publicise his "Gold Is Where You Find It" date at the Lyric, Bisbee, Ariz. Chap set up his paraphernalia on busy street corners and proceeded to "pan" for gold, much to the amazement of onlookers.

At right may be seen special 24 sheet designed by Monroe Greenthal, United Artists, for the engagement of "Algiers" at the Radio City Music Hall, calling attention of motorists driving into city to the film and theatre. Sheets were posted at every road leading into the city preceding and during the run of the picture.





Photo at left shows lobby advertising and the pirate girls in costume in behalf of the Treasure Hunt staged by the Fabian Theatres, Schenectady, N. Y., and which is fully described elsewhere in this section. Girls were employed to distribute keys that would open the treasure chest containing $75,000 in merchandise prizes promoted from the 19 cooperating merchants who tied in with the theatres for the hunt.





These three tough looking gentlemen with the hirsute adornment are no ad for a barber shop, but rather J. B. Clements' "Kentucky Moonshine" street ballyhoo for the opening of that date at the Egyptian Theatre, Sioux Falls, S. D. Lads roved streets in leisurely fashion, stopping at busy street corners to lie down to rest.

At left is shown lobby setpiece arranged by Max Cooper, Skouras Cove Theatre, Glen Cove, L. I., for his "Crime School" engagement. Mayor George Myles issued a proclamation declaring opening day as "Billy Hallop Day," paying homage to the local lad who played a feature role in the picture. Stories were also run in local dailies.

TWO WEEKS MORE

Since the final deadline for the July Contest has been pushed ahead to midnight of August 27th, theatremen previously not eligible to compete now have an opportunity to take a crack at those six one-week all-expense trips to New York. The additional two weeks means that managers playing any of the eight pictures in the Contest during that time may also enter campaigns.

Thus, the Contest rulings are now amended to read:

Theatremen playing any of the pictures here listed between July 1st and August 15th may try for the trips. Campaigns may be entered on one or more of the pictures concerned, and will be considered for the prizes providing they are received no later than the new deadline date. Six companies are participating, each offering one trip for the best campaign or campaigns on that company's pictures. Here they are:

Paramount: "Tropic Holiday" and "Professor Beware".

Twentieth Century-Fox: "I'd Give a Million" and "Always Goodbye".

Warner Brothers: "Cowboy from Brooklyn".

United Artists: "Algiers".

RKO Radio: "Having Wonderful Time".

Monogram: "Romance of the Limberlost".

It is planned to have the six winners in New York at one time and the date penciled in is the last week in September. Though no definite program of entertainment is set at this writing, there will be enough arranged to keep everybody happy.

See you in New York. —A-MIKE

Sprowl Creates Unique "Crime School" Lobby

Norman Sprowl, Utah Theatre, Salt Lake City, for "Crime School" used a lobby set-piece built like the entrance to Crime Schoolmaster's office, covered with pictures of the "Dead End" kids. With this a transcription was made from the dialogue in the picture giving the effect of the kids being in the office and getting lecture from school head.

A "scrambled face" contest, featuring the thumbnail heads of the kids, was arranged with the Deseret News classified department, readers assembling the scrambled faces found among the want ads. News kids, dressed as "Dead Enders" carried imprinted tiein copy on placards, Judge Bosoni sentenced each child coming before him to see the picture and heralds were distributed abundantly.

"BEAT THE HEAT"

Stages Hobo Show On "Merrily We Live"

For "Merrily We Live" at the Egyptian Theatre, Sioux Falls, S. D., J. B. Clements started his street bally day before midnight show, consisting of two men dressed in hobo clothes, patched trousers, ragged hat and several days' growth of beard, carrying sticks over their shoulders with bundle of clothes on end. Copy on sign read "Attend the merry hobo midnight show of," etc., etc. Two young ladies dressed in long evening gowns and wraps walked arm in arm with the hoboes. Girls distributed heralds to people inquiring about the special show, which was also plugged at the theatre.

Chinese Girl Helps Schlaifer Sell "Polo"

To herald the opening of "Marco Polo" at the United Artists Theatre, San Francisco, Charlie Schlaifer obtained the services of a beautiful Chinese girl and dressed her in a Mandarin outfit. Girl called upon all those invited and read their invitation from a Chinese scroll which she unfurled in each office.

Radio campaign followed out the above thoughts, but Schlaifer went a step further and actually had a broadcast in Chinese and one in Italian. Transcriptions were used on four radio stations and announcements read five times daily on each station.

Theatreman obtained from the Studio the Chinese costumes worn in the picture and had an elaborate window display at leading department store and in window of dealer in Chinese treasures. Various other window displays were obtained.

"BEAT THE HEAT"

"Tom Sawyer" Parade

Manager Simon of Loew's Alpine, Bay Ridge, N. Y., together with district publicity man Herb Brown, staged a "Tom Sawyer" club parade sponsored by local merchants for 1,500 kiddies in costume. The occasion was "Girl of the Golden West" and promoted prizes were awarded to those wearing best costumes.

Bands, sound trucks and police protection were secured gratis. Newspapers ran stories and co-op ad publicity for one week ahead and during run. Following week photo of costume winners was run.

Fabian Theatres Tie 19 Merchants to Treasure Hunt

To stimulate business in Schenectady, New York, during the month of July, a treasure hunt sponsored by the local Fabian Theatres and local merchants was staged by Manager Charles H. Parker of the Proctor Theatre and is reported to have been so successful that the theatres continued the "hunt" five days longer than originally announced.

The hunt was put on as follows: 19 merchants tied up for prizes including refrigerators, gasoline, furniture, radios, auto tires, diamonds, watches, clothing and other articles totaling approximately $7,500.

To win these prizes patrons at all the Fabian Theatres during the period of the hunt were given keys to which were attached cards bearing name of one of the cooperating merchants. Patrons were requested to take the key to that store and try to open treasure chest on display there, those who were successful received one of the prizes. Keys were given with every admission.

Abundant Publicity Garnered

Over 25,000 lines of newspaper publicity were received in all of which the theatres concerned were prominently mentioned. Straight advertising, all gratis included two four-page sections carrying paid advertising of cooperating merchants in addition to individual merchant ads as well as store-wide two weeks sales event put on at leading department store under the name of "Treasure Hunt Sale."

All theatres carried elaborate lobby displays including special displays of major prizes, stores also featuring attractive windows of merchandise prizes. Girls dressed in pirate costumes were employed to give out keys and cards at theatres. Keys, cards, chests and special art pieces were provided for theatres and merchants. 100,000 keys and cards are reported to have been distributed.

Parker says that in spite of reduced operations of the town's two large industries, General Electric and American Locomotive, business has improved over last year when general conditions were booming.

Complete cooperation in the entire promotion was given Parker by all managers of the Fabian Schenectady Theatres, including Mr. Shure, State; Mr. Graves, Plaza; Mr. Murphy, Proctor's; Mr. Rapp, Strand and Mr. L. R. Golding, the General Manager.

"BEAT THE HEAT"

Loew's Under Many Flags!

When "Yellow Jack" played Houston, Texas, Francis Deering, Loew manager, pulled a showmanship stunt by dropping an American flag, spotlighted, just as the picture ended on a high note of patriotism. Stanley Gosnell, Loew manager in Toronto, liked the idea but couldn't use the American flag in Canada. So he waited for "Lord Jeff" and brought his audiences up cheering as the Union Jack fluttered across the finale of that highly British picture!

HIGHLIGHTS OF ENTRIES REPORTED BY CITATION OF MERIT WINNERS

Ace Quality of Week-to-Week Consistency Displayed by Runners-Up in Second Quarter of the 1938 Quigley Awards

The world premiere showing of "Little Miss Thoroughbred" was held at the RKO Lyric, Cincinnati, and so E. V. "Dinny" Dinerman, ad head and winner of Quigley Citation of Merit in the "A" Class, held a special screening for the relatives of six-year-old Janet Chapman, local Cincinnatian appearing in the picture. A daily double handicap was held at local track, first race dubbed "Little Miss Thoroughbred Handicap." Local residing relatives of the starlet and the theatre management were guests of honor for the day, occupying special box. Miss Chapman's great-grandmother presented floral wreath to winner and youngster cousin of Janet presented winning jockey of second race with bouquet. In addition to the usual sports pages publicity, announcements were made over loudspeaker to assembled crowd.

Unique stunt which netted Dinerman plenty of publicity for "Having Wonderful Time" was conducted with cooperation of the dramatic staff of the Cincinnati *Enquirer* by locating the grandmother of Lee Bowman (Cincinnatian) and one of the featured players in the picture. Newspapermen recorded her reactions, at a private screening, to seeing her favorite grandson get socked by Douglas Fairbanks, Jr.

Newspapers Cooperate

On "Old Chicago" a 40-day serialization was planted in the Cincinnati *Post,* which included banners on all tracks for a period of 10 days and printing of 20,000 tabloid heralds which were imprinted by the *Post* and distributed through the theatre. Local man was discovered who had a Cincinnati paper dated day after the fire, describing the holocaust and the part that the Cincinnati fire department played in helping. This was made the subject of a newspaper article and also blown up to a 40 by 60 easel display and placed alongside box-office. Also located was another aged resident who was an actual eye-witness to the fire, and this, too, was good for an interview.

Pre-eminent among Dinerman's activities was the Glamour Girl contest, previously described in these pages, which ran for over eight weeks and included a prize of $200 for the winner and a two-week all-expense tour of Hollywood. In addition, all expenses for a chaperone during the entire trip were paid for by the RKO Theatres. Voting was done by placing ballots in specially provided boxes in the lobbies of the theatre. Winning candidate polled a reported total of over 460,000 votes, each theatre ticket being worth approximately 25 points. Included in the publicity were screen trailers, daily spreads in the Cincinnati *Post* and a daily half-hour radio program over Station WCPO devoted solely to the contest and current theatre attractions. Movie transcriptions and the theatres' stage stars were used on the radio program.

PINCUS "TEXAN" FLOAT VIEWED BY 100,000

The recent Salt Lake Covered Wagon Days parade, an annual event that attracts statewide attention, was the source of some excellent publicity for the date on "The Texan" at the Centre Theatre, in the Utah metropolis. Charley Pincus promoted an authentic old - time prairie - wagon drawn by ox-team, had it bannered, and planted the bally right in the center of the parade where it was viewed by over 100,000 along the line of march.

Contests and Tieins Top Sparrow Entry

Leading Richmond daily cooperated with Allan Sparrow, Loew's, Richmond, and winner of Citation of Merit in the "B" classification by sending out three candid cameramen to take shots of passersby. Four of these pictures were published daily and passes awarded to "Blockade" to those identifying themselves at the boxoffice. Classified contest was also planted in the same newspaper, which netted theatre 2,226 lines of free space. Large ad was run daily and 20 names scattered through the classified section, each box with the winner's name carried the name of the theatre and picture title.

Ahead of opening day, Sparrow held a sidewalk broadcast, during which folks were questioned on the picture. Broadcast was also held atop marquee thrice daily. Parade of newsboys properly bannered was held opening day, a lost and found contest was put on in the *Times-Dispatch* and another in the *Labor Herald.*

Special heralds were distributed house-to-house, imprinted napkins used by chain druggists and leading hotel fountain. Through tieup effected with Postal Telegraph, 2,000 heralds were inserted in all telegrams prior to opening of picture. Also cooperating was Wonder Bread agent, who bannered 28 trucks with playdate copy and placed special labels around all loaves of bread sold ahead and during engagement.

Parking Lots Tied In

Sheet music salesmen on the main street were supplied with song hits from the picture and in doors of six downtown garages and on downtown parking lots the following was used: "Don't blockade this entrance, see," etc., etc. Numerous window displays were secured in addition to streamers on soda fountain mirrors.

On "Marco Polo," Sparrow tied up leading department store, which featured a dress sale of special prints, dubbed "Marco Polo," for the engagement. Store took three-column ad in paper plugging the sale, playdates, etc., in addition to counter displays in store. Also featured by local hairdresser was a Sigrid Gurie coiffure, ad running in paper including cut of the star and picture plug.

Holland Promotes Trips to Chicago

Sid Holland's "In Old Chicago" campaign at the Elco, Elkhart, Ind., which among others submitted landed him a Citation of Merit in the "C" class, revolved around a trip to Chicago for the city's most popular student and the companion with whom he or she would want to share the trip. Trip was promoted through local jeweler, and accommodations in Chicago promoted from one of the leading hotels.

Winner was determined by largest number of votes received through deposits in ballot boxes in jewelry store and theatre lobby. Five different color voting tickets were distributed, each respectively worth one, two, 10 and 25 votes, depending on amount of purchase made at the cooperating jeweler's. Merchant's ads and window were devoted to the contest in addition to lobby display, program and newspaper ads. Further publicity was accorded the stunt when picture of Holland, the winner and his friend, together with stories were run in local and Chicago papers.

Elderly woman who had witnessed the original conflagration was located and brought to the theatre in a bannered taxi opening night to witness the film. Local paper ran her photo together with human interest story on the second day.

Celebrates "Quints" Birthday

Reported as highly successful was stunt arranged by Sid in connection with the showing of "Quintupland," short featuring the Quints' fourth birthday party. Through newspapers, programs, heralds, etc., Holland invited all four-year-old girls to a birthday party held in his lobby. Local merchant was promoted for ice cream, milk and cookies as well as an ad announcing the party at the Elco.

On "Test Pilot" a model airplane contest was put on with the cooperation of local paper, Y. M. C. A. and five sporting goods stores, which furnished the prizes presented on stage opening night. Five thousand merchant heralds were distributed, entire cost of which was covered. Giant eye-catching front was erected three days ahead of opening consisting of cutout figures standing on marquee holding parachutes suspended from roof, as though they had just descended. Three-foot block letters carried credits.

To announce the world premiere of "Blockade" at the Elco, Holland used a "man on the street" program daily, week ahead of opening. Special parade was held opening night, flares were dropped from plane overhead, front of theatre was lighted for gala opening. High spot of the evening was arrival of the various Hollywood stars, including Madeleine Carroll, Henry Fonda, Walter Wanger and others, impersonated by members of the Little Theatre group, who are welcomed by M. C.

(Continued on following page)

MORE ON CITATIONS

(*Continued from preceding page*)

Tucker Attracts Attention With Smart Street Stunts

Street ballyhoos were the order of the day so far as John Tucker's "Penitentiary" campaign at the Grand, Moundsville, West Va. was concerned. The Citation of Merit winner in the "D" classification, dressed three boys in convicts uniform, parading streets with back banners carrying playdates and title copy. Other lads walked around reading open copies of the press book across top of which was large snipe with theatre name. Another stunt which attracted the anticipated attention was boy carrying a moveable compo board cell on which were lettered title, playdates, etc. Boy inside the cell would stop at busy street corners, peer through the cell window and give spiel.

On "I'll Take Romance," lad carrying guitar paraded town playing and singing hit tunes from the picture, tiein card hung from the instrument. In his lobby, John placed a giant heart, darts were available for customers and to those making bullseye, guest tickets were awarded. Amateur contest was held on stage, contestants plugging top songs.

Impersonation Contest

"Tom Sawyer" brought doubles contest, in which local lads were invited to come to the theatre dressed as the star, audience applause decided the winner who received promoted prize. Second contest brought the marble champs out, prizes also going to these winners. To publicize the date ahead of opening Tucker dressed a chap as Indian Joe, wrapped in blanket on which was tiein copy. Another bally consisted of small fence imprinted with picture plug which was carried around town by lad who would stop at busy intersections and set the fence down for all to read. Treasure hunt was arranged in local lot, boys and girls invited to hunt for hidden passes. Still another stunt was an invitation to all kids to bring their frogs to theatre where they were lined up in front of boxoffice, pass went to owner of frog who jumped the farthest. And a gag that also stopped 'em was a fence walking contest with boys that walked the fence the longest receiving ducats to the show.

Sandwich man carrying immense cardboard alarm clock paraded streets for "Marco Polo," face of clock carrying copy to the effect that it was time to see "etc., etc." Lobby display consisted of castle replica, six sheet of Gary Copper was mounted atop marquee ahead and during run and boy dressed in costume with imprinted shield and sword rode horse through streets.

"BEAT THE HEAT"

Burhorn Effects Community Tieins

Reported as a crowd stopper was John Burhorn's stunt for "Hurricane" at the Gayety Theatre, Chicago, Ill., included among the campaigns which landed him in the winning columns for the subsequent run entries. Ushers were planted atop marquee, where each playing a different instrument plugged hit tune from the picture. Five thousand colored heralds carrying merchant's ad on reverse side were distributed, readers and ads plugged away at the reading public three days ahead of opening and stories and art work were planted in Polish papers.

Private screening of "Boy of the Streets" was held, letters of invitations being mailed to civic and business leaders stressing the juvenile delinquency problem. Letters of endorsement received were used for publication, displayed on lobby easel and later in front of theatre. The *Daily Calumet* devoted an entire editorial plugging the picture, running stories and art work on entertainment page, numerous window displays were secured and highlight of Burhorn's campaign was parade of 500 Patrol boys each carrying banner as they marched to theatre to witness the film.

Another civic scoop was tieup with Y.M.C.A. whereby theatreman awarded a "Gayety Cup" to the best boys' team. Announcements on the picture were tacked on all bulletin boards and prominent mention given in "Y" paper. Alderman Rowan presented the trophy before a packed house to the captain of the winning team.

For his Mother's Day celebration, group of mothers all over 70 were Burhorn's guests for the day. Free transportation to the theatre, candy, flowers, etc., were promoted by John, stories and art being carried in local papers. Additional publicity on the stunt was garnered when the mothers wrote unsolicited notes of appreciation to the management, these being published in the "Letters to the Editor" column of the *Daily Calumet*.

Window Artist Paints

Talented doorman was planted in store window adjoining theatre, painting pictures of The Lone Ranger to publicise that date. In exchange for tickets to the serial, small boys dressed as cowboys were enlisted to distribute heralds on the street. Boys masked and in costumes also stood on guard at various stores, standing beside cutout compo board figure of the Lone Ranger mounted on his horse, Silver. Autographed photos of the Ranger were given to first 1,000 kids attending opening matinee. Another street stunt, old but reliable, says Burhorn, was lad stationed in front of theatre reading a book, card alongside stating that he was waiting for the picture to open.

"BEAT THE HEAT"

Various Slants Sell "Snow White" for Hal

The exploitation on "Snow White" was started month ahead of opening at the Paramount, Helena, Ark. by Hal Howard. Entire staff wore badges announcing the coming playdates and a 30 foot banner lettered in bright contrasting colors with the dwarf figures was placed across front of theatre.

Week ahead local newspaper conducted a "Snow White" coloring contest, prizes offered for the best entries. Front page publicity was given the contest for several days. And highlight of campaign was street parade with the dwarfs participating, cards bannered with title and playdates.

Members Report More on "Circus"

The following were further contributions from Round Tablers having to do with representative circus-like exploitation ideas found effective. Other campaigns along the same lines were detailed in the issues of July 16 and 23.

Street stunts are given full attention in the campaigns created by Sam Gilman, Loew's, Harrisburg, Pa., and among the most effective, according to Sam, are bicycle ideas such as used on "Yank at Oxford," a photo of which was published in a recent Round Table photo page. Twelve riders, in cap and gown costume, and each having one of the title letters pinned to his back, rode in and out of formation about the main streets.

Similar stunt for a Marx Bros. picture had to do with a three-seat bicycle ridden by three boys dressed to represent the stars. Much attention was garnered through the use of the three-wheeler, an unusual sight in these modern days. Still another bike stunt was Gilman's promotion of all the Postal Telegraph messengers to banner their bikes and parade for an Arliss picture.

Egan Goes Back 20 Years

Even in the days when he ran the Strand, in Calgary, Alberta, Pete Egan was exploitation-minded and recalls on an engagement for "Sally" how he induced a circus friend of his to bring on a trained pig and work with the porker on a street stunt. The pig was belled and bannered, the friend dressed as a woman with a theatre sign on his back and the strange duo paraded the streets much to the astonishment of the locals to whom this form of advertising was something new and novel.

Weiss Teaches "Bazooka"

For "Big Broadcast of 1937" at the Olympia, Miami, Al Weiss worked up the bazooka angle by giving the house staff music lessons in the lobby. So well did it go over that Weiss promoted the local high school all-girl bazooka band to play on the local court house steps, then parade to the theatre with a police escort, where another concert was given. Papers ran shots of both stunts. Weiss also sends along a shot of his front on "Jungle Love" colorfully decorated with grass, palm trees, caged parrots, tropical birds, monkeys, etc.

"BEAT THE HEAT"

Town of Algiers Exploits Pictures

Directly across the river from New Orleans there is a suburb named Algiers, which was seized upon immediately by Manager Rodney Toups of Loew's State, who with Bob Wood, United Artists exploiter, worked out a comprehnsive promotion that brought to the attention of the district's 10,000 families the opening of "Algiers" at that theatre.

Ferries shuttling across the Mississippi River at five-minute intervals to serve the district's commuters to the city proper were emblazoned with boat-length banners announcing the picture's opening. Two men were posted at the landings on the Algiers side of the river to distribute cards reading "Welcome to Algiers."

personalities

Ads on the Next Page

(1) Neatly catching the spirit of the picture was this three col. on 115 lines by Louis Blaine, RKO Chicago theatres ad head, for the fourth week of "Snow White" at the Palace. Hand-lettered holdover copy signed by the dwarfs was the main eye-attractor, with picture copy below in reverse, flanked by the two time and theatre panels.

▽

(2) Standing out immediately was the hand-lettered line of sock-copy atop this three col. on 140 lines for "Jezebel," created by Doug George, of "Skip" Weshner's department for the Warner houses in A. J. Vanni's zone. Against the benday background, character study of star balanced the action shots from the picture and captions. Cut of New York review overlaid reverse panel with picture copy.

▽

(3) It was Jerry Zigmond's idea that a message from the Governor of Texas would be a bit of unusual advertising for the date on "Texans" at the Newman, Kansas City. With this in mind, Zigmond promoted a wire from the state head, ran it in two cols. on 65 lines to impress upon readers that K. C. was the first city to see the picture after the world premiere.

▽

(4-5) To emphasize to Kansas City picture patrons that "Gangs of New York" packed a lot of dynamite action, Senn Lawler worked out a series of two col. 30-line reverse teasers for the date at the Fox Tower. Copy lines above title by the Fox Midwest ad head, carried out the idea further.

▽

(6) The fabulous figure that was "Marco Polo" was stressed in the holdover two col. on 140 lines, conceived by Mort Goodman, publicity head of Lou Halper's Warners' theatres Pacific zone, with Monte Orr, head artist. Air-brushing the figure of Cooper carried out the thought and allowed for effective layout for rest of copy.

▽

(7) It was a job of class-selling that Louis Blaine had in mind for the premiere of "Rage of Paris," at the RKO Palace, Chicago, and accomplished with the discreet use of light-face type which also served to spotlight the half-tone of star to right. The premiere atmosphere was conveyed by the drawing below, left. Size: 3 col. 115 lines.

▽

(8) The popular all-girl Hutton band and the Big Apple dancers in one show caused Bob Paskow to emphasize the musical note in this two col. on 165 lines for the date at the Branford, Newark, N. J. The Warner Theatres New Jersey zone ad head used a reverse below to emphasize the accompanying picture attraction and to give the entire layout the necessary balance.

EVERETT CALLOW
has been appointed advertising and publicity manager of the Warner Philadelphia circuit.

▽

MAX DUNCAN
moves from assistant manager at the Paramount, Seattle to manager of the Blue Mouse succeeding LEO HARTLEY, resigned. FRANK McCORMICK promoted from door at the Fifth Avenue to assistant at the Coliseum, CHARLES BARNES moving up from assistant at the Coliseum to assistant to BILL HAMRICK at the Paramount.

▽

HEROD JIMERSON
advertising director and manager of the Prospect, New and Roxy Theatres, Little Rock, Ark., has resigned to become associated with J. F. NORMAN in the operation of the Best Theatre at England, Ark. Mr. Norman is president of the Arkansas Independent Theatre Owners' Association.

▽

BILL BROWN
manager of the RKO Albee, Providence, for the past two years has gone to the Durfee Theatre, Fall River, Mass., succeeding WILLIAM S. CANNING, who resigned to become associated with a golf driving range at Tiverton, R. I.

▽

JAMES H. THOMPSON
doorman at the Tower Theatre, Omaha has been promoted to manager of the Winn Theatre there.

▽

K. P. DRACE
has assumed managership of the Catawaha Theatre, Newton, N. C., succeeding H. R. SUMMERS, resigned.

▽

STANLEY STERN
has been promoted to manager of the Miami, Miami, Fla. Other Wometco changes include FAY WILBUR promoted from assistant at the Capitol to assistant at the Lincoln; FLYNN STUBBLEFIELD moving from the Tower to be the assistant at the Capitol; JACK VAN LLOYD from the Grove to the Tower; EARL POTTER from the Mayfair to the Miami as assistant; ALFORD PRESCOTT promoted from chief of staff at the Capitol to assistant manager at the Mayfair; HERMAN BERLIN promoted from chief usher at the State to assistant manager at the Grove.

▽

FRANK BOUCHER
formerly with Warner's and Paramount will take over the general managership of the Linden, new nabe house to open in Baltimore early in September.

▽

FRANK H. THROOP, JR.
assistant manager of the RKO Grand, Columbus goes to Cleveland to become assistant at the RKO Palace. LAWRENCE KAPLANE assistant of the Majestic succeeds Throop.

▽

JAMES C. EWING
Universal exploiteer in Spokane, Wash. resigned to buy the Rex Theatre in Bonners Ferry, Idaho.

Birthday Greetings

W. E. Adams	L. C. Lampo
Herman M. Addison, Jr.	Miss Jean LaRoe
Paul Apple	Harold M. Lessner
Harry W. Blackstone	L. L. Levy
Charles R. Burch	E. R. Logan
Jack Campbell	Verne E. McIntyre
Waldo Chandler	John J. Madden
A. H. Cohn	James B. Mason
Morton Cole	George C. Meeser
Benjamin F. DeDici	Martin Messinger
D. M. Dillenbeck	Frank S. Mickley
James W. Dooley	Edward E. O'Donnell
E. D. Dorrel	Frank J. Orlando
Hudson Edwards	Robert Hicks Page
Steven M. Farrar	Peter Panagos
Benjamin W. Feldman	Mrs. Leonore Pierce
Jack Fields	Les Pugsley
John T. Floore	Arthur D. Rabe
C. Hays Foster	Arthur L. Reuter
Jack Foster	Foreman Rogers
Harold Friary	David Schaefer
Allen E. Gardner	Francis Schlax
George Georgopulos	Gustav Schumann
Samuel Goldman	William G. Serras
Barney Gurnette	James Snyder
J. G. Haney	Bob Sprowl
John Heggie	Arthur C. Stock
W. A. Heston	C. Ervine Stone
J. W. Hill	George V. Sweeney
Harry Hofman	Howard Sweet
Ben Jacobson	Kenneth Taylor
Albert T. Johnson	David A. Titleman
Fred E. Johnson	Ralph L. Tully
Forrest Justus	Herman Weinberg
David Kaplan	Nathan Wise
William Lindy Kassul	Barney Wiselman
Frederick Duke King	Ralph C. Yale

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

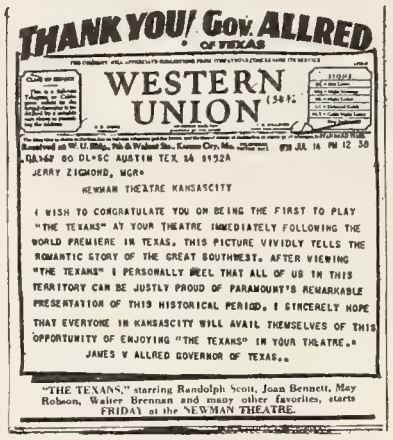
Circuit .....

Absolutely No Dues or Fees!

REPRESENTATIVE NEWSPAPER ADS



(1)



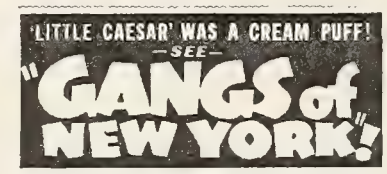
(3)



(4)



(7)



(5)



(2)



(6)



(8)

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr.	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant-Ralph Bellamy	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60; May 28,'38, p. 93; June 11,'38, p. 66; June 18,'38, p. 69.)				
Call of the Rockies	Chas. Stewart-Iris Meridith	Apr. 30,'38†	54.	
Cattle Raiders	Chas. Stewart-Iris Meridith	Feb. 12,'38†	61.	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†	68.	
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58.	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75.	
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38†	58.	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
Hollywood Round-up (G)	Buck Jones-Helen Twelvetres	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56.	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67.	
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55.	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56.	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56.	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56.	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55.	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38†	61.	June 18,'38
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55.	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†		
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55.	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58.	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38†	53.	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67.	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69.	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38†		
Convicted	Chas. Quigley-Rita Hayworth	Aug. 18,'38†		
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille		*61.	May 7,'38
Girls' School	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 15,'38†		
(See "In the Cutting Room," July 30,'38.)				
Gladiator, The	Joe E. Brown-June Travis	Aug. 15,'38†		
(See "In the Cutting Room," July 23,'38.)				
I Am the Law	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Aug. 25,'38†		
(See "Outside the Law," "In the Cutting Room," June 18,'38.)				
Juvenile Court	P. Kelly-R. Hayworth-F. Darro			
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Aug. 29,'38†		
Paris On Broadway	Lanny Ross			
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38†		
Phantom Trail	Buck Jones-Dorothy Faye	Sept. 22,'38†		
Song of the Prairie	Chas. Starrett-Iris Meredith			
Thoroughbred	Edith Fellows			
Wings of Doom	Chas. Farrell-Jacqueline Wells	Sept. 5,'38†		
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold			
(See "In the Cutting Room," June 18,'38.)				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Amazing Dr. Clitterhouse, The (A)	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38†	*87.	June 25,'38
(Exploitation: July 30,'38, p. 80.)				
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38†	59.	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38†	*60.	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper - June Travis - Johnnie Davis-Mabel Todd	Oct. 16,'37†	63.	Oct. 9,'37
Patient in Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59.	
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23,'38†	*60.	Apr. 2,'38
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell-Hugh Herbert - E. E. Horton - Allen Jenkins-May Robson	Oct. 23,'37†	97.	Oct. 2,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	54.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
They Won't Forget (A) 265	Gloria Dickson - Claude Rains - Edward Norris-Otto Kruger	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
West of Shanghai (G) 164	B. Karloff-B. Roberts-R. Cortez	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18,'38†	65.	June 18,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Women Are Like That (G) 261.	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Broadway Musketeers	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter	Oct. 8,'38		
(See "Three Broadway Girls," "In the Cutting Room," June 18,'38.)				
Brother Rat	W. Morris-P. Lane-J. Bryan	Oct. 29,'38		
Four Daughters 359	Lane Sisters-Jeffrey Lynn G. Page-C. Rains-M. Robson.	Sept. 24,'38		
Garden of the Moon (G)	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	*90.	July 30,'38
Secrets of An Actress	Kay Francis-George Brent	Sept. 10,'38		
(See "In the Cutting Room," Apr. 9,'38.)				

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
Evergreen (re-issue) (G) 8005.	Jessie Matthews-Barry Mackey	July 15,'38	98.	June 23,'34
F. P. I. Doesn't Answer (re-issue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38†	71½	
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Girl Was Young, The (G) 7004.	N. Pilbeam-Derrick De Marney	Feb. 17,'38†	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
Non Stop New York (G) 7001.	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
(Exploitation: Mar. 12,'38, p. 65.)				
Sailing Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15,'38	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Show Goes On, The 8003	Anna Neagle-T. Carminati	June 15,'38	71	
Three on a Weekend (G) 8004.	John Lodge-Margaret Lockwood	July 1,'38	86.	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder	May 1,'38	78.	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015.	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Asking for Trouble	Jessie Matthews-Kent Taylor			
Crime Over London (A) 8007.	Margot Grahame-P. Cavanaugh	Aug. 15,'38	80.	Nov. 7,'36
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Lady Vanishes, The	Margaret Lockwood-Paul Lukas	Oct. 1,'38		
Man With 100 Faces	Lilli Palmer-Noel Madison	Sept. 1,'38		
Stranger Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Sept. 15,'38	85.	July 6,'35

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56	
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60.	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38†	59	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38†	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38†	59	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38†		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Boggs Steps Out (G) 216.	Stuart Erwin-Helen Chandler	Feb. 18,'38†	66.	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38†	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38†	57	
Shadow Strikes, The (G) 202.	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38†	59	
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21,'38†	66.	Nov. 6,'37
Trailing Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38†	58	
Zamboanga (G) 218	Native Cast	Apr. 15,'38†	64.	July 17,'37

Coming

Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38†		
(See "In the Cutting Room," July 2,'38.)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81.	Jan. 29,'38
Bad Man of Brimstone (G) 812.	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814.	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72.	Dec. 4,'37
Bride Wore Red, The (G) 804.	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Chaser, The (G) 842	D. O'Keefe-A. Morris-L. Stone	July 29,'38†	75.	July 30,'38
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 16,'37, p. 76; Jan. 8,'38, p. 82.)				
Crowd Roars, The 840	Robert Taylor-M. O'Sullivan	Aug. 5,'38†	92	
(See "In the Cutting Room," June 4,'38.)				
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice - John Beal	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†	74.	July 2,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70; July 23,'38, p. 68.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827.	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46; July 30,'38, pp. 83, 85.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79.	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77.	Mar. 26,'38
(Exploitation: July 30,'38, p. 84.)				
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)				
Live, Love and Learn (G) 808.	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78.	Oct. 23,'37
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†	85.	June 25,'38
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecillia Parker	July 22,'38†	91.	July 16,'38
Love Is a Headache (G) 821.	Gladys George - Franchot Tone - Mickey Rooney-Ted Healy	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72.	Oct. 2,'37
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38†	71.	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95.	Feb. 26,'38
(Exploitation: July 23,'38, p. 65; July 30,'38, p. 82.)				
Navy Blue and Gold (G) 811.	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829.	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 1,'38†	81.	Apr. 9,'38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38†	85.	July 9,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73.	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98.	May 28,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96.	June 4,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - J. Hutchinson-Geo. Murphy	June 24,'38†	61.	June 18,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Women Men Marry, The (A) 802	Mary Astor - Janet Beecher - Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103.	Jan. 20,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38†	83.	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85-90; July 23,'38, p. 66; July 30,'38, pp. 84, 85.)				
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77.	Nov. 27,'37

Coming

Title	Star	Rel. Date	Reviewed
Blockheads	Laurel & Hardy-Patsy Kelly-Patricia Ellis-Billy Gilbert	Aug. 19,'38	
Boys' Town	S. Tracy-M. Rooney-H. Hull	Sept. 2,'38	
(See "In the Cutting Room," July 30,'38.)			
Citadel, The	Robert Donat-Rosalind Russell.		
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans	133. Jan.	19,'35
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karjus	Sept. 30,'38	
(See "In the Cutting Room," July 9,'38.)			
Honolulu	E. Powell-Robert Young		
Listen, Darling	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Sept. 16,'38	
Marie Antoinette (A)	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	160. July	16,'38
(See production article, Mar. 26,'38, p. 16.)			
Rich Man, Poor Girl	Robert Young - Ruth Hussey - Virginia Grey-Lew Ayres	Aug. 12,'38	
Stablemates	Wallace Beery-Mickey Rooney	Sept. 9,'38	
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Oct. 28,'38	
(See "In the Cutting Room," July 30,'38.)			
Three Loves Has Nancy	Janet Gaynor-R. Montgomery-Franchot Tone	Oct. 14,'38	
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Aug. 26,'38	
(See "In the Cutting Room," July 23,'38.)			
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper	103. July	14,'34
Vacation from Love	Dennis O'Keefe-Florence Rice	Sept. 23,'38	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38		
(See "In the Cutting Room," June 25,'38.)				
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jan. 8,'38†	76. Dec.	11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72. Nov.	20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G) 3726	Terry Walker-Milburn Stone	Oct. 30,'37†	61. Oct.	30,'37
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38†	58. Apr.	23,'38
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Man's Country	Jack Randall	July 6,'38†	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room," Apr. 23,'38.)				
My Old Kentucky Home (G) 3749	Grant Richards-Evelyn Venable	Feb. 9,'38†	72. Feb.	12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	63. May	14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50. Mar.	19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†	53	
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65. Mar.	5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38†	81. June	18,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60. Apr.	2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65. Jan.	29,'38
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57. June	4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54	

Coming

Title	Star	Rel. Date	Reviewed
Circus Comes to Town	Marjorie Main-Anne Nagel	Aug. 31,'38	
(See "In the Cutting Room," July 23,'38.)			
Gang Bullets		Sept. 28,'38	
Gangster's Boy	Jackie Cooper	Oct. 12,'38	
I Am a Criminal	Jackie Moran	Nov. 2,'38	
Last Frontier, The	Jack Randall	Sept. 7,'38	
Mr. Wong, Detective	Boris Karloff	Oct. 5,'38	
Starlight Over Texas	Tex Ritter-Carmen LaRoux	Sept. 14,'38	
Wanderer of the West	Jack Randall	Oct. 19,'38	
Wanted by Police	Frankie Darro	Sept. 24,'38	
Where the Buffalo Roam	Tex Ritter	Oct. 26,'38	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98. Sept.	25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90. Nov.	6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	70. Apr.	23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue-Shirley Ross	Feb. 18,'38†	90. Feb.	12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82. Nov.	20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87. Mar.	26,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38†	61. July	23,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126. Jan.	15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66; July 16,'38, p. 84; July 30,'38, p. 80.)				
Bulldog Drummond in Africa (G)	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38†	*60. July	30,'38
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66. Mar.	12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60. Nov.	6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56. Feb.	12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38†	88. May	14,'38
College Swing (G) 3737	Martha Raye-Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86. Apr.	16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70. Mar.	5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67. Dec.	18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	80. Apr.	30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94. Oct.	2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger.	Jan. 14,'38†	80. Dec.	25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68. Apr.	16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81. Mar.	26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112. July	24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67. Oct.	23,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65. May	14,'38
Love on Toast 3720	Stella Adler-John Payne	Dec. 3,'37†	65	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8,'38	55. June	25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38†	68. June	25,'38
Professor Beware (G)	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38†	*95. July	16,'38
(See production article, Feb. 19,'38, p. 16.)				
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles-John Barrymore-Claire Dodd	Mar. 4,'38†	80. Feb.	19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62. Feb.	12,'38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85. Apr.	23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63. Oct.	9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63. Sept.	18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72. Nov.	13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58. Oct.	2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62. Mar.	19,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†	75. June	25,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray-J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84. Nov.	20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115. Dec.	11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68; July 9,'38, p. 44; July 23,'38, p. 68.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38†	90. June	4,'38

[THE RELEASE CHART--CONT'D]

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Arkansas Traveler	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Sept. 23,'38		
Artist and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Nov. 25,'38		
(See "In the Cutting Room," July 2,'38.)				
Campus Confessions	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 30,'38		
Escape from Yesterday	Akim Tamiroff-Frances Farmer-Lief Erikson	Nov. 4,'38		
Give Me a Sailor (G)	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38†	*80.	July 30,'38
(Exploitation: July 9,'38, p. 46.)				
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew	Oct. 14,'38		
In Old Mexico	William Boyd-George Hayes	Sept. 9,'38		
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Oct. 21,'38		
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38 special		
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 28,'38		
(See "In the Cutting Room," July 23,'38.)				
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16,'38.)				
Sing, You, Sinners	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38		
(See "In the Cutting Room," May 7,'38.)				
Sons of the Legion	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson - William Frawley	Sept. 16,'38		
(See "In the Cutting Room," July 30,'38.)				
Soubrette	Olympe Bradna-Ray Milland	Nov. 11,'38		
St. Louis Blues	G. Raft-D. Lamour-T. Guizar	Nov. 18,'38		
Spawn of the North	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†		
(See "In the Cutting Room," June 4,'38.)				
Sunset Trail	W. Boyd-R. Hayden-G. Hayes			
Texans, The (G)	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†	*90.	July 23,'38
Touchdown Army	Mary Carlisle - John Howard - Lew Ayres			
Zaza	C. Colbert-H. Marshall-B. Lahr			
(See "In the Cutting Room," July 30,'38.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38†	87.	July 16,'38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	59.	July 31,'37
Born to the Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38†	66.	Feb. 28,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38†	56	
Duke Comes Back, The (G) 7018	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29,'37†	64.	Dec. 11,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20,'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38†	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	60.	May 15,'37
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38†	60.	July 16,'38
Heroes of the Hills 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	55	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38†	65.	Mar. 26,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38†	66.	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	70.	Jan. 1,'38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	72.	Nov. 6,'37
Prisen Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67.	Mar. 12,'38
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38†	58.	Feb. 5,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38†	55.	June 25,'38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38†	67.	May 7,'38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette-Carol Hughes	Apr. 20,'38†	65.	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37
Coming				
Billy the Kid Returns	R. Rogers-L. Roberts-S. Burnette			
Come On, Leathernecks	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38		
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38†	65.	July 30,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 15,'38†		
Everything Happens to Us	Gleasons, James-Lucille-Russell	Aug. 29,'38		
Man from Music Mountain	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	
Pals of the Saddle	Three Mesquiteers			
Tenth Avenue Kid	Bruce Cabot-Beverly Roberts	Aug. 22,'38		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 4,'38
Blond Cheat (G) 831	Joan Fontaine-D. DeMarney	June 17,'38†	62.	May 28,'32
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38†	60.	June 18,'38
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69; July 30,'38, p. 82.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring (G) 886	Allan Lane-Frances Mercer	July 8,'38†	70.	July 30,'38
Damsel in Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38†	60.	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†	70.	June 18,'38
(Exploitation: July 23,'38, p. 67.)				
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38†	72.	Mar. 5,'38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	85.	Dec. 4,'37
I'm From the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38†	66.	July 30,'38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38†	100.	Feb. 25,'33
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38†	107.	Nov. 11,'33
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	65.	Mar. 12,'38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 29,'38†	82.	July 30,'38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59.	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
She's Got Everything (G) 818.	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 22,'38†	80.	July 23,'38
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis: Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57; July 30,'38, p. 84.)				
This Marriage Business (G) 824.	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38†	90.	May 7,'38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

Coming

Affairs of Annabel, The (G) 902	Joe Penner-L. Ball-R. Donnelly	Sept. 9,'38	*75.	July 16,'38
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26,'38		
(See "In the Cutting Room," July 2,'38.)				
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38		
(See "In the Cutting Room," June 4,'38.)				
Fugitives for a Night	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38		
(See "Birthday of a Stooge," "In the Cutting Room," July 9,'38.)				
Gunga Din	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine			
(See "In the Cutting Room," July 30,'38.)				
Mad Miss Manton	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne			
Mr. Doodle Kicks Off	J. Penner-J. Travis-R. Lane			
Painted Desert 883	George O'Brien-Ray Whitley	Aug. 12,'38†		
(See "In the Cutting Room," July 16,'38.)				
Ranger Code 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38†		
Room Service 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30,'38		
Smashing the Rackets 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38†		
(See "In the Cutting Room," July 9,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Always Goodbye 852 (A)	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†	75.	July 2,'38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Gateway 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38		
(See "Ellis Island," "In the Cutting Room," July 2,'38.)				
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†	75.	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 30,'38, p. 64; July 30,'38, p. 81.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90.	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38†	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94.	Oct. 2,'37
Little Miss Broadway (G) 856.	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†	71.	July 9,'38
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Pete Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Pete Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38†	67.	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827.	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	85½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831.	Pete Lorre-Jayne Regan	Dec. 24,'37†	67.	Nov. 27,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75.	June 11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69.	Feb. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38†	78.	July 16,'38

Coming

Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38	106.	May 28,'38
Always in Trouble	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38		
By the Dawn's Early Light	Alice Faye - Warner Baxter - Chas. Winninger-A. Treacher	Nov. 25,'38		
Camera Daredevils	Gloria Stuart-Michael Whalen-Brian Donlevy			
Charlie Chan in Honolulu	Warner Oland	Nov. 18,'38		
Five of a Kind	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Dec. 9,'38		
Hold That Co-ed 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38		
(See "In the Cutting Room," July 23,'38.)				
Jesse James	Tyrone Power - Henry Fonda - Walter Brennan	Dec. 23,'38		
Just Around the Corner	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38		
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38	77.	June 11,'38
Meridian 7-1212 (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38	*60.	July 2,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
My Lucky Star	Sonja Henie-Richard Greene-J. Davis-C. Romero-B. Ebsen	Sept. 2,'38		
(See "In the Cutting Room," July 16,'38.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38	*62	June 4,'38
Road Demons	Henry Arthur-Joan Valerie			
Safety in Numbers 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38		
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 21,'38	60	June 11,'38
Straight Place and Show 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Oct. 14,'38		
Suez 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38		
Time Out for Murder 910	J. Lang-L. Bari-D. Baldwin	Oct. 7,'38		
While New York Sleeps	Michael Whalen-Joan Woodbury	Dec. 16,'38		
Wooden Anchors 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Sept. 30,'38		
(See "In the Cutting Room," July 30,'38.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38†	104	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55; July 30,'38, p. 83.)				
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38†	91	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70; July 9,'38, pp. 45, 47; July 16,'38, p. 86; July 30,'38, pp. 82, 85.)				
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	July 22,'38	96	July 2,'38
(Exploitation: July 23,'38, p. 66.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo-John Halliday	June 17,'38†	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38†	91	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo Carrillo-Pat Paterson	Nov. 19,'37†	82	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie Withers	Mar. 18,'38†	73	Nov. 6,'37
(Reviewed under the title, "Paradise or Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	109	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec. 24,'37†	102	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38†	80	Jan. 15,'38
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10,'37†	77	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov. 26,'37†	75	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 58.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	88	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38†	90	Jan. 22,'38
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct. 29,'37†	91	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8,'37†	88	May 22,'37
(Reviewed under the title, "Farewell Again.))				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 23,'38	100	Apr. 30,'38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Sept. 30,'38		
Made for Each Other	Carole Lombard-James Stewart	Sept. 16,'38		
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
There Goes My Heart	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette	Aug. 26,'38		
Young in Heart, The	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Sept. 15,'38		
(See "In the Cutting Room," July 16,'38.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63	Nov. 13,'37
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38†	61	June 4,'38
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30,'38†	66	Jan. 22,'38
Border Wolves 2056	Bob Baker-Constance Moore	Feb. 25,'38†	57	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59	
Carnival Queen 2036	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar. 11,'38†	68	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57	
(See "In the Cutting Room," Sept. 11,'37.)				
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38†	66	July 2,'38
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38†	65	May 28,'38
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7,'37†	66½	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38†	70	Mar. 26,'38
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38†	65	Jan. 15,'38
Lady In the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38†	70	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38†	56	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Letter of Introduction	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38†	103	
(See "In the Cutting Room," May 7,'38.)				
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38†	67	July 10,'37
Little Tough Guy (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38†	83	July 16,'38
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4,'38†	96½	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69.)				
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo - Joy Hodges	Nov. 14,'37†	87	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38†	68	Jan. 29,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38†	67	Apr. 16,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38†	56	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12,'37†	66	Dec. 18,'37
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38†	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38†	78	June 18,'38
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38†	68	Apr. 2,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38†	63	May 7,'38
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov. 28,'37†	64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	61	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38†	61	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68	Nov. 20,'37
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38†	57	
(See "In the Cutting Room," June 25,'38.)				
Westland Case, The (G) 2024	Preston Foster - Carol Hughes - Barbara Pepper	Oct. 31,'37†	63	Oct. 2,'37
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38†	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38†	68	June 25,'38
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26,'37†	96	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Comet, The	W. Gargan-J. Hodges-A. Devine			
Freshmen Year	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38		
Missing Guest, The	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38†		
(See "In the Cutting Room," July 16,'38.)				
Road to Reno	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 30,'38		
(See "In the Cutting Room," July 16,'38.)				
That Certain Age	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Aug. 19,'38†		
Youth Takes a Fling	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 9,'38		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS
(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G)222.	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38†	62.	Feb. 26,'38
Blondes at Work 255.	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63.	
Bordertown (A) 231 (reissue).	Paul Muni - Bette Davis - Margt. Lindsay -E. Pallette.	Jan. 22,'38	90.	Feb. 2,'35
Expensive Husbands (G) 223.	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver.	Nov. 27,'37†	62.	Sept. 11,'37
First Lady (G) 210.	Kay Francis - Preston Foster - Anita Louise-Walter Connelly-Verree Teasdale-Victory Jory.	Dec. 4,'37†	82.	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Gold Diggers in Paris (G) 206.	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins.	June 11,'38†	*95.	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Great Garrick, The (G) 209.	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221.	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224.	Boris Karloff-Marie Wilson.	Jan. 22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207.	Leslie Howard - Bette Davis - O. de Havilland-P. Knowles.	Nov. 20,'37†	90.	July 31,'37
Jezebel (G) 204.	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104.	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214.	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches"; exploitation: July 16,'38, p. 84.)				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-J. Schildkraut - E. O'Brien - Moore	Oct. 2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38†	*65.	May 7,'38
Love, Honor and Behave(A)216.	Wayne Morris-Priscilla Lane-John Litel-Dick Foran.	Mar. 12,'38†	71.	Feb. 19,'38
Men Are Such Fools (G).	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38†	*70.	Apr. 23,'38
Mr. Chump 227.	Johnnie Davis-Lola Lane.	Aug. 6,'38†		
(See "In the Cutting Room," Apr. 9,'38.)				
Over the Wall (G) 212.	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63.	Jan. 15,'38
Racket Busters 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel.	July 16,'38†		
(See "In the Cutting Room," May 28,'38.)				
Sergeant Murphy (G) 216.	Ronald Reagan-Mary Maguire.	Jan. 1,'38†	57.	Dec. 11,'37
Swing Your Lady (G) 211.	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Tovarich (G) 201.	Claudette Colbert-Charles Boyer-Basil Rathbone-Anita Louise.	Dec. 25,'37†	98.	Dec. 4,'37
White Banners (A) 208.	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville.	June 25,'38†	*90.	May 28,'38
(Exploitation: July 16,'38, p. 86.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces.	James Cagney - Pat O'Brien - Ann Sheridan - "Crime School Kids"-Humphrey Bogart.			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell.			
Boy Meets Girls (A) 213.	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38†	*85.	July 23,'38
(Exploitation: July 9,'38, p. 46.)				
Cowboy from Brooklyn (G).	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran.	July 16,'38.	77.	June 11,'38
Curtain Call	K. Francis-J. Litel-I. Hunter.			
Devil's Island (G)	Boris Karloff			
For Lovers Only	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins.			
(See "Head Over Heels," "In the Cutting Room," July 9,'38.)				
Four's a Crowd 213.	E. Flynn - O. de Havilland - R. Russell-P. Knowles.	Sept. 3,'38†	*85.	July 16,'38
Girls on Probation.	Ronald Reagan-Jane Bryan.			
Heart of the North.	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins.			
Singing Cop, The.	Dick Foran-Jane Bryan.			
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter.	Oct. 15,'38.		
(See "In the Cutting Room," July 2,'38.)				
Torchy Gets Her Man.	Glenda Farrell-Barton MacLane.			
Unlawful	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "In the Cutting Room," July 2,'38.)				
Valley of the Giants.	Wayne Morris - Claire Trevor - John Litel-Chas Bickford.	Sept. 17,'38.		
Wings of the Navy.	George Brent-O. de Havilland-Ronald Reagan-F. McHugh.			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G).	Nature Film	Woodward Bros.	Apr. 10,'38.	60.	Nov. 27,'37
Delinquent Parents	Doris Weston.	Progressive	July 15,'38.		
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80.	
Knight of the Plains (G).	Fred Scott.	Spectrum	May 12,'38.	57.	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Policy Man	Negro Cast	Sack	July 1,'38.	61.	
Rangers Roundup (G).	Fred Scott.	Spectrum	Feb. 15,'38†	*55.	Feb. 5,'38
Rebellious Daughters	Verna Hillie.	Progressive	July 1,'38.		
Scandal House	Adrienne Ames	Progressive	July 1,'38.		
Songs and Bullets.	Fred Scott.	Spectrum	Apr. 15,'38.		
(See "In the Cutting Room," Apr. 23,'38.)					
Sugar Hill Baby	Negro Cast	Sack	Jan. 1,'38.	66.	
Two-Gun Man from Harlem.	Negro Cast	Sack	May 1,'38†		

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Code of the Fearless.	Fred Scott.	Spectrum			
Fight for Peace (A).	War Film.	Warwick		70.	Apr. 30,'38
Harlemania	Negro Cast	Sack	Aug. 15,'38.		
Religious Racketeer (G).	Robert Fiske	Fanchon Royer.		9 rls.	Apr. 23,.
Terror of Tiny Town, The (G)	Billy Curtis	Principal		*60.	July 23,'38
Topa Topa (G).	Helen Hughes	Pennant		*65.	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G).	Elsa Merlini.	Cine Lux	Jan. 19,'38.	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas.	Gallic	Feb. 11,'38.	84.	Feb. 12,'38
Al Chet	Jewish Film.	Foreign Cinema Arts	Jan. 1,'38.	90.	
Alf's Button Afloat (G).	Bud Flanagan	General Films.		89.	July 23,'38
Alibi, The (A).	Erich Von Stroheim.	B. N. Film.		95.	Feb. 26,'38
Anniversary	Imre Raday.	Hungaria	Dec. 10,'37†	10 rls.	
Break the News (G).	Maurice Chevalier.	General		78.	May 14,'38
Call, The (G).	Jean Yonnel.	Best	Mar. 28,'38.	75.	Apr. 2,'38
Charm of La Boheme (A).	Jan Kiepura.	International	Mar. 17,'38†	99.	Apr. 30,'38
Convict 99 (A).	Will Hay.	General		87.	June 4,'38
Dance Program (A).	Marie Bell.	A.F.E. Corp.		120.	Jan. 29,'38
Courier of Lyons, The (A).	Pierre Blanchar.	Pax	June 2,'38.	92.	June 18,'38
Dark Eyes (A).	Simone Simon.	Frank Kassler.	Apr. 18,'38.	85.	May 7,'38
Dark Sands (G).	Paul Robeson	Record		75.	July 30,'38
Dock on the Havel, The (G)	Marianne Hoppe.	Casino			Apr. 30,'38
Dusky Sentries (A).	Fosco Ginschetti.	Paliavinci			May 14,'38
Dybbuk, The (A).	A. Morewski.	Geist	Apr. 15,'38.	120.	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat.	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38
Greece of 1938.	Newsreels	Norton	Jan. 9,'38†	90.	
Gueule D'Amour (A).	Jean Gabin.	A. C. E.		95.	Feb. 5,'38
"Housemaster" (G)	Otto Kruger.	Assoc. British.		95.	Feb. 26,'38
I Married for Love.	Kabos-Radai	Danubia	Feb. 4,'38†	84.	
I See Ice (G).	George Formby.	Assoc. British.		81.	Apr. 2,'38
Jolly Paupers	Jewish Film.	Foreign Cinema Arts	Mar. 1,'38.	65.	
Kate Plus Ten (G).	Jack Hulbert.	General		81.	May 14,'38
Kathleen (G)	Sally O'Neill.	Hoffberg	Jan. 22,'38†	75.	Feb. 19,'38
La Damincella di Bard (G).	Emma Grammatica.	I. C. I.	Feb. 5,'38.	77.	Feb. 12,'38
Lady Seeks Room.	Zilahi-Kabos	Danubia	Mar. 10,'38†	91.	
Lafarge Case, The (A).	Erich Von Stroheim.	Cipra		100.	May 14,'38
Lie of Nina Petrovna, The (A)	Fernand Gravet.	Lenauer	Mar. 29,'38.	80.	Apr. 2,'38
Little Flower of Jesus (G).	Simone Bourday.	Sunray		75.	Apr. 30,'38
Love of DuBarry.	Gitta Alpar.	Hoffberg	Mar. 28,'38†	78.	
Luck of the Irish.	Richard Hayward.	Guaranteed	Mar. 15,'38†	63.	
Man Sometimes Errs.	A. Tekos	Hungaria	Feb. 4,'38†	10 rls.	
Madamoiselle Docteur (A).	Dita Parlo	United Artists.		77.	Dec. 18,'37
Merlusse (G)	Henri Poupon.	French M. P.	Jan. '38.	67.	Dec. 25,'37
Mi Candidate (G).	Domingo Soler.	Producciones A.R.B.		85.	June 4,'38
Monastery (G)	Monastic Film.	World	Apr. 1,'38†	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38.		
Noches de Gloria (A).	Esperanza Iris.	Bueno		95.	Mar. 26,'38
Nocturno (A)	Ria Byron.	Schwab		90.	Mar. 12,'38
Old Curiosity Shop, The.	Dickens Story.	Heffberg	Dec. 12,'37†	74.	Feb. 2,'38
Orage (A)	Charles Boyer.	Daven-Lauer		105.	Feb. 12,'38
Pearls of the Crown (A).	Sascha Guitry.	Lenauer	May 1,'38.	99.	June 5,'37
Refugiados en Madrid (G).	Maria Conesa	Fama		95.	July 23,'38
Room No. 111.	Javor-Lazar	Danubia	Apr. 1,'38†	91.	
Ski Chase (G).	Hannes Schneider.	World	Feb. 15,'38.	73.	Apr. 30,'38
Sport of Love, The.	Gy Kabos.	Hungaria	Dec. 24,'37†	8 rls.	
St. Martin's Lane (G).	Chas. Laughton.	Assoc. British.		85.	July 9,'38
Sutyi the Lucky Child.	Adam Kiarl.	Hungaria	Jan. 11,'38†		
Tempest in Charda.	Javor-Lazar	Danubia	Jan. 7,'38.	90.	
Tender Enemy (A).	Simone Berriau.	World	Mar. 30,'38†	65.	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89.	
They Were Five (A).	Jean Gabin.	Lenauer	June 1,'38.	78.	June 18,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38.	102.	
Traveling People (A).	Francoise Rosay.	Amer.-Tobis		105.	May 21,'38
Vessel of Wrath (A).	Chas. Laughton.	Assoc. British.		95.	Mar. 26,'38
Village Rogue, The.	M. Dayka.	Hungaria	Jan. 21,'38†	10 rls.	
Voice of India.	Hoefler Expedition.	Hoffberg	Jan. 28,'38†	70.	
Volga Boatman, The (A).	Pierre Blanchar.	J. H. Hoffberg.	Apr. 30,'38.	84.	Apr. 23,'38
Yellow Roses	Gy Kabos.	Danubia	Mar. 1,'38†	90.	
Yellow Sands (G).	Marie Tempest	Assoc. British.		69.	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434	May	13,'38†15½..
Andy Clyde		
Cuckoorancho 8431	Mar.	25,'38†16½..
Joe Besser		
Doggone Mixup (2-12-38) 8428	Feb.	4,'38†18½..
Harry Langdon		
Fiddling Around (2-19-38) 8427	Jan.	21,'38†17½..
Monte Collins-Tom Kennedy		
Grips, Grunts and Groans (3-27-37)	Jan.	15,'37.19....
(3 Stooges)		
Halfway to Hollywood 8436	July	1,'38†17½..
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Dumb 8407 (6-18-38)	May	20,'38†16....
(3 Stooges)		
He Done His Duty (12-18-37) 8425	Dec.	10,'37†17½..
Andy Clyde		
Jump, Chump, Jump 8432..	Apr.	15,'38†19½..
Andy Clyde		
Man Bites Love Bug (1-22-38) 8426	Dec.	24,'37†18....
Charley Chase		
Mind Needer, The 8433...	Apr.	29,'38†18....
Charley Chase		
Oh What a Knight 8424...	Nov.	12,'37†16½..
(Herman Bing)		
Old Raid Mule, The (4-2-38) 8429	Mar.	4,'38†17½..
Andy Clyde		
Sitter Downers, The (11-27-37) 8403	Nov.	26,'37†16....
(3 Stooges)		
Soul of a Heel, The (6-11-38) 8435	June	4,'38†16½..
(All Star)		
Tassels In the Air (4-30-38) 8406	Apr.	1,'38†18....
(3 Stooges)		
Termites of 1938 (1-22-38) 8404	Jan.	7,'38†17....
(3 Stooges)		
Three Missing Links (6-25-38) 8408	July	29,'38†17½..
(3 Stooges)		
Time Out for Trouble (4-2-38) 8430	Mar.	18,'38†16½..
Charley Chase		
Wee Wee Monsieur (3-26-38) 8405	Feb.	18,'38†17½..
(3 Stooges)		

BROADWAY FOLLIES

Brokers' Follies (12-11-37) 8904	Dec.	15,'37†10½..

COLOR RHAPSODIES

Big Birdcast, The (6-4-38) 8508	May	13,'38†.7....
Bluebird's Baby (3-12-38) 8504	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38) 8506	Mar.	26,'38†.6....
Frog Pond, The 8512	Aug.	12,'38†.....
Gifts from the Air 7506...	Dec.	18,'37..7½..
(re-issue)		
Hollywood Picnic (1-15-38) 8503	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb.	17,'38†.6½..
Little Match Girl (11-27-37) 8502	Nov.	5,'37†.8½..
Poor Little Butterfly 7-23-38) 8510	July	4,'38†.8....
Poor Elmer 8511	July	22,'38†.1 rl..
Snowtime 8507	Apr.	14,'38†.7....
Window Shopping (7-2-38) 8509	June	3,'38†.7½..

COMMUNITY SING

No. 4 8654 (Barber Shop Songs)	Nov.	28,'37†10½..
No. 5 (1-22-37) 8655 (Song Parade)	Feb.	5,'38†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb.	25,'38†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar.	18,'38†10....
No. 8 8658 (Songs of the Southland)	May	6,'38†10½..
No. 9 (6-18-38) 8659 (Spanish Songs)	June	25,'38†.9½..
No. 10 (6-18-38) 8660 (Patriotic Songs)	July	4,'38†10....
No. 11 8661 Songs of Yesteryear	Aug.	26,'38†10....
No. 12 8862 Scotch Songs	Sept.	15,'38†10....

HAPPY HOUR

Aladdin and the Wonderful Lamp 8471	Dec.	18,'37†17....
Jungle Babies 8473	June	1,'38†.1 rl..
New Nation, The (Czechoslovakia) 8472	June	1,'38†10....

KRAZY KAT CARTOONS

20. Railroad Rhythm 8701	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs 8702	Feb.	22,'38†.6½..
22. Auto Clinic, The 8703	Mar.	4,'38†.6½..
23. Little Buckaroo 8704..	Apr.	11,'38†.6....
24. Krazy Magic (6-4-38) 8705	May	20,'38†.6½..
25. Krazy's Travel Squawks (6-25-38) 8706	July	4,'38†.6½..

SCRAPPY CARTOONS

City Slicker (7-23-38) 8758	July	8,'38†.6....
Clock Goes 'Round and 'Round (11-20-37) 8753.	Nov.	6,'37†.5½..
New Homestead, The (2-12-38) 8755	Jan.	7,'38†.7....
Scrappy's News Flashes (1-22-38) 8754	Dec.	8,'37†.6....
Scrappy's Playmates 8757..	Mar.	27,'38†.6....
Scrappy's Trip to Mars 8756	Feb.	4,'38†.7....

SCREEN SNAPSHOTS

No. 3 (12-11-37) 8853	Nov.	18,'37.9½..
No. 4 8854	Dec.	24,'37†10....
No. 5 (1-22-38) 8855	Jan.	7,'38†.9½..
No. 6 (3-5-38) 8856	Feb.	4,'38†10....
No. 7 (4-2-37) 8857	Mar.	4,'38†10....
No. 8 (5-14-38) 8858	Apr.	1,'38†.9....
No. 9 8859	Apr.	29,'38†.9½..
No. 10 (6-18-38) 8860	May	27,'38†.9½..
No. 11 (7-30-38) 8861	June	24,'38†11....
No. 12 8862	July	29,'38†.....

SPECIAL SPORT THRILLS

Athletic Youth 8811	July	29,'38†.1 rl..
Cadet Champions (12-11-37) 8803	Dec.	17,'37†.9....
Demons of the Deep 8812..	Aug.	19,'38†.1 rl..
Feminine Fun 8805	Feb.	18,'38†10....
Fistic Fun (7-30-38) 8810.	July	1,'38†.9½..
Play Ball (4-23-38) 8807..	Apr.	15,'38†10....
Snow Foolin' (2-12-38) 8804	Jan.	21,'38†10....
Sport Stamina (6-4-38) 8808	Apr.	10,'38†.9½..
Thrilling Moments (6-25-38) 8809	June	10,'38†.9½..
Unusual Hunting (3-26-38) 8806	Mar.	15,'38†10....

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38) 8603	Dec.	10,'37†.9½..
Silver Threads (12-11-37) 8602	Nov.	12,'37†10½..

WORLD IN COLOR

El Salvador (2-12-38) 8552.	Jan.	15,'38†.9....
Friendly Neighbors (Ontario) (6-18-38) 8553.	Apr.	29,'38†.9½..

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

All's Fair (3-26-38) 8910.	Feb.	25,'38†10....
Cabin Kids		
Calling All Crooners (12-4-37) 8907	Nov.	19,'37†10½..
How to Dance the Shag 8909	Dec.	17,'37†.8....
Arthur Murray and "Shag" Dancers		
Love Goes West (1-15-38) 8908	Dec.	31,'37†10½..
Louise Massey-Westerners		
Trailer Paradise 8906	Nov.	26,'37†.9....
Cabin Kids		

TERRY-TOONS

Barnyard Boss, The 8510..	Dec.	24,'37†.6½..
Big Top, The 8520	May	12,'38†.6½..
Billy Goat's Whiskers, The 8509	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra 8512	Jan.	21,'38†.6½..
Dog and the Bone, The (11-27-37) 8507	Nov.	12,'37†.6....
Eliza Runs Again 8526....	July	29,'38†.6½..
Gandy the Goose (3-19-38) 8515	Mar.	4,'38†.6....
Happy and Lucky 8516....	Mar.	18,'38†.6½..
Here's to Good Old Jail 8522	June	10,'38†.6½..
His Off Day 8513	Feb.	4,'38†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb.	18,'38†.6....
Last Indian, The 8523	June	24,'38†.6½..
Lion Hunt, The (1-15-38) 8511	Jan.	7,'38†.7....
Maid in China 8519	Apr.	29,'38†.7....
Milk for Baby 8524	July	8,'38..6½..
Mountain Romance, A (4-39-38) 8517	Apr.	1,'38†.6½..
Mrs. O'Leary's Cow 8525..	July	22,'38..6½..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr.	15,'38†.6½..
Timid Rabbit, The 8508...	Nov.	26,'37†.6½..

TREASURE CHEST

Grey Owl's Little Brother 8605	Dec.	24,'37†10....
Kingdom for a Horse (5-7-38) 8604	Apr.	22,'38†10....
Music from the Stars (4-30-38) 8610	Mar.	25,'38†11....
Horace Lapp and Orch.		
Not So Dumb 8603	Dec.	10,'37†.9....
Return of the Buffalo 8608.	Apr.	8,'38†.9½..
Sky Fishing (3-26-38) 8607.	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38) 8606...	Feb.	11,'38†10....
We Live in Two Worlds 8609	July	22,'38†11....

TWO-REEL COMEDIES

Air Parade (2-12-38) 8113.	Jan.	14,'38†19....
Niela Goodelle		
Bashful Buckaroo, The 8202	Dec.	3,'37†19½..
Charles Kemper		
Beautiful But Dummies 8117	Mar.	25,'38†17....
Buster West-Tom Patricola		
Cactus Caballeros 8206....	May	27,'38†19....
Harry Gribbon-Joey Faye		
Cupid Takes a Holiday (2-19-38) 8115	Feb.	4,'38†15....
Danny Kaye		
Cute Crime 8118	Apr.	29,'38†18....
Jefferson Machamer		
Dates and Nuts (1-15-38) 8307	Dec.	31,'37†19....
H. Timberg, Jr.-P. Rooney, Jr.		
Dime a Dance 8112	Dec.	24,'37†19½..
Imogene Coca-Danny Kaye		
Getting an Eyeful (1-22-38) 8204	Jan.	21,'38†18....
Charles Kemper		
Heir Today 8305	Nov.	5,'37†18....
Tim and Irene		
Hi-Ho Hollywood 8203....	Jan.	7,'38†16....
Harriet Hutchins-Margt. Johnson		
Hurray for Hooligan (12-4-37) 8111	Nov.	19,'37†17....
Buster West-Tom Patricola		
Jitterbugs 8119	May	20,'38†16....
Buster West-Tom Patricola		
Koo-Koo Correspondence Skool, The 8110	Nov.	19,'37†18....
Jefferson Machamer		
Love and Onions (3-26-36) 8308	Mar.	11,'38†19....
H. Timberg, Jr.-P. Rooney, Jr.		
Miss They Missed, The (2-12-38) 8114	Jan.	28,'38†18....
Willie Howard		
Money On Your Life 8205 (12-4-37) 8108	May	13,'38†18½..
Chas. Kemper-Danny Kaye		
Pardon My Accident 8120.	June	10,'38†17....
Willie Howard		
Playboy Number One (12-4-37) 8108	Nov.	26,'37†17....
Willie Howard		
Sing for Sweetie 8309	Apr.	15,'38†19....
Lee Sullivan		
Uncle Sol Solves It 8303..	Feb.	11,'38†15....
Wanna Be a Model? 8116..	Feb.	25,'38†16....
Jefferson Machamer		
Winner Lose All 8310	June	17,'38†19....
Charles Kemper		

MGM

Title	Rel. Date	Min.

CAPTAIN AND THE KIDS (In Sepia)

Blue Monday (4-2-38) W-682	Apr.	2,'38†.9....
Captain's Pup W-684	Apr.	30,'38†.9....
Cleaning House (3-5-38) W-681	Feb.	19,'38†.8....
Day at the Beach, A W-685	June	25,'38†10....
Poultry Pirates W-683....	Apr.	16,'38†.9....
What a Lion! W-686	July	16,'38†.....

CRIME DOESN'T PAY

No. 14—What Price Safety P-611	Feb.	5,'38†21....
John Wray-George Huston		
No. 15—Miracle Money (5-21-38) P-612	Mar.	26,'38†21....
No. 16—Come Across (6-4-38) P-613	May	14,'38†21....
No. 17—Criminal Is Born, A P-614	June	25,'38†21....

FITZPATRICK TRAVEL TALKS

Beautiful Budapest (5-7-38) T-659	Apr.	16,'38†.9....
Czechoslovakia On Parade (7-2-38) T-661	June	11,'38†.9....
Glimpses of Austria T-657.	Feb.	19,'38†.9....
Glimpses of New Brunswick (4-2-38) T-658	Mar.	19,'38†.8....
Land of Incas T-655	Dec.	25,'37..8....
Natural Wonders of the West T-656	Jan.	22,'38†.8....
Paris On Parade T-662...	July	9,'38†.....
Rural Sweden T-660	May	14,'38†.8....

HARMAN-ISING (Happy Harmonies)

35—Bosko In Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight...	Mar.	12,'38†.8....

HISTORICAL MYSTERIES

Bravest of the Brave, The H-728		
Captain Kidd's Treasure (8-26-38) H-723	Jan.	22,'38†10....
Stanley Andrews-Chas. Irwin		
Face Behind the Mask, The (4-9-38) H-725	Mar.	19,'38†11...
Leonard Penn-Mary Howard		
Joaquin Murrieta (7-23-38) H-726 (sepia)	June	11,'38†11....
Ship That Died, The H-724	Feb.	19,'38†10....
Leonard Penn-Rhea Mitchell		
Strange Glory H-727	July	2,'38†11....
Frank McGlynn		

LAUREL and HARDY REISSUES (1937-8)

County Hospital (4-23-32) C-241	Jan.	22,'38†17....
Perfect Day, The (3-18-27) C-418	Dec.	11,'37†20....

M-G-M MINIATURES

Forgotten Step, The (6-4-38) M-677	May	7,'38†10....
Monty Wooley		
Hollywood Handicap (7-9-38) M-678	May	7,'38†10....
"Original Sing Band"		
Life In Some Town, U.S.A. (4-9-38) M-674	Feb.	26,'38†10....
Optical Poem, An M-675..	Mar.	5,'38†.7....
Stroke of Genius M-673...	Feb.	5,'38†11....
Cecilia Parker-Wm. Henry		
That Mothers Might Live M-676	Apr.	30,'38†10....
Shephard Struwick-Mary Howard		
Tracking the Sleeping Death M-680	July	9,'38†10....
Gilbert Emery-Doris Lloyd		
Tupapaoo (7-9-38) M-679.	June	11,'38†11....
Moroni Olsen		
What Do You Think, No. 2 (2-12-38) M-671	Dec.	25,'37†10....
What Do You Think, No. 3 M-672	Jan.	15,'38†11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
MUSICAL COMEDIES		
Billy Rose's Casa Manana Revue R-603	Mar. 26,'38	21
Harriet Hoctor-E. Marshall		
Canary Comes Across, The (2-5-38) R-602	Jan. 29,'38	21
Erik Rhodes-Virginia Grey		
It's In the Stars R-606	July 30,'38	19
Magician's Daughter, The R-605	July 16,'38	18
Eleanor Lynn-F. Albertson		
Our Gang Follies of 1938 (1-8-38) R-601	Dec. 18,'37	21
Snow Gets In Your Eyes (6-4-38) R-604	May 14,'38	20
Virginia Grey-Roger Converse		
OUR GANG		
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Bear Facts (4-2-38) C-735	Mar. 5,'38	11
Came the Brawn C-737	Apr. 16,'38	11
Canned Fishing C-734	Feb. 12,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The C-741		
Party Fever C-742		
Three Men In a Tub C-736	Mar. 26,'38	10
PETE SMITH SPECIALTIES		
Anaesthesia S-711	July 9,'38	10
Candid Cameramaniacs (1-1-38) S-702	Dec. 11,'37	9
Follow the Arrow S-712	July 30,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
La Savate (4-9-38) S-706	Mar. 12,'38	8
Modeling for Money S-708	Apr. 30,'38	10
(Exploitation: June 4,'38, p. 85.)		
Penny's Party (color) S-707	Apr. 9,'38	9
Prudence Penny-Gwen Lee		
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10
Three on a Rope (3-26-38) S-705	Feb. 19,'38	10
ROBERT BENCHLEY		
Courtship of a Newt, The F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Figure Income Tax (4-9-38) F-753	Mar. 19,'38	8
How to Raise a Baby F-756	July 2,'38	9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	8
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38) J-771	Jan. 8,'38	20
New Audioscopiks, The (2-5-36) A-761	Jan. 15,'38	8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-28-38) T7-7	Feb. 25,'38	7
Buzzy Boop T7-12	July 22,'38	1 rl
Honest Love and True T7-8	Mar. 25,'38	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
Out of the Inkwell T7-9	Apr. 22,'38	7
Puddy the Watchman T8-1	Aug. 12,'38	1 rl
Riding the Rails (2-26-38) T7-6	Jan. 28,'38	7
Swing School T7-10 (6-18-38)	May 27,'38	7
Zula Hula (1-15-38) T7-5	Dec. 24,'37	7
COLOR CLASSICS		
All's Fair at the Fair C8-1	Aug. 26,'38	1 rl
Held It C7-5	Apr. 29,'38	7
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Little Lamby (1-8-38) C7-3	Dec. 31,'37	7
Tears of an Onion C7-4	Feb. 25,'38	
HEADLINERS		
Bob Crosby and Orch. A7-12	May 6,'38	10
Easy on the Ice A7-13 (6-18-38)	June 3,'38	10
H. King's Orch.-S. Foster		
Hall's Holiday (4-23-38) A7-11	Apr. 8,'38	10
George Hall and Orch.		
Himber Harmonies (2-26-38) A7-8	Jan. 29,'38	11
Richard Himber and Orch.		
Listen to Lucas (2-26-38) A7-9	Feb. 18,'38	10
Meet the Maestros	Jan. 7,'38	
Moments of Charm A8-1	Aug. 5,'38	10
Oh Kay, Rhythm (1-8-32) A7-6	Dec. 17,'37	10
Herbie Kay and Orch.		
Queens of the Air (7-23-38) A7-14	July 8,'38	11
Vincent Lopez		
Star Reporter, No. 3 A7-10	Mar. 11,'38	
PARAGRAPHICS		
Accent on Beauty (1-8-38) V7-6	Dec. 31,'37	10
Bike Parade V7-10	Apr. 22,'38	10
California Giants V7-7	Jan. 28,'38	
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wong (7-9-38) V7-12	June 17,'38	10
Gold (3-12-38) V7-8	Feb. 25,'38	10
Inventor, The (10-23-37) V74	Nov. 5,'37	11
Jungle Glimpses (color) V7-9	Mar. 25,'38	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38	16
Tuna V7-5	Dec. 3,'37	1 rl
PARAMOUNT PICTORIAL		
No. 5—Dolls That Are Different—Ebb Tide—Skiis and Shadows P7-5	Dec. 3,'37	1 rl
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6	Jan. 7,'38	1 rl
No. 7—Let's Visit the Moon —Autumn in the Alps—Shadow Man (2-26-38) P7-7	Feb. 4,'38	10
No. 8—Styles In the Sun-Sleeping City — Pulchritude for Pups P7-8	Mar. 4,'38	1 rl
No. 9—Can They Take It—Seeing's Believing—Alpine Aqueduct P7-9	Apr. 1,'38	10
No. 10—Sailboat Time — Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl
(New Series)		
No. 1—P8-1	Aug. 5,'38	10
POPEYE THE SAILOR		
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15,'38	7
Bulldozing the Bull E8-1	Aug. 19,'38	1 rl
Fowl Play E7-5	Dec. 17,'37	1 rl
House Builder-Upper, The E7-8	Mar. 18,'38	1 rl
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Learn Polikeness (2-26-38) E7-7	Feb. 18,'38	7
Let's Celebrake E7-6	Jan. 21,'38	
Mutiny Ain't Nice E8-2	Sept. 16,'38	1 rl
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7
(Color Special)		
Protex the Weakerist (11-20-37) E7-4	Nov. 19,'37	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 3 J7-3	Jan. 14,'38	
No. 4 J7-4	Mar. 18,'38	
No. 5 (6-11-38) J7-5	May 13,'38	1 rl
No. 6 J7-6	July 8,'38	1 rl
(New Series)		
No. 1 J8-1	Sept. 2,'38	1 rl
SCREEN SONGS		
Beside a Moonlit Stream SC 7-6	July 29,'38	1 rl
Thanks for the Memory SC7-4	Mar. 25,'38	8
Bert Block and Orch.		
You Leave Me Breathless (7-2-38) SC7-5	May 27,'38	8
Jimmy Dorsey and Orch.		
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28,'38	7
GRANTLAND RICE SPORTLIGHTS		
No. 45—Water, Water Everywhere (1-15-38) R7-6	Dec. 31,'37	10
No. 46—Good Looking Winners (2-26-38) R7-7	Jan. 28,'38	10
No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb. 25,'38	10
No. 48—Cops and Robbers R7-9	Mar. 25,'38	10
No. 49—Win, Place or Show R7-10	Apr. 22,'38	10
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl
No. 53—A Sporting Test R8-1	Aug. 5,'38	1 rl
No. 54—Hunting Thrills R8-2	Sept. 2,'38	1 rl
UNUSUAL OCCUPATIONS		
(In Color)		
No. 3 (1-22-38) L7-3	Dec. 10,'37	10
No. 4 (2-26-38) L7-4	Feb. 11,'38	10
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 L8-1	Aug. 5,'38	1 rl

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Dummy Owners, The (1-1-38) 83,703	Jan. 7,'38	19
His Pest Friend 83,704	Mar. 11,'38	18
Jitters, The (6-25-38) 83-706	July 1,'38	19
HEADLINERS		
No. 2—Music Will Tell (1-1-38) 83,602	Feb. 11,'38	18
Ted. Fio Rito and Orch.		
No. 3—Picketing for Love 83,603	June 3,'38	17
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38) 83,403	Jan. 28,'38	18
False Roomers 83,404	Mar. 25,'38	17
Fool Coverage 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
MARCH OF TIME		
1937-38		
No. 4 — Human Heart — Britain's Gambling Fever —Alaska's Salmon War 83,104	Nov. 26,'37	20
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday (1-1-38) 83,105	Dec. 24,'37	19
No. 6 — Inside Nazi Germany 83,106	Jan. 21,'38	16
No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile 83,107	Feb. 18,'38	19
No. 8—Brain Trust Island —Arms and the League 83,108	Mar. 18,'38	19
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83,110	May 13,'38	19
No. 11—Men of Medicine: 1938 83,111	June 10,'38	17
No. 12.—U.S. Coast Guard 83,112	July 8,'38	17
NU-ATLAS PRODUCTIONS		
Carnival Show 84,212	June 24,'38	10
Jan Peerce		
Deviled Ham (1-22-38) 84,204	Dec. 3,'37	10
Gus Van		
Hockshop Blues 84,213	July 15,'38	10
Brad Reynolds & Orch.		
International Rhythm (7-2-38) 84,211	June 3,'38	10
Ray Smeck and His Aloha Islanders		
Latin Rhythm (3-5-38) 84,206	Feb. 18,'38	11
Jan Peerce		
Maids and Music 84-209	Apr. 22,'38	10
Ray Fabing's Ingenues		
No Sale (4-2-38) 84-207	Mar. 11,'38	11
Gogo De Lys		
Radio Hookup, A 84,205	Jan. 28,'38	10
Dorothy Stone-Chas. Collins		
Salt Shakers 84,210	May 13,'38	11
J. C. Flippen		
Skyline Revue 84,200	Apr. 1,'38	11
Paula Stone		
Sweet Shoe (1-1-38) 84,203	Nov. 26,'38	11
Rita Rio and Orch.		
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 3—Baby Party — Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603	Jan. 14,'38	
No. 4—Air College (2-26-38) 84,604	Feb. 25,'38	19
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—(7-23-38)	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Photografter, The 83,203	June 17,'38	15
Jack Rice		
Stupor-Visor, The (1-22-38) 83,202	Feb. 5,'38	17
Pat Gleason		
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37) 83,501	Dec. 3,'37	20
Phil Harris and Orch.		
Twenty Girls and a Band (1-22-38) 83,502	Apr. 8,'38	18
Nick Stuart and Orch.		
RKO PATHE SPORTSCOPE		
Bit and Bridle 84,306	May 13,'38	10
Flying Feathers 84,308	June 24,'38	9
In the Swim (5-5-38) 84,302	Feb. 18,'38	10
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	9
White Magic 84,301	Jan. 28,'38	10
Windward Way 84,303	Mar. 11,'38	10
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203	Apr. 22,'38	18
Ray Whitley		
Hunting Trouble 83,303	Aug. 12,'38	16
Rhythm Wranglers (12-25-37) 83,301	Dec. 17,'37	19
Ray Whitley		
SPECIAL		
Quintupland (2-26-38) 83,801	Feb. 18,'38	19
Dionne Quintuplets		
WALT DISNEY CARTOONS		
Boat Builders 84,108	Feb. 25,'38	7
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Nephews 84,111	Apr. 15,'38	8
Donald's Ostrich (1-1-38) 84,105	Dec. 10,'37	9
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Lonesome Ghosts (12-25-37) 84,106	Dec. 24,'37	9
Mickey's Parrot 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Pluto's Quinpuplets 84,104	Nov. 26,'37	9
Polar Trappers, 84,114	June 17,'38	8
Self Control (1-22-38) 84,107	Feb. 11,'38	8
Whalers, The 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

(THE RELEASE CHART--CONT'D)

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Nature's Wonders 2605	Dec. 3,'37†	
Trailing Animal Stories (1-22-38) 2606	Jan. 14,'38†.9	
MAGIC CARPET SERIES		
Land of the Maple Leaf, The (1-22-38) 4705	Dec. 10,'37†10	
Modern Dixie (2-12-38) 4706	Jan. 28,'38†10	

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 43 2374	Dec. 6,'37†.9	
No. 44 2375	Jan. 3,'36†.9	
No. 45 (2-26-38) 2376	Jan. 29,'38†.9	
No. 46 2377	Feb. 28,'38†.9	
No. 47 2378	Mar. 21,'38†.9½	
No. 48 2379	Apr. 11,'38†.9	
No. 49 2380	Apr. 25,'38†.9	
No. 50 (4-30-38) 2381	May 9,'38†.9	
No. 51 (6-11-38) 2382	June 13,'38†10	
No. 52 (6-25-38) 2383	June 27,'38†.9	
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37) 2164 Tex Lewis-3 X Sisters	Dec. 1,'37†17	
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38†17	
Fits and Benefits 2173 York and King	July 27,'38†19	
High Jack N' the Show (5-21-38) 2170 (James Barton)	May 18,'38†17	
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone-Chas. Collins	Apr. 27,'38†17	
Music and Flowers (5-21-38) 2171 Block and Sully	June 15,'38†19	
Oh, Say Can You Hear? (12-18-37) 2165 Merry Macs	Dec. 29,'37†15	
Rhapsody in Zoo (12-11-37) 2166 Mark Plant	Jan. 26,'38†15½	
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38†17	
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	July 6,'38†17½	
OSWALD CARTOONS		
Barnyard Romeo 2291	Aug. 1,'38†.7	
Cheese Nappers (7-2-38) 2288	July 4,'38†.7	
Dumb Cluck (12-11-37) 2276	Dec. 20,'37†.7	
Feed the Kitty 2281	Mar. 14,'38†.7	
Happy Scouts (7-2-38) 2395	June 20,'38†.7	
Lamplighter, The 2277	Jan. 10,'38†.7	
Man Hunt (2-26-38) 2278	Feb. 7,'38†.7	
Movie Phony News 2285	May 30,'38†	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38†.7	
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38†.7½	
Problem Child, The (5-14-38) 2284	May 16,'38†.7	
Queen's Kittens 2292	Aug. 8,'38†.7	
Tail End (5-21-38) 2283	Apr. 25,'38†.7	
Trade Mice 2280	Feb. 28,'38†7	
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38†.7	
Voodoo in Harlem (7-9-38) 2289	July 18,'38†.7	
STRANGER THAN FICTION SERIES		
No. 44—Novelty (12-11-37) 2388	Dec. 27,'37†.9	
No. 45—Novelty (2-26-38) 2389	Jan. 17,'38†.9	
No. 46—Novelty (2-26-38) 2390	Feb. 21,'38†.9	
No. 47—Novelty 2391	Mar. 14,'38†.9	
No. 48—Novelty 2392	Apr. 4,'38†.8½	
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38†.8½	
No. 50—Novelty 2394	May 2,'38†.9	
No. 51—Novelty (6-11-38) 2395	June 6,'38†.9	
No. 52—Novelty (7-2-38) 2396	June 20,'38†.9	
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec. 30,'37†23	
Breathless Moments (2-26-38) 2160	Feb. 28,'38†19	

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Here's Your Hat 3014 Cookie Bowers	Dec. 11,'37†.2 rls.	
One On the House 3026 Willie, West, McGinty	Dec. 18,'37†.2 rls.	
Wedding Yells 3021 Ken Murray-Oswald	Jan. 1,'38†20	
Script Girl 3009 Cross and Dunn	Jan. 15,'38†	
Romance Road 3003 Walter Cassell-Anne Nagel	Jan. 29,'38†19	
Candid Kid, The (2-26-38) 3015 Josephine Huston	Feb. 12,'38†20	
Waiting Around 2-26-38) 3027 Frank Libuse	Feb. 20,'38†20	
Little Me 3010 Wini Shaw	Mar. 5,'38†.2rls	
Romance of Louisiana 3005 Addison Richards	Mar. 12,'38†.2 rls.	
Under the Wire 3022 Joe and Asbestos	Mar. 26,'38†.2 rls.	
Got a Match 3016 Joan Abbott	Apr. 9,'38†.2 rls.	
Hold That Ball 3028 Preisser Sisters	Apr. 23,'38†.2 rls.	
Forget-Me-Knots 3011 Bernice Claire	May 7,'38†.2 rls.	
Stocks and Blondes 3023 Gene Lockhart	May 21,'38†.2 rls.	
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38†.2 rls.	
Prisoner of Swing 3012 Hal LeRoy	June 11,'38†.2 rls.	
Rise and Sing 3029 Rainbow's Eend (7-23-38)	June 25,'38†.2 rls.	
3017 Eddie Peabody	July 2,'38†22	
My Pop 3024 Henry Armetta	July 16,'38†.2 rls.	
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38†19	
COLORTOUR ADVENTURE (In Color)		
Land of the Kangaroo (11-20-37) 3504	Dec. 18,'37†10	
India's Millions 3505	Jan. 8,'38†	
Malayan Jungles (2-5-38) 3507	Feb. 5,'38†10	
What the World Makes 3502	Mar. 12,'38†	
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38†	
Toradja Land 3510	Apr. 30,'38†	
Pearl of the East 3509	May 21,'38†	
Mechanix Illustrated (7-23-38) 8511	June 4,'38†10	
Isles of Enchantment 3512	June 25,'38†.1 rl.	
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Danger—High Voltage 3303	Dec. 4,'37†.1 rl.	
Alibi Mark 3304	Dec. 25,'37†.1 rl.	
Bolted Door, The (2-5-38) 3305	Jan. 22,'38†13	
Hit and Run (2-26-38) 3306	Feb. 19,'38†12	
Shopgirl's Evidence 3307	Mar. 19,'38†	
Dear Old Dad 3308	Apr. 16,'38†12	
Wanderlust 3309	May 14,'38†.1 rl.	
Dream Comes True, A 3310	June 6,'38†.1 rl.	
Fighting Judge, The 3311	July 2,'38†.1 rl.	
Night Intruder (7-30-38) 3312	July 23,'38†14	
LOONEY TUNES		
No. 45—Porky's Hero Agency 3604	Dec. 4,'37†.7	
Night Intruder 3312	July 23,'38†.1 rl.	
No. 46—Porky's Poppa 3605	Jan. 15,'38†	
No. 47—Porky at the Crocadero 3606	Feb. 5,'38†.7	
No. 48—What Price Porky 3607	Feb. 26.'38†	
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar. 19,'38†11	
No. 50—Porky's Five and Ten 3609	Apr. 16,'38†	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38†	
No. 52—Injun Trouble 3611	May 21,'38†.1 rl.	
No. 53—Porky the Fireman 3612	June 4,'38†.1 rl.	
No. 54—Porky's Party 3613	June 25,'38†.1 rl.	
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38†.7	
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38†.7	
MELODY MASTERS		
Jan Rubini and Orch. 3705	Dec. 4,'37†.1 rl.	
Henry King and Orch. 3706	Dec. 25,'37†.1 rl.	
Leon Navaro and Orch. 3709	Jan. 15,'38†.1 rl.	
Enric Madriguera and Orch. (2-5-38) 3708	Jan. 29,'38†10	
Carl Hoff and Orch. 3710	Feb. 12,'38†.1 rl.	
Benny Meroff and Orch. 3707	Mar. 5,'38†.1 rl.	
Mike Riley and Orch. 3711	Mar. 26,'38†.1 rl.	
Rubinoff and His Violin 3712	Apr. 16,'38†10	
Carl "Deacon" Moore and Orch 3713	May 7,'38†.1 rl.	
Freddie Rich and Orch. 3714	May 28,'38†.1 rl.	
Clyde Lucas and Orch. 3715	June 18,'38†.1 rl.	
Don Bestor and Orch. 3716	July 9,'38†.1 rl.	
Music with a Smile (7-30-38) "Happy" Felton & Orch.	10	
MERRIE MELODIES (In Color)		
No. 48—Woods Are Full of Cuckoos 3404	Dec. 4,'37†.1 rl.	
No. 49—September In the Rain 3405	Dec. 18,'37†.1 rl.	
No. 50—Daffy Duck and Egghead 3406	Jan. 1,'38†.7	
No. 51—My Little Buckaroo 3407	Jan. 29,'38†.7	
No. 52—Jungle Jitters (2-5-38) 3408	Feb. 19,'38†.7	
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar. 12,'38†.7	
No. 54—A Star Is Hatched 3410	Apr. 2,'38†	
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38†.7	
No. 56—Now That Summer Is Gone 3412	May 14,'38†.1 rl.	
No. 57—Isle of the Pingo Pongo 3413	May 28.'38†.1 rl.	
No. 58—Katnip Kollege 3414	June 11,'38†.1 rl.	
No. 59—Have You Got Any Castles 3415	June 25.'38†.1 rl.	
No. 60—Love and Curses (7-23-38) 3416	July 9,'38†.7	
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38†.7	
PICTORIAL REVUES		
No. 3—Dogs—Hollywood Rides (11-13-37) 3803	Nov. 13.'37†10	
No. 4—Boxers—Dolls 3804	Dec. 11,'37†	
No. 5—Ice Cream—Jockeys (1-29-38) 3805		
No. 6—Hockey—Shoes (2-5-38) 3806	Feb. 5,'38†10	
No. 7—Dogs—Billiards—Lithography 3807	Mar. 5,'38†10	
No. 8—Song Writers—Bowling 3808	Apr. 2,'38†	
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38†10	
No. 10—Beavers—Polo—Woolens 3810	June 4,'38†.1 rl.	
No. 11—Plastics—Perfume 3811	July 9.'38†.1 rl.	
VITAPHONE VARIETIES		
Vitaphone Frolics 3904 Jack & Loretta Clemens	Dec. 4,'37†10	
Unreal Newsreels 3905	Jan. 8,'38†	
Ski Flight 3908	Jan. 22,'38†.9	
Alibi Time (2-19-38) 3906	Feb. 12,'38†11	
Radio Ramblers		
Vitaphone Gambols 3907 Chaz Chase	Mar. 19,'38†.1 rl.	
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38†.9	
Juggling Fool, The 3910 Bobby May	May 14,'38†.1 rl.	
Vitaphone Capers 3911	June 18,'38†.1 rl.	
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38†.8	

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Beautiful and Gay Budapest (5-14-38)	June 15,'38†10½	
Fabulous Marseilles (6-18-38)	June 15,'38†10½	
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†10½	
Hong Kong, Gateway to China (2-19-38)	May 15,'38†11	
Manila (2-26-38)	May 15,'38†11	
Old Towns of Normandy (4-9-38)	July 15,'38†10	
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†10½	
Singapore (2-26-38)	May 15,'38†11	
Voyage to Cebu (7-2-38)	July 15,'38†.9	
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Skiing on Your Feet	Jan. 14,'38†	
Trailing the Jaguar (7-2-38)	July 15,'38†28	
LENAUER		
Datelines (6-18-38)	8	
MODERN		
America Marching On (1-29-38)	10	
SACK (with Negro Cast)		
Brown Gravey	July 30,'38.21	
Framing of the Shrew, The	July 30,'38.19	
Lady Fare, The	July 30,'38.20	
Melancholy Dame, The	July 30,'38.19	
Music Hath Harms	July 30,'38.21	
Off in the Silly Night	July 30,'38.20	
SANDERS		
Life in Lapland (2-12-38)	Feb. 18,'38†.8½	

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild	June 30,'38†20	
Bill Hickok (7-23-38) (15 episodes) Gordon Elliott-Kermit Maynard		(each)
Mysterious Pilot, The (12-25-37) 8140 Capt. Frank Hawks (15 episodes)	Dec. 9,'37†21	(each)
Secret of Treasure Island, The (4-9-38) 8160 Don Terry-Gwen Gaze (15 episodes)	Mar. 17,'38†19	(each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38†	
Fighting Devil Dogs, The 7501 (5-28-38) Lee Powell-Herman Brix	May 28,'38†18	(each)
Hawk of the Wildrness 7301	Dec. 3,'38†	
Lone Ranger, The 7401 (2-5-38) Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†18	(each)

(Exploitation: July 16,'38, p. 86.)

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38) Johnny Mack Brown-E. Hansen	July 5,'38†20	(each)
Flash Gordon's Trip to Mars (2-19-38) 2581 Larry Crabbe-Jean Rogers (15 episodes)	Mar. 21,'38†20	(each)
Red Barry Buster Crabbe-Frances Robinson		
Tim Tyler's Luck (11-37-37) 2881 Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37†.2 rls.	

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 121

Conducted by
F. H. RICHARDSON

Bluebook School Question No. 121 *was: (A) If vibration is felt in excess of a faint tremble when the hand is laid upon a newly installed motor or generator, should the machine be accepted? (B) Suppose a ring of fire extending clear around the commutator is discerned, what would be your diagnosis and what would you do? (C) Name possible causes of an armature overheating. What may happen if operation is continued with the fault not removed?*

The following made satisfactory reply: S. Evans and C. Rau; G. E. Doe; J. R. Prater; H. Edwards; L. Cimikoski; C. Champney; R. and K. Wells; W. E. Limmroth; T. W. Redhouse; E. H. Toedte; B. and M. Walker; J. J. Petersen; J. A. Zachritz; T. F. Bochert; R. Feasel; L. Johnson; W. Schoneman; O. H. Schmidt; T. and W. Turk; G. Burdis; C. G. Jones; C. L. Horn; C. A. Whitlock; R. R. Robbins and W. Wilkler; H. T. Plum and D. A. Shea; L. A. Beachwood and M. F. Robinson; W. D. McCoy; P. and L. Felt; L. D. Tomlinson; F. H., S. and P. Dalbey; R. E. Bullard and J. K. Robinson; C. Humphrey; W. B. Hunter; T. A. and G. Johnson; C. H. Lowrie; P. L. Goldstein and M. Samuels; S. T. Logan; D. and W. Porter; L. and F. L. Savlor; S. L. Maxwell; P. Slobodny; S. True; H. Bunker; H. T. Randolph; K. Irwin; L. M. Richardson; W. Jones and T. L. Ward; E. Exline; E. and F. Wentworth; T. S. Anderson; T. L. Hillard and A. Davis; D. R. Spencer; L. Day; F. W. Brandenburg; C. A. Whitlock; W. V. Henderson, H. M. Jackson and B. L. Morris; K. L. Brant; G. L. Goss; W. R. Matthews and J. R. Davidson; R. R. Jacobs and B. B. Hornstein; B. L. Kent; D. N. Logman; N. S. Reid and H. T. Watkins; J. C. Lurie; R. M. Schnider; G. and L. F. Brown; T L. Mason; R. Smith and B. L. Odeon; W. R. Allen; L. N. Schofield; A. W. Baxrer and J. M. Kelner; H. A. Ames and F. E. Dorp; H. J. Benjamin; S. U. Lamont; M. A. Cordell and L. B. Daniels; B. L. Hunt and W. R. Davis; T. W. Williams and L. G. Stanley; A. Leonard and G. T. Jones; F. M. Brown and R. Davis; E. Lomax; L. B. Daniels; A. C. Greene; H. H. Todd and L. E. Dodson; E. Davis; A. D. Lonby; M. D. McGuire; L. W. Whitmore.

(Note: A projectionist, M. B. Stout, Petersburg, Alaska, has joined the Bluebook School, his first answer being to question No. 122. Thought this worthy of note. Have had inquiries relative to active membership from European countries, but the distance (time element) is too great. You are welcome, Alaska. We trust you will remain with us a long while.)

I have selected the answer of G. E. Doe to section A as best suited for publication. He says: "The evils of mechanical vibration in such a machine are many, their benefits exactly nothing. Both motors and generators are accessible, the rotating parts of which are so perfectly balanced that no vibration may be detected by the hand, save as "Dad" says, a faint, almost imperceptible tremble, which, it is reasonable to presume, will never be wholly eliminated.

"This being the case, purchasers should refuse to accept either a motor or generator, or a combination of the two, in which vibration in excess of that indicated by the question we are considering is present. However, before rejection of a combination machine in which the shafts of motor and generator are coupled, or of a motor driving a mechanism, make sure the vibration is not due to faulty alignment of shafts or to other causes."

Note: John Hertner, President of Hertner Electric Company, to whom all this week's answers were sbmitted for checking, made the following comment for Bluebook:

"Before rejecting a machine because of vibration, be certain the fault does not lie in its supporting foundation. Sometimes due to foundation conditions a slight vibration in the machine is magnified many times. Not infrequently, if the machine is set on another foundation, or even slightly moved, the objectionable vibration will wholly disappear. In such a case it obviously is the duty of the owner to change the foundation."

(B) J. R. Prater answers thus: "In such case my diagnosis would be either an open circuit in the armature or a current-carrying connection between two or more commutator bars. Probably it will prove to be the latter, in which case the ring of fire usually is a thin, rather bright line. Correct procedure would be to immediately stop the machine and carefully inspect the slots between commutator bars to locate the seat of trouble. It probably will be found due to lodging of a current-carrying particle between two of the bars, which causes a spark to appear at each revolution of the commutator, persistence of vision causing the intermittent spark to appear as a continuous line of light around the commutator.

"An open circuit in an armature coil will cause the mica to be eaten away around the bars connecting with the defective coil. Chances are there will be a bad turn on the commutator surface. There is small chance of this condition being mistaken. The trouble may be due to defective soldering of the coil to the commutator bars, or to an actual break in the coil itself at some point in its length. Temporary repair may be made by soldering the two bars together, thus bridging the break.

"If no open, or partial open, exists, the turn will probably be much less severe and will be found due to a short between the two bars. Years ago this trouble was relatively frequent because of the binder then employed in plate mica tending to become carbonized, sometimes assisted by oil thrown out of a bearing.

"If it be impractical to stop the machine immediately the trouble develops, try holding a piece of 00 sandpaper lightly against the commutator where the ring of fire shows. If the fault be due to a bit of current-carrying material lodged between two bars, a remedy may be thus effected. If remedy cannot be accomplished with the machine in operation, and there is no stand-by equipment available, notify the management to secure substitute d. c. power supply quickly, or continue operation on a. c. while a repair is effected. Every minute of continued operation under either afore-described condition adds very materially to the damage, and prolonged operation may compel sending the entire armature to the manufacturer for extensive, expensive repairs."

(C) H. Edwards says: "(1) Continued overload. (2) Worn bearings, permitting unbalance of magnetic field. (3) Carelessness or laziness in permitting dust, dirt or grease to collect. (4) Weak insulation. (5) Poor coil connection due to construction fault or partial melting of solder connection. (6) Poor commutator condition tends to increase armature temperature, though the effect is mostly confined to the commutator itself. (7) Improper selection of brushes. This occurs so frequently that it is a pain in the side of the manufacturer. (8) Improper position of brushes due to improper 'rockings.' Sometimes the brushes are rocked to a position where, while perhaps not sparking viciously, the temperature of the commutator and armature is raised, the latter by conduction, as well as by high heat engendered in the coil due to its being shorted under the brush."

BLUEBOOK SCHOOL QUESTION NO. 127

(A) Why does motion in a magnetic field generate flow of current in a closed-circuit conductor laying within that field?

(B) Why is it impossible to generate direct current in a closed-circuit conductor lying within a magnetic field by motion of said field?

(C) If d.c. cannot be generated magnetically, how is it obtained from the brushes of a d.c. dynamo?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

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SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

WRITE FOR BARGAIN LIST OF USED, REbuilt theatre equipment; opera chairs, Simplex and Powers projectors, sound equipment, etc. MOVIE SUPPLY CO., LTD., Dept. H, 1318 So. Wabash, Chicago.

THEATRE EQUIPMENT—SUPPLIES—ACCESsories—repair parts. Savings 20% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

HOLMES EDUCATORS, PAIR: 2,000 FT. MAGAzines, amplifier, speaker, complete, $550. S. C. HOLLOWAY, Hardin, Ill.

NOWHERE ELSE ARE PRICES SO LOW. 10¼" reflector conversion kits, for Peerless or Strong, all parts, only $14.95; handsome, sturdy metal exit signs, 39c; optical porthole glass, sq. in., 6c; used soundheads, $15 up; used ampliers, $19.50 up; exciter lamps, fresh stock, 29c each; projection lenses, Series I, $5.95. Loads of swell buys always on hand. S. O. S., 636 Eleventh Avenue, New York.

JOIN DRIVE FOR BIGGER BUSINESS WITH better seats. 17,000 American Seating, Ideal, Irwin, other famous makes—biggest variety veneer and upholstered at 75c up. Free list 15-P. S. O. S., 636 Eleventh Avenue, New York.

THEATRE CHAIRS. 1,400 SPRING CUSHIONED for sale, 500 veneer. JESSE COLE, 620 Surf St., Chicago, Ill.

TWO 35MM SOUND PROJECTORS, STRAIGHT feed, new sound, motors. Complete with amplifier, speaker, $245. INDEPENDENT MFG., 427 Jefferson, Rochester, N. Y.

WANTED TO BUY

WILL BUY FOR CASH ALL TYPES OF PROjector heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

SIMPLEX THREE POINT PEDESTALS, CAN also use three Simplex mechanisms. N. RAFALSKI, 2202 N. Maplewood Ave., Chicago, Ill.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

THEATRES

THERE ARE HUNDREDS OF PEOPLE IN THE motion picture business looking for theatres. They all read Motion Picture Herald. If you want to sell, why not let a Herald classified ad develop prospects for you. MOTION PICTURE HERALD, Rockefeller Center, New York.

DIXIE, LAND OF GOLDEN OPPORTUNITY. Build a southern circuit now in the great industrial south and let us promote practical theatres for you. FRANK DOWLER COMPANY, Chattanooga, Tenn.

RENT. 400 SEAT, $100 MONTHLY. EQUIPPED. BOX 395, Rochester, N. Y.

FOR SALE—350 SEAT THEATRE. CENTRAL Illinois. Population 1,100. New equipment. Newly remodeled. 50% cash. Owner has other interests. BOX 1034, MOTION PICTURE HERALD.

HELP WANTED

SALESMAN TO HANDLE MOVIE TIME CLOCK. See advertisement in BETTER THEATRES. ALBERT SPRINCIN MFG. CO., 1962 East 71st Place, Chicago, Ill., U. S. A.

BOOKS

THE 1938-39 EDITION OF THE INDUSTRY'S INternational reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and you will receive one of the first copies postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

"DECENCY IN MOTION PICTURES," BY MARtin Quigley, published by Macmillan. Every theatre executive should read it and every theatre should own it. Price $1, postage paid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

JUST A LITTLE BUNDLE—OF GOOD BOOKS—but good! Sloane's "Motion Picture Projection," Mancall's "Servicing Projection Equipment," and Benson's "Fundamentals of Television," whole bundle only $1.39. S. O. S., 636 Eleventh Avenue, New York.

COOLING AND VENTILATING

SALE ON BLOWERS! HIGHLY EFFICIENT model "A" Zephyr-Coolaire blower, 6500 CFM capacity, with ½ h.p. motor, V-belt, oversize ball bearings, sturdy construction, now only $75.65. Will handle to 300 seats, or use as exhaust fan. Plenty other air conditioning needs. Get free facts. S. O. S., 636 Eleventh Avenue, New York.

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MANAGER—AGE 25, SIX YEARS' EXPERIENCE, independent exhibitor, good family background. Religious, honest and reliable. First class references from the distributors of my territory. BOX 1030, MOTION PICTURE HERALD.

MANAGER, 33. 13 YEARS WITH MAJOR CIRcuit. Desires change, anywhere. BOX 1031, MOTION PICTURE HERALD.

MANAGER—15 YEARS' EXPERIENCE WITH major chains, film companies; also independent exhibitor. Keen film buyer, booker. Moderate salary. Any good town. Or will lease theatre. BOX 1033, MOTION PICTURE HERALD.

MANAGER. AVAILABLE SEPTEMBER 15, 13 YEARS' EXPERIENCE, managing two houses at present. Reliable and sober. BOX 1035, MOTION PICTURE HERALD.

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WANTED AGENTS IN EVERY IMPORTANT film key center to sell useful textbook to theatres. Those now representing premium or supply houses preferred. State full details first letter. BOX 919A, MOTION PICTURE HERALD.

WANTED—CAPITAL AND/OR BUSINESS FIRM of correct means to promote second or/and third dimensioned-sound adapted for motion pictures that is now near completion, also rear-projection possibilities. BOX 1036, MOTION PICTURE HERALD.

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THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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ARMY GIRL



Ramon NOVARRO

A DESPERATE ADVENTURE

with MARIAN MARSH

ERIC BLORE • ANDREW TOMBES

Original story by Hans Kraly *and* M. Coates Webster

Associate producer and director JOHN H. AUER

Introducing lovely

MARGARET TALLICHET

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150%
to
175%
increases
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Coast to
Coast!

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MOTION PICTURE HERALD

U. S. Anti-Trust Suit Endangers Self-Regulation Program

National Labor Board Strikes At Producers on Two Fronts

ERPI is Returning to Equipment Sales with 16mm. Sound Recorder

Exhibitors Face Sharper Radio Competition from Fall Shows

Paramount Enters Television; Would Use Motion Pictures

RKO RADIO ANNOUNCES 54 FEATURES

Out This Week: MOTION PICTURE ALMANAC

VOL. 132, NO. 7 AUGUST 13, 1938

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 *a year in the Americas,* $10.00 *a year Foreign. Single copies, 25 cents.*
All contents copyright 1938 by Quigley Publishing Company.

The LION'S ROAR



They had to spray Leo's tonsils this week.

So much good news to ROAR about, he strained his sound track.

For instance:

Continued amazing box-office performance of "Love Finds Andy Hardy" with 2nd week hold-overs mounting.

Followed by sock-o-penings of Bob Taylor in "The Crowd Roars."

And the announcement of "Marie Antoinette" at popular prices!

★ ★ ★ ★ ★



TRADE-SHOWS!

Ask your M-G-M Branch where the nearest Trade Show of "Marie Antoinette" will be held. Call your wife and enjoy it with her. Until you sit before this enthralling picture you cannot fully realize what's in store for you and your patrons. An eyeful, a heart-full, a theatre-full!

★ ★ ★ ★ ★

"BARNUM GIVES UP!"

M-G-M showmanship. More than 200,000 persons have already visited the Marie Antoinette Museum in the Astor Theatre. Summer visitors to Broadway send postcards back home. Feature stories in newspapers and magazines everywhere. Broadcasts from the lobby with visitors interviewed. Entire theatre converted into a museum, seats covered with terraced platforms covered with royal purple plush to display exciting properties from the picture. Real antiques, historical items from the dramatic period. The Premiere of the picture is Tuesday, August 16. New York, Los Angeles and San Francisco are the only advanced price, twice-daily engagements.

Speaking of M-G-M showmanship: thanks for your vote of confidence which gave M-G-M four out of five awards in the A. M. P. A. exhibitor survey on promotion determined by leading showmen throughout America.

"MARIE ANTOINETTE" AT POPULAR PRICES!

As its sincere contribution and gesture of enthusiastic cooperation with the united industry drive ("Motion Pictures Are Your Best Entertainment") M-G-M has cancelled elaborate road-show plans for this glorious and truly road-show picture in order to bring it directly to the public at popular prices as the first of the great entertainments of the new season.

Preceded by the longest advance publicity campaign any picture ever received, plus a nationwide billboard campaign with thousands of boards in 1200 cities, plus color-ads in all fan magazines, plus the fame of three advanced price engagements in Los Angeles, New York and San Francisco, plus large-scale newspaper advertising . . ."Marie Antoinette" is on the way to fame and (your) fortune!

"Sweetheart of the Day"



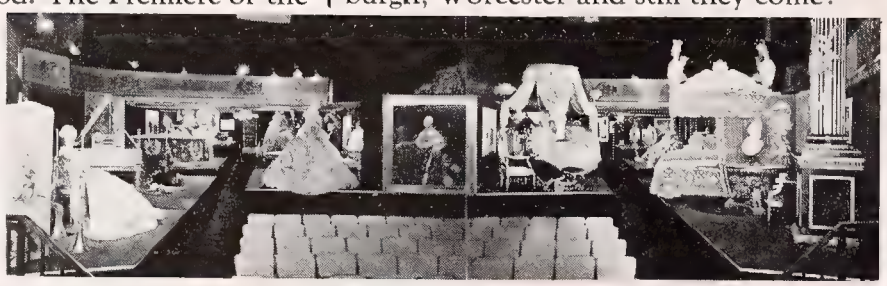
NORMA DEAR YOUR FANS ARE WAITING!

The most beloved, the most admired personality on the screen comes to her millions of loyal followers in a role so thrilling, so touching, so beautiful that it must truly remain first and forever in their memories as the greatest they have ever witnessed. Many lines will be written in praise of her, but the greatest line will be at your box-office.

★ ★ ★ ★ ★

HOLDING THE HARDYS

Two weeks for Mickey Rooney and his women. "Love Finds Andy Hardy" extended engagements at Capitol, N. Y., Baltimore, Houston, Wilmington, Atlanta, Harrisburg, Indianapolis, New Orleans, St. Louis, Toledo, Boston (State & Orpheum day and date), Washington, Cleveland, Hartford, New Haven, Pittsburgh, Worcester and still they come!



ABOVE:
Interior of Museum from Stage.

RIGHT:
From morning to midnight crowds wait patiently to enter.



Norma SHEARER Tyrone POWER
MARIE ANTOINETTE
Directed by W. S. VAN DYKE II Produced by HUNT STROMBERG A METRO-GOLDWYN-MAYER PICTURE

Bold 24-Sheet Nationwide!

WATCH M-G-M!

Leo's list of releases for August, September and October made public last week brought roars of approval from showmen.

"Love Finds Andy Hardy" followed by "Crowd Roars" started the ball rolling.

"Rich Man, Poor Girl" with Bob Young, Lew Ayres, Ruth Hussey and a cast of new faces is an August bright spot together with Laurel-Hardy's funny feature "Block-Heads."

August 26th ushers in "Marie Antoinette" as first of the impressive Fall Season Big Ones.

Closely followed by Clark Gable-Myrna Loy in "Too Hot To Handle" (*still in production, it's terrific!*) Next comes the great heart drama, Spencer Tracy-Mickey Rooney in "Boys Town."

"The Great Waltz" with Luise Rainer, Fernand Gravet and Miliza Korjus is something to look forward to. "Stablemates" gives you Wally Beery and Mickey Rooney. "Listen Darling" brings Freddie Bartholomew, Judy Garland, Mary Astor, Walter Pidgeon. "Three Loves Has Nancy" delights with Janet Gaynor, Robert Montgomery, Franchot Tone.

Lots of other M-G-M money-makers in between and then the October-topper: Jeanette MacDonald, Nelson Eddy in the Technicolor triumph "Sweethearts."

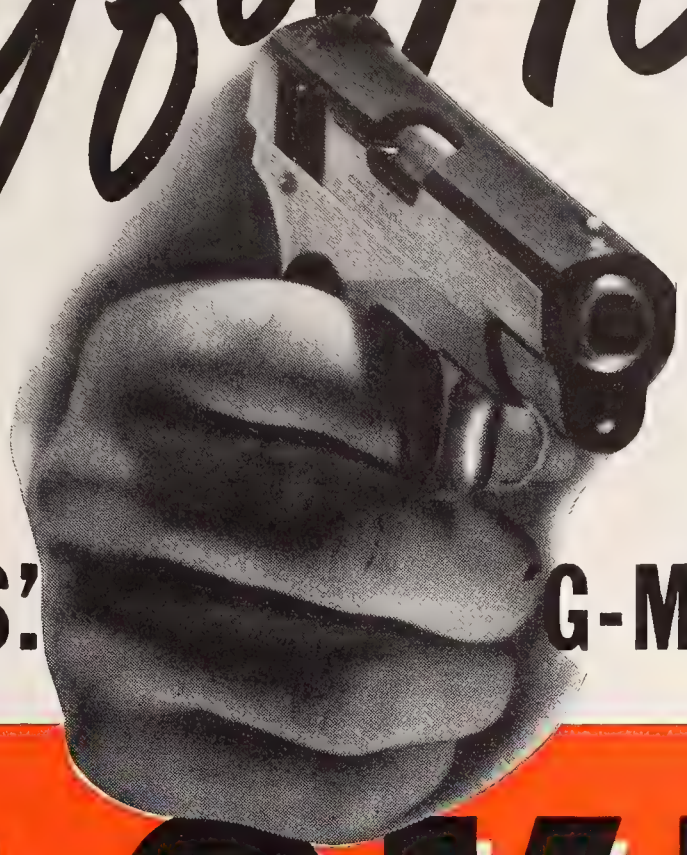
That's what you'll call each and every one of those August, September, October releases.

Yes, we repeat

"SWEETHEARTS"

Leo

Ready for Action!



WARNER BROS.' 'G-MEN' OF 1938!

RACKET BUSTERS

with

HUMPHREY BOGART

GEO. BRENT • GLORIA DICKSON
ALLEN JENKINS • WALTER ABEL

Directed by **LLOYD BACON**

Original Screen Play by Robert Rossen and Leonardo Bercovici • A COSMOPOLITAN PRODUCTION

THIS IS ONE OF THE MOVIE QUIZ $250,000.00 CONTEST PICTURES



BULLETIN!
First engagements mopping up! Check Milwaukee! Check Atlantic City!... Watch for more!

Endorsed by

See your Pressbook

BOY, OH BOY, OH

Bella and Samuel Spewack's

BOY MEETS GIRL

(Play Produced by George Abbott)

A stage smash in 235 cities! Prize-winning 2-year run on Broadway!

JAMES CAGNEY *meets* PAT O'BRIEN

on Aug. 27!

with **MARIE WILSON**

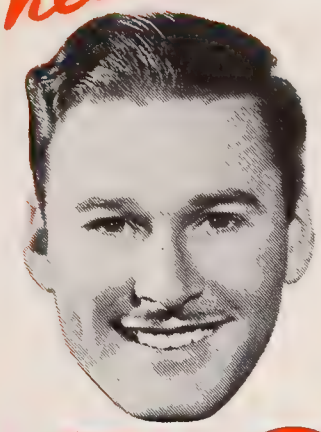
RALPH BELLAMY · FRANK McHUGH · DICK FORAN

Directed by LLOYD BACON

Screen Play by Bella and Samuel Spewack • A **WARNER BROS.** Picture

THIS IS ONE OF THE
MOVIE QUIZ
$250,000.00
CONTEST
PICTURES

Everybody knows it!
N.Y. Daily headlines it!



"Showmen can stop worrying about the week of Sept. 3 because that's the week WARNERS release

ERROL FLYNN

and

OLIVIA De HAVILLAND



and



ROSALIND RUSSELL

and

PATRIC KNOWLES



in

Four's a Crowd

Special-Extra Pre-Release!
RADIO CITY RIGHT NOW!

THIS IS ONE OF THE
MOVIE QUIZ
$250,000.00
CONTEST
PICTURES

with

WALTER CONNOLLY
HUGH HERBERT
MELVILLE COOPER

Directed by MICHAEL CURTIZ • Screen Play by Casey Robinson and Sig Herzig • From a Story by Wallace Sullivan

The most important news story of this year is printed on page 60

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 7 August 13, 1938

UNITED IN DRIVE

AN especially heartening quality pervades the daily tidings of the "Motion Pictures' Greatest Year" campaign. One can recall no prior occasion or cause which has found the many and often sharply diverse factors and factions of the industry so united.

This is the more warmingly impressive in view of the various acrimonies of recent months, with the tossing of internal charges of embitterment in all branches of the business.

The duresses which have brought about this realization of a genuine community of interest for all concerned with motion pictures may well prove of a continuing service considerably beyond the meeting of the problems of the immediate Now.

Even this early, with the drive still on the planning table, it is to be considered an assured success. There is that feel of it in the air, something like the indefinable wave which emanates from Hollywood when a hit picture is about to emerge. The question is not that something may be achieved for the screen, but rather how much.

From about this point on, the measure of success will be the total of the constructive efforts of the several thousand working showmen operating each in his individual location and niche. Inevitably results will be variable, not to say spotty. The job in any given region will be about as good as the men who do it. Many will discover in this unusual opportunity to make individual demonstrations of skill and diligence. It is the sort of campaign from which promotions emerge. This observation is made in cognizance of the interesting array of promotions to be found on the rolls of Quigley award winners in the Managers' Round Table competitions conducted in *Motion Picture Herald* for both the service of and recognition of the showman in the field. Merit and performance tend to prevail, in the measure that they are made really evident. The "Greatest Year" drive is a spotlighted opportunity.

IT is to be taken as neither surprising nor deeply disturbing that the application of the promotional plan is meeting some questionings, some difficulties and some criticisms, most especially with respect to some subsequent runs and situations importantly affected by zoning. Considering the complexity of the distribution map it is hardly to be expected that complete perfection of operation can be achieved.

There is meanwhile the constructive possibility that the arising of these problems, at this time when the methods and trade practices of the industry are under such heavy scrutiny, both external and internal, may serve larger purposes in broader moves of readjustment. This particular campaign addressed at the well being of the whole industy may perchance make plain to all and sundry that the maintenance of the commonweal has parallel requirements in many another category of inter-industry relations. Recognition of the mutuality of interests is not, in a sensible industry, to be reserved only for times of box office stress. The industry has something to share between its branches and factors, from major production to independent exhibition, in times of abundance as well as in days of stringency.

It is a certainty, however, that the conductors of the campaign are compelled by every element of interest, general or special, to attain as complete a coverage of the screen audience as is possible.

It may be further observed that such lasting benefits as this special movement for the box office may confer are inevitably to be conferred upon every theatre in the land in the broad final result.

CONSIDERATION of the activities of the day inevitably reminds one of certain expressions of considerable relevancy from N. L. Nathanson of Canadian fame in the course of a conversation in Miami set down in the pages of *The Herald* of February 5th last.

"We need," said Mr. Nathanson, back in February, "a consistent telling and selling of the fact that the motion picture is a great value to the box office customer, an entertainment for the whole family, the most entertainment and the best that can be had."

"The motion picture should be able," he insisted, "to do for itself something like the great job that has been done for insurance—or, to take an older example, the great fruit growing industry of California."

A certain quality of prophetic demand appears in those words these six months later.

△ △ △

CONSERVATIONIST

LAST week Mr. Frank S. Nugent, motion picture editor of the New York *Times*, almost decided to do a piece for his space about a battle between his Airedale and a Connecticut skunk. Instead he took off on a job of telling the motion picture business that it was wasting tremendous box office values in devotion to youthful stars and forgetting them quite as they emerged into middle age.

Says Mr. Nugent, this is "stupid because it so clearly dooms Hollywood to economic loss. Every actor is an investment. . . . Under the present system, he is, relatively, a short term investment, valuable only until his glamour fades. . . . "

Now, just supposing that the producer is working in a glamour market. Mr. Nugent, so expertingly advising in a great newspaper, is unaware of the automatic, inevitable processes of selection, and the perennially renewed youth of the audience.

The service of the masses demands a spendthrift art in which money, skill, beauty, glamour are consumed like hot dogs at Coney Island, exactly.

There are plenty of actors, there always will be. A semblance of paucity is created entirely by the mad competition of talent buyers for possession of the top success of the moment.

—TERRY RAMSAYE

This Week

Study and Delay

Distribution executives who have been working on a program for self-regulation of trade practices decided to suspend activities until after Labor Day to permit attorneys to study the program in relation to the Government's anti-trust suit. The possibility existed that it might not be considered feasible to proceed with the program while the suit is in progress. While service of subpoenas on the defendants in the suit proceeded rapidly they were granted an extension of 60 days for the filing of answers.

See page 12.

Theatre Divorcement

Candidates opposing or non-committal on the question of whether they will support a state theatre divorcement bill to be introduced at the next session of the Minnesota legislature will feel the full weight of Allied States against them at the fall election, W. A. Steffes, president of Allied of the Northwest, announced Wednesday following his return to Minneapolis from his summer estate near Aitkin, Minn. Every candidate for the senate and house, regardless of party affiliation, has been mailed a questionnaire by Mr. Steffes and Allied, asking each to state how he will vote on theatre divorcement.

"Proven Pictures"

F. E. Lieberman, Boston exhibitor who has attracted attention in his territory by his operation of theatres showing only reissues and revivals, is extending his activity to include the opening of a three-in-one theatre venture. The project will take form in the old B. F. Keith property in Boston which houses at present the abandoned Bijou theatre on the second floor which will become a "Proven Pictures" house, a store on the ground floor which will become a newsreel theatre, and a "beano" parlor which will be transformed into a first class vaudeville house.

Mr. Lieberman's plans and his previous successes are featured on page 70.

Television Move

Paramount took its first step toward entering the field of television this week when Barney Balaban, president, arranged for the purchase of an interest in the Allen B. DuMont Laboratories of Passaic, N. J., which manufactures cathode ray tubes. Paramount engineers are cooperating in the setting up of an experimental transmitting station for which the DuMont organization has filed an application with the Federal Communications Commission.

This and several other developments in the television field are discussed on page 17.

Guild Dispute

With the producers standing firmly on their contention that writers and directors are not employees under the meaning of the Wagner Labor Act and that in any case the Act does not apply to motion picture production because it is not in interstate commerce, the dispute with the Writers and Directors Guilds reached a new impasse. In Washington the National Labor Relations Board certified the Screen Writers' Guild as the collective bargaining agency for writers in 13 Hollywood studios, a certification expected as a result of the election held June 28th. Climaxing a long dispute with the Directors' Guild, charges of violation of the Wagner Act were filed against the studios by the Los Angeles regional Labor Board director, following the flat denial by producers that the Board had any jurisdiction over production.

Developments are on page 16.

Radio Competition

Theatre owners who complain about radio competition will have even heavier competition this fall. Bookings already made both by Columbia Broadcasting and National Broadcasting to start off the new show season, in September, total 51. With virtually all of the bigger programs due to return, NBC reports 27 new and returning national programs for the fall, and Columbia has 24.

The new bookings are described on page 58.

Editorial	Page	7
The Hollywood Scene	Page	53
This Week in Pictures	Page	10
Release Chart	Page	93
Managers' Round Table	Page	83
In the Cutting Room	Page	65
Showmen's Reviews	Page	59
Asides and Interludes	Page	67
In the Courts	Page	82
In the Newsreels	Page	103
In British Studios	Page	76
Short Subjects on Broadway	Page	77
What the Picture Did for Me	Page	79
Deaths of the Week	Page	82
Technological	Page	92
Jenkins' Colyum	Page	103

Maxwell Optimism

At the annual meeting of directors of Associated British Pictures in London Tuesday, John Maxwell, chairman of the board, declared that the objectives of the directorate had been achieved and that future policies would be directed toward consolidation of the present position of the company. He claimed that expansion and progress of the company during the year was due to the board's policy of conservative financial profits and forecast a good year on the basis of improvement of the present figures which represent profits totalling £302,000, an increase over the previous year of £37,000. The general reserve is now £2,425,000 plus £200,000 set aside for addition. The liquidation of subsidiaries progressed considerably. Total assets of the corporation are now nearly £17,000,000.

Low Budget Exploitation

A unique group of radio programs, designed to exploit a group of four low budget "series" pictures is planned by Warner Brothers for this year. Three programs patterned after the characters in three of the four series of pictures comtemplated are being offered by Transamerican to prospective air sponsors and the fourth series already has a companion program on the air. Those now being prepared parallel the "Torchy Blane," "Secret Service" and "Nancy Drew" pictures and the one already on the air is "Jane Arden," broadcast by CBS for the Ward Baking Company. The Warner actors of the cinema roles will repeat their parts on the air programs.

Facts and Figures

Facts to ease the path of the busy executive, studious research worker or casual reader and figures to delight the statistician and bring finger-top control to those seeking the vital statistics of the motion picture industry are contained in the 1938-39 edition of the INTERNATIONAL MOTION PICTURE ALMANAC, published this week.

A survey of the book's contents is on page 54.

54 Features

Closing the 1937-38 season with the release of the Ginger Rogers-Irving Berlin musical, "Carefree," RKO Radio this week announced 54 feature pictures and 199 short subjects for the 1938-39 season. The announcement included the statement that Pandro S. Berman, vice-president in charge of production, has more pictures either in production or ready for release in the autumn than at any time in the history of the company.

Details of the program are on page 66.

Ad Campaign

Production expenditures will set an all-time high during the period of the "Motion Pictures' Greatest Year" campaign, Darryl F. Zanuck, head of production for Twentieth Century-Fox, predicted this week when he returned to Hollywood after a European vacation. "American producing companies will have the best pictures in their history this year," Mr. Zanuck said. "They will provide a broad and firm foundation for the cooperative campaign being undertaken by the industry—a drive involving one of the greatest joint budgets ever undertaken. Hollywood payrolls undoubtedly will reach new peaks, adding thousands of unemployed to working payrolls."

To stimulate the efforts of the "man on the firing line," the industry-wide campaign committee will conduct a prize contest for theatremen, the details of which are explained on page 86.

Exhibitors in several territories, including Chicago, Detroit, Cleveland and Virginia, have pledged support to the industry-wide advertising and exploitation campaign to increase attendance at motion picture theatres. The campaign is titled "Motion Pictures' Greatest Year" and the slogan for the drive is "Motion Pictures Are Your Best Entertainment." The support of unaffiliated theatres and circuits is being obtained in a series of regional meetings. Activities this week by the committees in charge of the drive included the appointment of H. B. Franklin, former RKO Theatres president, as business manager for the drive.

Other plans are on page 72.

Bingo Ruled Lottery

The Post Office Department has issued an interpretation of Section 213 of the United States Penal Code, calling attention to the fact that Bingo games are lotteries and that all printed matter relating to the game is unmailable. Previously, the department ruled that Bank Night was a lottery and that newspapers carrying theatre advertisements containing any mention of the game could not be mailed.

Republic Realignment

Moe J. Siegel, president of Republic Productions, Inc., is the only executive producer on the Republic lot under a realignment of the production setup by Herbert J. Yates. Charles E. Ford, who had the title of executive producer in charge of westerns and serials, and Sol Siegel, who had the title of executive producer in charge of features, have become associate producers handling their own series of pictures. Mr. Ford and Mr. Siegel, the studio announced, asked for the present status.

Film for Fair

"These United States" is to be the title of the feature length motion picture to be made in Hollywood for exhibition at the New York World's Fair of 1939, it was announced this week by Theodore T. Hayes, United States trade commissioner, on his return to New York from the coast, where he completed arrangements for the production. The name of the film was changed from "Cavalcade of America" because it was thought the subject matter was better suited to the new title which will carry the sub-title "Highlights of United States History."

Nuisance Taxes

Reduction next year of the admission tax exemption was seen as a possibility in Washington this week when Treasury officials revealed that they would seek extension of all existing nuisance taxes, which expire June 30, 1939, unless extended by act of Congress. Roswell Magill, acting secretary of the treasury, indicated that some of the levies are being studied with a view to increases in rates, pointing out that the anticipated $4,000,000,000 deficit made it necessary to collect all the taxes possible. While Treasury officials refused to discuss the tax situation in detail, it is known that suggestions have been made that a reduction in the admissions tax exemption might bring a considerable revenue.

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Corrigan Presents Award

Guest of the nation's capital, where a one-day program of 20 stops was arranged in his honor, Douglas Corrigan, the "wrong direction" trans-Atlantic flier, took time out Wednesday to present to Ray Bell the Silver Plaque which was voted the Loew Washington theatre press director for the second quarter of the Quigley awards. The presentation was made in the office of the District of Columbia commissioners in the presence of important figures in Government circles.

Universal and Paramount newsreels scored last week when their cameramen, together with radio technicians, boarded the *Manhattan* off Nantucket lightship to film the flier before he landed in New York.

Details of the cameramen's trip to sea are told on page 78.

1938-39 Sales

William F. Rodgers, sales manager for Metro-Goldwyn-Mayer, while visiting in Chicago Wednesday, reported MGM's 1938-39 product sales were 50 per cent ahead of sales for the same period last year, adding that never in MGM's history had deals been consummated so rapidly as this year.

RKO, Twentieth Century-Fox and Monogram also reported heavy new product sales.

Bargain Counter Sound

Electrical Research Products evidently is destined for a resumption of activity in the selling and merchandising of sound equipment, for its Western Electric (Telephone Company) parent is announcing a new 16mm film recorder, to be handled by Erpi, to bring talking pictures within reach of the "bargain counter."

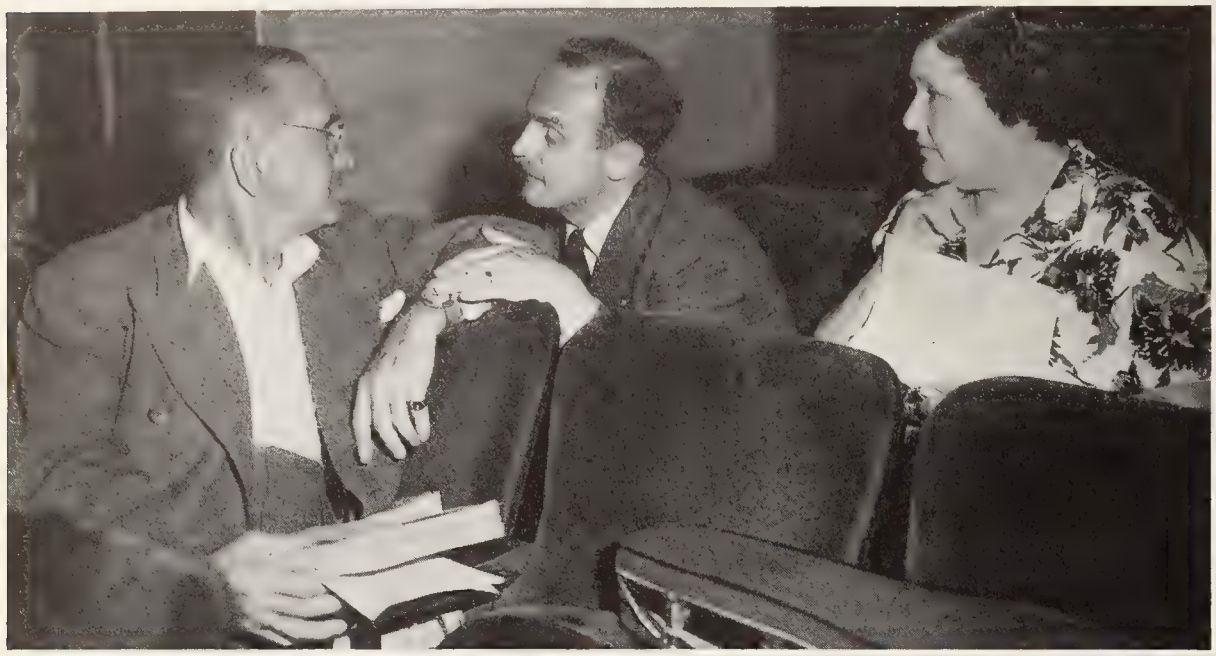
The development is explained on page 18.

Net Profit

Consolidated Film Industries, Inc., and subsidiaries this week reported a net profit of $317,442, equal to 79 cents on 400,000 shares of no par $2 stock, for the six months ended June 30th. This compared with $378,417 for the same period last year. For the quarter ended in June the net was $159,761, equaling 40 cents a share, against $157,681, or 39 cents a share, in the preceding quarter, and $148,713, or 37 cents a preferred share, in the second quarter last year.

American Seating Company, which makes seats for theatres, auditoriums and other structures, reported a net loss of $60,645 for the six months ended June 30th, compared with a loss of $201,886 the same period in 1937. The company reported current assets at $4,031,148 and liabilities $295,151. Inventories were $1,929,195 against $2,044,106.

This Week In Pictures



Cosmo-Sileo Photo

Quiet burial in a rustic cemetery at Rambouillet near Paris ended the final reel for Pearl White, star of the early silent pictures whose exploits in the then popular serials were followed with gasping interest and are remembered with sentimental nostalgia. Miss White died, aged 49, in the American Hospital in Paris after a short illness. From vaudeville and the circus she entered motion pictures in 1913 and in 1914 rose to the sensational stardom of those days as the heroine of "The Perils of Pauline," produced by Pathe. She retired in 1921. Co-starred as the villain in many of her pictures was Warner Oland who succumbed this week to pneumonia in a hospital in Stockholm, (right).



Harold B. Franklin, above, former president of RKO theatres, who has been named business manager of the industry's institutional advertising campaign, officially named the Motion Pictures' Greatest Year drive. Mr. Franklin, in previous associations with Paramount, RKO and Fox West Coast has directed a number of campaigns similar in purpose but not so wide in scope as the present one.



Al Jolson, Darryl Zanuck and Louella Parsons, Hearst Hollywood columnist, above, in a hectic moment before their appearance in the CBS exploitation broadcast for "Alexander's Ragtime Band."

Emilio Lopez Perez, right, general manager of Columbia Pictures in Chile, whose branch won the annual billing and collections contest held by the 15 Columbia offices in Latin America.





Warner Oland, left, died this week in his native Sweden of pneumonia. Mr. Oland's first screen engagement was with Theda Bara in "Jewels of the Madonna" and following that he entered on a long series of roles in which he was cast as an Oriental villain. In 1931 his screen character was metamorphosed to that of the lovable, though improbable detective, "Charlie Chan."



Earle W. Hammons, above, president of Educational Pictures, whose proposal to merge his company with Grand National is being cast in final agreement form by Edward Alperson, below, and Loyd Wright, co-trustees for Grand National. The plan has been approved tentatively by creditors of the company in reorganization and after they have given it their expected final approval it will be submitted to the court.



















Hollywood's Cake Epidemic

ENDEMIC in Hollywood is the publicity picture but epidemic at the moment seems to be a craze for birthday cake of which the publicity photographers take the fullest advantage. In the center column, reading down: George Cukor receives congratulations, and a cake, from William LeBaron, Janet Waldo and Albert Lewin looking on; Fred Fleck, production assistant to Pandro Berman gets cake and presents from Ginger Rogers, Fred Astaire and Mark Sandrich; Fred Astaire receives the same honors, and Virginia Clark of the radio networks rehearses for a film career. In the outside column: a Laurel and Hardy party; Ginger Rogers again, this time with Edith Clark, wardrobe mistress; Ralph Bellamy also participating in the Rogers hospitality, and Douglas Fairbanks, Jr., watching Cary Grant, Joan Fontaine and Victor McLaglen sample his cake.

U. S. ANTI-TRUST SUIT ENDANGERS PROGRAM FOR SELF-REGULATION

Kent Says Counsel's Opinion Will Help Decide Whether Any Meeting with Exhibitors Will Be Possible

Effecting a complete about-face, the large distributors who have been working on a "program of fair trade practices" for the industry as a whole, decided abruptly last Thursday, to suspend these activities until after Labor Day, in order to permit their attorneys to study the position of the program in relation to the Government's anti-trust suit, and from the conclusions to determine whether conditions make it possible to proceed with a program at all.

Meanwhile the major and subsidiary companies named as defendants, and 133 of their officers who also are defendants, had been granted an extension of 60 days for the filing of answers to the trust suit, which was instituted by the Department of Justice in federal court, New York, on July 20th. The Government, in its sweeping, 23,000-word petition, asks for divorcement of production from exhibition, elimination of block booking, abolishment of Hollywood's "talent pool", and most of the present trade practices in distribution-exhibition.

While the corporate home offices in New York this week were concerning themselves with their answers to the government's suit, and studying the relation of the suit to the proposed system of self-regulation, fresh difficulties over trade practices were cropping out in the field.

Chicago Independents To Sue

Independents in Chicago now appear determined to sue the large companies over the "unfair" clearance which they complain is afforded Balaban & Katz, a Paramount circuit affiliate.

Major distributors, Balaban & Katz and Warner Brothers Circuit, defendants in the trust suit of Gary Theatre Company, were given until September 10th to file answers.

Lucas & Jenkins Theatres, in Georgia, are the latest to become involved in a trust complaint by independents. The circuit was sued this week by Mr. and Mrs. Fred Wise, operating Savannah Theatre Company.

Independents in Iowa and Nebraska, headed by Ralph Goldberg, were called to Omaha to discuss "what rights, if any, the independent exhibitor has!"

Kent Finds Delay Necessary

Announcement that the industry may be forced to abandon its efforts toward development of a plan of self regulation of distributor-exhibitor practices, as a result of the Government's anti-trust suit, was made by S. R. Kent, chairman of the distributors' trade practice committee, from his office at Twentieth Century-Fox Film. Mr. Kent had been vacationing in Maine and returned to New York to determine the position of the program in its relation to the Federal suit. His statement follows:

"I have been in the city (New York) for the past few days meeting members of the committee appointed to develop a program for a solution of trade problems within the industry.

"I am informed substantial progress has been made, but it now seems definite that meetings with exhibitors cannot be held until after Labor Day. The problems facing the various companies, which now can only be met after consultation with their counsel because of the Government suit, are so important that they must be studied carefully before anything is done.

"Right after Labor Day, and after counsel have given their opinion, it can be said definitely what the position in regard to meetings with exhibitors will be, or it can be said whether conditions because of the pendency of the government suit make it impossible to meet the exhibitors at all."

Immediately after Mr. Kent announced the delay in the distributors' program, David Palfreyman, who up to that time had been cooperating with the distributors' committee as executive in charge of exhibitor relations of the Motion Picture Producers and Distributors of America, departed for a vacation of several weeks in Maine.

The distributors' decision making the adoption of self-regulation questionable came as a surprise. Previously, on the filing of the Governments' suit, Mr. Kent as the distributor spokesman had said, "We share the general industry belief that the most intelligent and satisfactory solution of our problems eventually will be reached through self-regulation, rather than through litigation." Mr. Kent, however, did explain at the time that "the trade practice questions now raised in the Government's petition demand a most careful reexamination of all the questions involved. This will require further discussion not only by members of the committee, but consideration by the respective counsel of all affected. To that extent, some delay may be inevitable in bringing the deliberations to the point of conference with exhibitor representatives."

Attorneys See Position Jeopardized

Legal apprehension over the possibility that major distributors may jeopardize their position in the Government's trust suit by entering into concerted agreements for the self-regulation of trade practices is understood to be one of several factors involved in the decision of the majors to postpone self regulation while their lawyers study the plan.

Several company attorneys, it is said, expressed the belief that the granting of trade practice concessions to exhibitors at this time might create a situation which would complicate the defense of many of those named in the Government's complaint. It was pointed out that the granting of concessions relating to any of the trade practices complained of in the Government proceeding could be construed and advanced by the Department of Justice as an admission of guilt, similar in flavor to the implications of a consent decree. The prosecution, some distributors feel, could not be relied upon to accept the promulgation of a trade practice program at this time solely as a voluntary effort to adjust internal industry grievances and complaints.

The legal study of the situation now in progress and referred to in the statement issued by Mr. Kent, will weigh the merit of views such as these, and, in the event they are substantiated, may explore means of effecting self-regulation of trade practices other than that of a procedure by joint action such as is now being attempted.

Favor Local Boards

Further evidence that exhibitors in the field are strongly in favor of self-regulation, including local conciliation boards, which are understood to be part of the distributors' program, came this week from San Francisco and Kansas City.

Conciliation boards or similar tribunals for the airing of exhibitor grievances are a vital necessity and if established and operated efficiently would prevent much of the agitation for Federal supervision of the industry, in the opinion of R. A. McNeil, general manager of the Golden State Theatre Circuit of San Francisco.

"The Government's suit against the major companies should not prevent the industry from establishing conciliation boards, or delay the move," declared E. E. Webber, Jr., president of the Independent Theatre Owners of Kansas City.

"Conciliation boards will be a good thing for the industry generally," he added. "They won't solve all the problems, but they will go a long way toward it by establishing friendly relations between the exhibition and distribution branches. The industry should be able to take care of at least part of its own troubles."

Majors Obtain Delay

Major defendants in the Federal trust suit have requested and received an extension of 60 days for filing answers to the Government's bill of complaint.

The request was made to the United

(Continued on following page)

U. S. IS STUDYING PATENT MONOPOLIES

The United States Patent Office at Washington has started a study of the thousands of patents held by large companies in various industries to determine the extent to which monopoly has been furthered by patent concentration.

In order that there may be no delay in compiling the information, which is to be turned over to the Administration's monopoly investigating committee, some of the high officials of the office have been asked to forego their vacations.

The report which is to be prepared is expected to show the number of patents which have been acquired by various large concerns in certain industries and may also disclose the methods adopted to keep research scientists from taking out patents in their own names and other monopolistic devices.

It is understood that a large number of film patents may come under scrutiny.

On the basis of the Patent Office findings, it is expected that it will be possible for the monopoly committee to make an investigation to determine the extent to which patents have been acquired and suppressed by big corporations. The alleged shelving of inventions was one of the bases for legislation sought at the last session of Congress for mandatory licensing of patents.

CHICAGO INDEPENDENTS PLAN SUIT

(Continued from opposite page)
States Attorney General's office and a reply is expected this week.

Attorneys for defendants explained that the request had been made because of the sweeping allegations contained in the bill of complaint and the scope of the relief sought. They pointed out that it would be next to impossible to complete answers to so voluminous a complaint even though the usual additional 20 days for filing answers was granted by the court, and that an agreement on a reasonable period of time would save considerable trouble for the Federal court here and for the Government and defendants by eliminating the necessity for repeated appearances of attorneys for the 167 defendants to petition additional time for filing answers.

First Defendants Served

The first defendants were served with subpoenas by the United States Marshal's office in New York 15 days ago and their answers will be due August 15, 20 days after service.

Meanwhile, the Government completed service on virtually all New York corporate and individual defendants during the past few days. Of the 167 defendants named in the anti-trust suit, fewer than 30 remain to be served. These are either California residents or persons who are out of New York on vacations or business. A few of those named as defendants are no longer identified with the companies named in the complaint and will contest their service, it was said.

Federal Judge John W. Clancy last week signed an order authorizing the Government to join RKO and Irving Trust Company as trustee of RKO, as defendants in the anti-trust suit. The approval of the Federal court was necessary inasmuch as RKO and Irving Trust are under the jurisdiction of the court in reorganization proceedings. The Government's petition was pleaded by Lamar Hardy, United States attorney, who stated that the alleged violations of the anti-trust laws were committed by RKO both before and after September 7, 1934, the beginning of the company's reorganization proceedings.

Irving Trust To Accept Service

Irving Trust and RKO as a corporate defendant will accept service in the proceeding as a result of the signing of the court order. Individual defendants in RKO were served earlier.

As the legal machinery in the proceeding begins to function it is apparent that the industry's largest array of legal talent brought together in a single proceeding to date will engage in the cumbersome court battle. The house counsel of all major company defendants, personal attorneys for individual defendants and special outside counsel for corporate defendants will be enlisted. In addition, an outstanding law firm may be retained to co-ordinate and direct the defense.

Paramount will be represented by its special counsel, Simpson, Thatcher & Bartlett, in addition to the company legal staff headed by Austin Keough and Louis Phillips. United Artists will be represented by O'Brien, Driscoll & Raftery; Columbia by Schwartz & Frohlich; Twentieth Century-Fox by Dwight, Harris, Koegel & Caskey, in addition to the company legal staff headed by Felix Jenkins; Loew's, probably by John W. Davis in addition to the legal staff headed by J. Robert Rubin, Leopold Friedman and Isidor Frey; RKO by Donovan, Leisure, Newton & Lumbard, counsel for Irving Trust Company and the company staff headed by William Mallard, Gordon Youngman and William Whitman, with, perhaps, Cravath, de Gersdorff, Swaine & Wood as special counsel; Universal by Charles D. Prutzman and the office staff headed by Adolph Schimel; Warners by special counsel to be designated and the home office legal staff headed by Robert Perkins.

From Washington came denials by Department of Justice officials that current anti-trust cases, including the film suit, are "trial balloons." However, they readily admitted that they will show definitely whether the present monopoly laws are adequate.

Reports that the cases were designed to provide a demonstration for the Administration monopoly committee of just what is needed in the way of anti-trust law reform were refuted at the Department, where it was pointed out that the investigations leading to the suits were initiated long before Administration's monopoly investigation was proposed.

There was no hesitancy in saying that if the cases fail the matter will be taken to Congres with an appeal for changes in the monopoly laws, and, in fact, that intention was voiced last month in the formal statement announcing initiation of the motion picture suit. However, it was pointed out, it is quite probable that the film case will not be finally decided until after the monopoly committee has completed its work, so that the case could not well be used as a guide to the present Congressional-Executive group.

Gary Suit Defendants Get Date for Filing

The defendants in the trust suit of the Gary Theatre Company, Gary, Ind., against the major film companies, Balaban & Katz theatres and Warner Brothers Theatres, have been granted until September 10th to file an answer to the complaint. The case is due to come up then in the Federal court of Judge William Holly, in Chicago.

The Gary independent filed a complaint to obtain an injunction against an alleged motion picture monopoly. The Gary group charges that it is bound by contract to observe release dates that delay its receipt of films for ten weeks after they are released nationally and four weeks after Chicago "Loop" theatres have shown them. The complaint asks that the defendants be enjoined from enforcing this clause of the contract and from retaliating against the Palace theatre in Gary by refusing to issue it films.

Attorneys for the Gary Theatre company are Albert Gavit of Gary and David & Fainman of Chicago. Representing the major companies are Mayer, Meyer, Austrian and Platt. Counsel for Warner Brothers Theatres will be Defree, Buckingham, Jones and Hoffman. For Balaban & Katz the legal firm of Sonnenschein, Berkson, Lautman, Levinson & Morse, has been secured as counsel.

File Anti-Trust Suit Against L. & J. Circuit

Mr. and Mrs. Fred Wise, owners of the Savannah Theatre, Atlanta, Ga., have filed suit for $654,000 against Lucas & Jenkins, Inc., operators of 50 theatres in Georgia, charging the defendants violated anti-trust laws and ruined their theatre business. Arthur Lucas and W. K. Jenkins, operators of the circuit, and nine major producing companies were named individually as defendants.

It is charged that Lucas & Jenkins joined with distributors in attempting to monopolize the theatre business in Savannah, Macon, Augusta, Gainesville, Athens, Barnesville and other towns.

The plaintiff figured actual damage at $218,000, claiming a $40,000 yearly gross loss in

(Continued on following page)

Public Relations Radio Program Planned For Industry by Reorganized Academy

Leaders of the Academy of Motion Picture Arts and Sciences and representatives of talent groups meeting in Hollywood this week discussed the possibility of launching a public relations program on the air this fall to answer the criticism and counteract misinformation. The proposed program, "Cavalcade of Hollywood," would not have a commercial sponsor.

Meeting at the home of W. S. Van Dyke, chairman of the reorganization committee, 55 leaders representing various industry branches unanimously approved the work of the Van Dyke group and adopted a policy of refusing for the time being commercial sponsorship of the contemplated broadcast series, which, it was announced, both CBS and NBC are willing to take on a sustaining basis. The possibility that a sponsor might dictate the policy of the program led the group to shift plans which originally called for sponsorship. On a sustaining basis it is believed the entire industry would be offered in the best light and the program would be available for defense of the business and general collective institutional promotion.

Attending were John Arnold, Lionel Atwill, Joan Bennett, Constance Bennett, Herbert Biberman, Charles Brackett, Houston Branch, Frank Capra, Jack Chertok, Walter Connelly, Donald Crisp, Melvyn Douglas. Howard Estabrook, Frederick Gibbons, William Goetz, Edmund Goulding, Sid Grauman, Raymond Hatton, George Irving, James Rian, Grover Jones, Edwin Knopf, Mervin Leroy, Sol Lesser, Anatole Litvak, Frank Lloyd, Harold Lloyd, Gene Lockhart, Ernst Lubitsch, John Lee Mahin, J. Farrell MacDonald, Rouben Mamoulian, E. J. Mannix, Lewis Milestone, Jane Murfin, Ned Marin, Fred Niblo, Jr., Reginald Owen, Ernest Pascal, Mary Pickford, Harry Rapf, Phil Rosen, Hal Rosson, David O. Selznick, Norma Shearer, Joseph Sistrom, Allen Scott, Jo Swerling, Ernest Vadja, Josef Von Sternberg, Walter Wanger, William Wellman, Sol Wurtzel and Darryl F. Zanuck.

MIDWEST INDEPENDENTS CALLED

(Continued from preceding page)
business, plus a $40,000 loss through depreciation in the value of the property and a $13,500 shrinkage in the value of equipment, and asks, under the terms of the anti-trust laws, for three times this figure, plus costs. The petition was filed by John I. Kelley, attorney in Atlanta.

Iowa, Nebraska Owners Called to Omaha Meeting

Ralph D. Goldberg, pioneer Omaha exhibitor and independent circuit owner, has contacted various exhibitors in Nebraska and Iowa, asking them to attend a meeting September 1st in Omaha to see "what rights, if any, the independent exhibitor has!"

Mr. Goldberg said his business is being "threatened" by pressure from other groups. If he gets no support from other independents, he expects to "go ahead alone."

Chicago Independents Say They Are Ready to Sue

Failing in an attempt to secure desired concessions from Balaban & Katz and the major film companies, independent theatre owners of Chicago, representing 120 local theatres, have decided to file suits in Federal Court within the next few days in an effort to get relief from what they feel is an unfair situation.

Last week the B. & K. theatre executives and Austin Keough, Paramount legal counsel, conferred for three days in Chicago with independents' leaders and their attorney, Joseph Rosenberg, of Rosenberg, Stein & Rosenberg. These conferences, which started, according to Mr. Rosenberg, with B. & K. and Mr. Keough offering to make concessions to the independents, ended without any concessions being granted. The independents were seeking the abolishment of double features. They also sought a new five weeks' clearance plan between the Loop openings and the first-week-of-release which is called general release. The present time between the Loop opening and general release is ten weeks. The plan is perhaps suitable for single feature policies, the independents claim, but for duals it is unfair, they maintain, as the major circuit, through a system of bookings now used, is able to "milk" the big pictures before the independent can get them. At least that is the contention of the independents.

During the conferences B. & K. offered one concession it is reported. This was to drop duals in all their theatres except the "A" houses, providing the independents dropped duals in all of their houses. The independents did not accept this offer as they felt it would not help conditions in any way as B. & K. have enough big "A" theatres such as the Marbro, Tivoli and Uptown, to thoroughly "milk" all the product played in these theatres before they are released to the independents. The possible playing time in the "A" theatres would be about five weeks if every day was utilized.

Auto Consent Decree Interests Film Industry

Leaders of the film industry have shown considerable interest in the Department of Justice agreement to a consent decree settling the anti-trust action against the Ford Motor Company and Chrysler Corporation because of their control of financing of retail sales, according to Washington reports.

The decree will establish a code of business ethics for manufacturer-affiliated automobile finance companies and will be subject to approval by the United States district court at South Bend.

Nazis Complete Incorporation of Austrian Film Market with Germany

The motion picture industry of Austria no longer exists as such, Adolph Hitler's Nazis Germany having officially abolished the Austrian film business through absorption by the German industry, a state controlled and operated project which admittedly aims to further Nazi "culture"—propaganda.

According to an announcement made in the official German gazette (Reichsgesetzblatt), as reported to the U. S. Department of Commerce, Motion Picture Section, at the Capital, both the Nazi film laws of February 16, 1934, and the contingent law of July 12, 1936, have been extended to Austria. The German Minister of Propaganda, Joseph Goebbels, has been authorized temporarily to exempt films censored in Austria since January 30, 1933, from the German censorship regulations.

By a new Nazi executive decree, the Propaganda Ministry has cancelled the admission permits of films censored by the Austrian Board of Censors, as follows:

1. *Permits for silent films expire Dec. 31, 1938.*
2. *Permits for sound films censored prior to July 1, 1935, expire July 31, 1938.*
3. *Permits for sound films censored after July 1, 1935, expire August 31, 1938*
4. *Permits for all other films (cultural, educational, propaganda, narrow gauge films) expire December 31, 1938.*

In case a new permit for any of the above-mentioned films is desired, application must be made to the Nazi Board of Censors in Berlin prior to the date of expiration.

These decrees complete the incorporation of the Austrian film market with Germany.

For the distribution of films in Austria, a new distribution center, with headquarters in Vienna, is to be created.

By another decree, also published in the official gazette (Reichsgesetzblatt) German law regarding the handling of music copyrights dated July 4, 1933 as well as the executory decree dated February 15, 1934 have also been extended to Austria.

The German Copyright Association (Stagma) has been authorized to collect claims due in Austria since January 1, 1938, especially those accruing from contracts made by former Austrian copyright association.

According to an exchange of memoranda between the German and French Governments, the existing German-French film agreement has been prolonged. As may be recalled, the German-French film agreement does not restrict the number of films which may be imported from either contract country and the German Government agrees to pay in foreign exchange for the French films imported into Germany. Each country undertakes to notify the other of the reasons for the prohibition of any film.

Last year, Germany exported to France five films in the French language, 15 films with French dubbing and 20 feature films in the German language, as compared with 13 feature films in French, 16 with French dubbing and 25 in German in 1936.

August Drives Planned In Oklahoma City, Des Moines

Standard Theatres in Oklahoma City will stage an "August Jubilee of Movie Hits" in an attempt to overcome the August seasonal decline in attendance. Frank Martin, mayor, has issued a proclamation congratulating W. B. Shuttee, general manager, on the promotion.

Tri States Theatres in Des Moines, Cedar Rapids, Waterloo, Sioux City, the Tri-Cities and in Nebraska are inaugurating their new season attraction with "New Year's Eve" premieres.

Arthur Jarratt, head of Gaumont British theatre chain in England, arrives aboard the Empress of Britain on Saturday. He will be met at Montreal by Arthur A. Lee, vice-president and general manager of Gaumont's American Enterprises.

Disney Signs New 5-Year Contract with Kay Kamen

A five year renewal of Walt Disney's contract with Kay Kamen naming him sole representative for Walt Disney Enterprises was signed in Hollywood this week. The new pact is retroactive to January 1, 1938.

For the last six years Mr. Kamen has had exclusive representation for all commercial and licensing activities in connection with the Disney name and characters. More than 150 manufacturers are licensed to use Disney characters on more than 2,000 different articles.

Small Increases Budget

Committed to the making of five pictures for United Artists during the 1938-'39 season, Edward Small may produce an additional one due to a $250,000 increase in his budget for the season.

A

"Greatest Year" edition to be devoted to the all-industry campaign for the stimulation of the theatre box office is announced for publication about the tenth of September The issue will also give attention to the new product for 1938-39.

MOTION PICTURE HERALD
Rockefeller Center
New York

STUDIOS CARRY WAR TO GUILDS WITH LABOR BOARD AS REFEREE

Open Denial of NLRB Jurisdiction Brings Charges of Violations Against Producers; Writers' Guild Gets Certification

Producers this week found themselves waging war on two fronts simultaneously with the National Labor Relations Board as referee. Both disputes were the result of the producing companies' stand that production is not in interstate commerce and hence is not subject to the provisions of the Wagner Labor Act.

In Hollywood Dr. Towne Nylander, regional NLRB director, filed complaints charging the producers with violation of the act and claiming that they had refused to bargain with the Screen Directors' Guild.

Official certification came from Washington of the Screen Writers' Guild as the collective bargaining agency for writers in the face of the producers' stand that the election order itself was not justified by the terms of the act and that the voting was not properly conducted.

Dr. Nylander's charges were filed with the National Board after representatives of ten major studios flatly denied that the Board had any jurisdiction over the industry. Hearing on the complaint will be consolidated with the Directors' Guild petition for certification as the collective bargaining agency for directors, assistant directors and unit managers before a special trial examiner in Hollywood August 22nd.

At a meeting last weekend attorneys for the studios declared that the board had no jurisdiction, that the Guild as constituted is not the proper bargaining agency for assistant directors and unit managers, and that directors were independent contractors, not employees within the meaning of the Wagner Act.

The studios' stand made it obvious that the Screen Writers' Guild case in which the NLRB ruled the industry was in interstate commerce and that writers were employees would be carried to the supreme court.

The Directors' Guild case is the first instance of the filing of complaint against Hollywood film studios for violation of the Wagner Act. Companies named in the complaint are Warner Brothers, Loew's, Samuel Goldwyn, Walter Wanger, Paramount, Columbia, RKO, David Selznick, Universal and Twentieth Century-Fox.

Writers' Guild Certified

Certification of the Screen Writers' Guild as the exclusive collective bargaining agency for the writers of 13 Hollywood studios foreshadowed the probability that the producers' protest against the screen writers' elections of June 28th would be dismissed, according to observers in Washington.

Attesting the fact that the Guild had obtained a majority vote, the board announced that it would be recognized as the collective bargaining agency for the writers employed by Loew's, Selznick International, Samuel Goldwyn, Inc., Columbia Pictures, Republic Productions, Paramount, RKO Radio Pictures, Universal Pictures, Twentieth Century-Fox, Warner Brothers, Hal Roach Studios, Monogram Productions and Darmour, Inc.

While issuance of the certification was taken as indicating the probability that the board would reject the complaint of the producers that they had been given no opportunity to verify the employment of the writers who voted, the board also rejected a petition filed by the Guild for recognition as the representative of the writers in five additional studios, which were included in the election because of the unknown number of eligible voters at each.

At four of the studios, Grand National Films, Trem Carr Pictures, Major Pictures and B. P. Schulberg, Inc., no votes were cast, and at the fifth, Walter Wanger Productions, but one vote, which went to the Guild.

In refusing to recognize the Guild as the representative of writers in those companies, the board pointed out that "the principle of collective bargaining presupposes that there is more than one eligible person who desired to bargain" and ruled that the National Labor Relations Act does not empower it to act where only one employee is involved.

However, the board added, the law does not deprive a single employee of the right to designate a representative to act for him.

Radio Hearing Begun

A hearing which began in St. Louis this week in connection with the petition of the American Federation of Radio Artists for certification as the collective bargaining agency for announcers, singers and actors employed by the radio broadcasting stations in that city, was announced as a "representation hearing." This in the past has meant a hearing to determine whether the petitioning labor organization actually represented a majority of the workers involved in the dispute but the issue involved in the current proceeding is whether announcers should be included for collective bargaining purposes in a single group with actors and singers, a question of jurisdiction.

J. J. Fitzpatrick of Washington, trial examiner for the NLRB gave both sides wide latitude as the hearing opened. The Federation was represented by Henry Jaffe of New York, assistant general counsel for the national organization, and Jack Pearl, St. Louis labor board attorney. The radio stations, KSD, KMOX, KWK and WEW were represented by nine lawyers with M. F. Runyon, executive vice-president of the Columbia Broadcasting System sitting by as an observer.

Don Phillips, president of the Federation local and an announcer for KMOX, testified that many of the announcers on St. Louis stations often doubled as actors or singers and contended, with Mr. Jaffe, that all persons appearing before the microphone, except musicians, should be Federation members.

It was brought at the hearing that most of the 350 artists employed on St. Louis stations are free lance or part time workers, paid day wages, while nearly all the announcers are regular employees.

Loew Disregards TMAT Picketing

Executives of Loew's refused to pay any attention this week to pickets in front of the Astor and Loew's State Theatres, New York City. The pickets carried signs demanding that members of the Theatrical Managers Agents and Treasurers Union be employed for the Astor roadshow of "Marie Antoinette" which will open at the Astor next Tuesday.

Lodewick Vroom, president of the union, said the picket lines were posted because Loew's and Metro-Goldwyn-Mayer officials failed to answer the TMAT's demands for recognition and employment.

Wright, Alperson To Confer in East On Plans for GN

Although the proposed merger of Educational and Grand National was the subject of five days' conferences in New York, no predictions as to whether and when the deal might be consummated were made pending conferences next week between Loyd Wright and Edward A. Alperson, Grand National co-trustees, in New York.

While his conferences with Earle Hammons, president of Educational, were in progress, Mr. Wright predicted completion of the final work on Educational's proposal by Tuesday night or early Wednesday but when queried on the progress made on Tuesday, Mr. Wright declared:

"I will have no comment to make until after I have conferred with Mr. Alperson."

Mr. Hammons said no unforeseen obstacles had been encountered.

Should the deal finally be agreed upon by the principals, it will have to be placed before the Grand National creditors for approval. Last week they voted tentative approval to the plan as outlined informally to them in Los Angeles. If approved by the creditors, the proposal would then have to be submitted to the Federal court for final approval.

Barring unforeseen complications, a principal in the negotiations said last week, the deal could be placed in effect before the end of September.

Herman B. Freedman, who recently said that eastern financial interests with whom he is affiliated, have a plan to reorganize GN, returned to New York from coast conferences but has not commented on what effect creditors' approval in principle of a Grand National-Educational merger will have on his own plan.

When in New York recently Mr. Freedman said that his group was ready to make $600,000 in cash available to Grand National in event it was given control.

Court Test Due on "Birth of a Baby"

Acting upon a recently revised statute, the American Society for Maternal Welfare, stopped up until now in its efforts to secure a censorship license for exhibition in New York of the clinical film "The Birth of a Baby," served a writ of certiorari in Albany on the State Department of Education, through its counsel, Dr. Ernest E. Cole, early this week.

The fight over the picture, highlighted last winter by much publicity and pressure of groups on the Board of Regents, now moves to a special term of Supreme Court in Albany County.

PARAMOUNT ENTERS TELEVISION; WOULD UTILIZE MOTION PICTURES

Balaban Cites Arrangement Made to Buy Interest in DuMont Laboratories Making Cathode Ray Tubes

Paramount this week became the first non-radio affiliate to enter the field of television. The move was disclosed when Barney Balaban, president, announced that an arrangement has been made under which Paramount will purchase an interest in and make advances of funds to the Allen B. DuMont Laboratories of Passaic, N. J., which manufactures cathode ray tubes. RKO is the only other film company with immediate television connections, through its relationship with RCA, which owns half of RKO.

Paramount's entrance into the television field is being made with a view to the use of motion picture film in television broadcasts, it was generally understood.

The DuMont organization, Mr. Balaban pointed out, has been engaged in and has been financially successful in the manufacture of scientific instruments and cathode ray tubes.

"These tubes," Mr. Balaban said, "are the most essential and unusual part of television transmitting and receiving, as the art is now developed in England, on the Continent, and in this country."

License Application Pending

The DuMont company now has an application pending before the Federal Communications Commission for an experimental license and Paramount engineers are cooperating in the setting up of the experimental transmitting station at Passaic.

Allen B. DuMont, president of the DuMont organization, said he believed the present arrangement with Paramount would make possible complete realization of the possibilities inherent in the patents and apparatus which his organization has developed.

The DuMont company has marketed television apparatus for general and experimental use. It has given several demonstrations of its receiving apparatus, the most recent of which was staged in Davega stores in New York last spring when American Television Corporation first placed its sets on the market.

American Television Corporation this week announced that its public demonstrations of television receiving sets proved that "the advent of nationwide television will provide a tremendous boon to radio dealers, department stores, and retail outlets for furniture, household accessories and electrical wares."

Despite the fact that there has been no television broadcasting in the New York metropolitan area since last spring, American Television officials said there had been no abatement of interest in their sets.

Sees Tripled Audience

S. M. Saltzman, president of the corporation, predicted that within a year the Greater New York television audience will be three times that of London where 9,000 video sets have been sold since 1936. His estimates, he added, does not include a large number of licensed amateur radio operators who probably will be the nucleus of America's television audience.

Mr. Saltzman also announced that Louis W. Parker, chief engineer for American Television Corporation, had developed a "kinet," a portable extension from the video console which shows the televised pictures at any distance, in the home, away from the set itself. He likened the "kinet" to the telephone extension and to the remote loud speaker of a radio.

The "kinet," Mr. Saltzman declared, is further evidence of the readiness of television "to meet the requirements of home audiences in the United States who are accustomed to scientific miracles and demand practicality."

In London, Robert Finnigan, president of the National Association of Theatrical and Kine Employees, predicted at the annual conference of the organization that hundreds of British film houses soon will be equipped with television apparatus.

Mr. Finnigan appealed to projectionists to be farsighted. Ultimately, he said, they will be the key men.

Opposing Viewpoints

In connection with the development of television in England, Americans returning from London voiced varying opinions as to the status of the new form of communication. Walter Reade, head of the Walter Reade circuit in New York and New Jersey, and R. A. McNeil, general manager of the Golden State circuit in Northern California, expressed opposite viewpoints when they arrived on the *Conte di Savoia,* after investigating the audio vision medium in London.

Mr. Reade reported:

"Joseph M. Schenck, with whom I went across, Mr. and Mrs. Darryl F. Zanuck and I attended a demonstration of television reception put on by Sir Albert Sterling, head of General Music Industries, which is marketing receiving sets.

"The reception was on a screen 24 by 24—inches not feet—and it was lousy. It was so bad Mrs. Zanuck wanted to throw a brick at it. I wouldn't give a nickel for television."

Mr. McNeil said:

"Television is everywhere around London and is an accepted development, although still in quite an experimental stage. They have television reception in the cafes and department stores and the Londoners seem to like it. The pictures are good.

"The telecasting range, however, is limited. As long as television remains confined to a limited area, it will not hurt the theatres much. But if they develop it to a point where television will become available everywhere, I am fearful of what will happen to the exhibitors' business."

Eddie Cantor, actor, after a recent visit to England, declared in Chicago that he plans to raise $10,000,000 to finance a national television network in the United States. What he saw in England, Mr. Cantor said, proved to him that television would be the newest entertainment industry. England, he said, is five years ahead of this country in the development of the medium.

Mr. Cantor said he would bring Marcel Hellman, British television expert, to the United States this fall to work out plans for the proposed network.

Sheila Barrett, actress, also recently returned from England where she was featured in British Broadcasting Company's television programs.

"Acting before the television camera is so vastly different from emoting before the film camera and microphone that it is simply frightening to think what will happen to some of the big stars when television really arrives," Miss Barrett said.

"Television is, of course, the ultimate thing in entertainment. Acting talent in England is beginning to realize the transformation it will cause, and it is positively frightening to think what changes it will bring about here among people now in radio, on the stage or in films."

J. M. Brown and D. C. Dobie, sales managers in the United Kingdom for Warner Brothers and First National, respectively, arrived in New York on the Queen Mary this week and both expressed the opinion that interest in television was waning in England. They also said that they believed there was little likelihood within the next few years of television being developed to the extent that it would be practical enough to enter the entertainment field.

PROFESSOR FORECASTS X-RAY TELEVISION

X-ray motion pictures transmitted by wire for quick consultation by distant diagnosticians were forecast by Dr. Leo G. Rigler, professor of radiology at the University of Minnesota, when he spoke recently in Seattle.

Dr. Rigler said that when X-ray motion pictures become a reality a specialist a thousand miles away could sit in his office and watch a patient's heart beat.

RMA Television Unit Confers on Standards

The television committee of the Radio Manufacturers' Association met at the Hotel New Yorker, New York City, recently to revise transmission standards for eventual submission to the Federal Communications Commission.

FCC Grants Zenith Application to Build

The Federal Communications Commission has granted the application of Zenith Radio Corporation, Chicago, for authority to construct a television broadcast station to operate in the 42,000-56,000 and 60,000-80,000 kilocycle channels with 1,000 watts.

In its opinion, the commission held that the company had shown that it had a definite program of research and experimentation from which substantial contribution may be made to the development of television, which involves studies of television transmitters and antennas, the frequencies assigned to television and television receivers and antennas.

Lee Marcus Signs New RKO Contract

Ending weeks of negotiations, RKO this week announced the signing of Lee Marcus, head of low budget pictures production for the last year and a half, to a new contract calling for three straight years in his present position. Previous to his appointment to guide the production of a large share of the RKO product, Mr. Marcus was short subject producer on the RKO lot.

RKO also renewed the contract held by Robert Sisk, producer.

J. J. Milstein, formerly Republic vice-president in charge of sales, is negotiating a deal to take over a small circuit in Los Angeles. After leaving Republic he organized Warwick Pictures, which produced "The Fight for Peace."

TELEPHONE COMPANY TO PUT SOUND PICTURES ON "BARGAIN COUNTER"

ERPI Returning to Motion Picture Equipment Selling, with New 16 mm. Recorder to Be Made by Western Electric

The American Telephone and Telegraph Company announced this week that it will place talking motion pictures in 16 millimeter width, within reach of the "bargain counter."

A professional 16mm sound film recorder has been developed to bring that "dream close to practical realization," the Telephone system says. The new device will be manufactured by Western Electric Company and merchandised by Western's wholly-owned subsidiary, Electrical Research Products, Inc.

Thus ERPI apparently is headed for a resumption of active motion picture machine selling, a field from which it bowed out a few months ago when it sold licenses to International (Simplex) Projector Corporation and Motiograph, permitting both to manufacture ERPI sound heads in conjunction with and incorporated in the 35mm. projectors of each. Since then ERPI has confined itself virtually to the recording field and as a licensor in reproducing.

The Telephone System for years has believed that in the 16mm field lies an important part of the future of the motion picture, referring principally to the school films field, for which it once spent some $2,000,000 in making educational films, a project lost somewhere in the depression of the early 1930.'s.

A New Recorder

"Thousands of subjects produced expressly for non-theatrical distribution, or product easily modified for such use, have been available on 35mm. film for a number of years but high costs of 35mm. projection have seriously limited their exploitation," Western Electric explained, adding: "Inexpensive and practical 16mm. sound projectors, also, have been on the market for some time but no completely satisfactory method of reducing 35mm. sound tracks to the smaller size has been available. Sporadic attempts to produce 16mm. sound tracks have been made by various methods, including optical reduction printing, but unfortunately, when these prints were played the upper and lower registers, in a large majority of cases, appeared to be seriously unbalanced and the results left much to be desired.

"ERPI'S new recorder was designed to meet the demand for a machine that would enable sound technicians to record 16mm. negatives with the same facility and quality as though they were working with 35mm. stock. It has two immediate applications. Direct recordings may be made independently, and by electrically interlocking the machine with a 35mm. recorder both sizes of negative may be made simultaneously," according to Western.

"It can also be used to re-record from existing 35mm. product, thus permitting the introduction of such changes in frequency characteristics as experience has shown to be desirable for reproduction on current 16mm. projector mechanisms. The re-recording can be made directly from a positive print or from a negative by use of the recently developed negative playback. This latter apparatus permits the immediate reproduction of negative variable density sound tracks and offers all of the oral advantages that would be given by a device capable of permitting one to view a photographic negative as a finished positive print if such a device were available.

Says Flutter Is Negligible

"Flutter, the variation in recorded sound quality resulting from irregular film velocity, is reduced to a negligible value in product made on the new machine. Mechanical stabilization is accomplished by locking the film-driven scanning drum to a special oil-damped flywheel through one common shaft. The flywheel assembly, which operates on the Rowland principle, consists of a light, oil filled, driven cylinder enclosing a heavy, free floating, inner wheel. Acceleration between these two close-fitting members is suppressed by the viscous action of the oil.

"The motor, which may be of either the interlock type for simultaneous use with a camera or re-recorder—or of the synchronous type for independent drive—operates at a tail shaft speed of 1,200 rpm. Special rubber mountings minimize the transmission of motor vibration and permit the motor to be flexibly coupled with the main worm shaft without tortional play. Both the sound and the holdback sprockets are driven from this latter shaft through worm gears. Positive take-up magazine action is assured by a silent chain drive."

"As viewed in front the film compartment is situated on the left side of the machine," says the company. "It contains the drive and holdback sprockets which are hardened and ground to close mechanical limits, the film scanning drug described above, and the necessary pressure and guide rollers.

Modulator Unit

"A 'variable intensity, variable density' modulator unit, which functions to transform the fluctuating sound currents into proportional variations of light properly focused to expose the moving film, occupies a compartment immediately to the right of the film propulsion mechanism. This new development eliminates a form of sound distortion known as the film velocity or 'walking' effect which is inherent in ordinary modulators," the statement continues.

"Because 16mm. film travels at approximately one-third the speed of professional film, the new recorder utilizes an image height of only .0004 inches, hence the modulator is capable of recording sound frequencies of 7,000 cycles per second. Equal performance in 35mm. machines would necessitate extending their present upper range to 17,500 cycles.

"Direct headset or loudspeaker monitoring is accomplished by means of a photocell monitoring amplifier contained in a compartment directly back of the modulator. This amplifier is ingeniously mounted so it may be easily removed from the machine without disturbing any wiring, by simply removing the rear cover plate and unfastening two thumb screws.

"Numerous original sound films and recordings recently produced on the new recorder show that 16mm. is now an entirely practical medium not only for non-theatrical subjects but for entertainment pictures as well. The recorded quality approaches that of commercial 35mm. film so closely that only a trained listener can differentiate between them," concluded Western Electric.

AUTO THEATRE OPENS ON L. I. HIGHWAY

The Sunrise Drive-In Theatre, on Long Island's Sunrise Highway, 200 yards east of the Rosedale station, opened Wednesday night. The screen, according to the theatre organization, is 48 feet high and 65 feet wide, with the bottom line 30 feet above ground level. For the upward angle of projection 700 pound pedestals were used. The "throw" is about 250 feet, with images twice the size of those on indoor screens.

Max Rothstein, sponsoring the theatre, said a large number of the "auto theatre" patronage consists of cripples and aged folk.

The theatre was designed by Irwin S. Chanin.

Two Outings Held, Four Others Planned

Two summer outings of motion picture groups were held this week while plans were being drafted for four other outings.

More than 200 employes of International Projector Corporation attended the company's annual outing at the Narragansett Inn, Lindenhurst, L. I. Several officers of the corporation, including Earle G. Hines, president, spoke. F. H. Richardson of Motion Picture Herald also was a speaker.

A picnic and outing sponsored by the Salt Lake Film exchanges was held at the Lagoon resort August 10th.

The fourth annual golf tournament of the Cincinnati Variety Club will be held August 28th at Summit Hill Country Club with swimming, softball, baseball, horse shoe pitching, ping-pong and cards as added attractions.

The Rocky Mountain Screen Club of Denver will hold its annual "motion picture industry round-up" at Eddie Ott's Club House, Evergreen Lake, 30 miles out of Denver, next Thursday.

The annual film district outing of New Haven will be held August 25th, at Ye Castle Inn, Saybrook, with a full program of activities from noon until early morning.

An exchange and theatre field day will be held by Greater Boston film men at Fieldson Park, Marshfield, next Tuesday.

John Peere Miles Heads Goldwyn Publicity

John Peere Miles has been named publicity director of Samuel Goldwyn, succeeding Al Vaughan, who had held the post since elevation of Jock Lawrence to production assistant. Gregg Toland, cameraman, also has been given a new contract.

Mr. Goldwyn over the weekend introduced a system of contacting department executives by having them as his guests at dinner and the Rosenbloom-Pastor prizefight.

SHOW NEWS

FROM RKO-RADIO

1938 1939

'GUNGA DIN

CARY GRANT..VICTOR M

IN KIPLING'S PANORAMIC DRAMA O

with **JOAN FONTAINE · SAM JAFF**

and cast of thousands!

Produced and Directed by **GEORGE STEVENS**

Screen Play by Ben Hecht and Charles MacArthur; Joel Sayre and Fred Guiol.



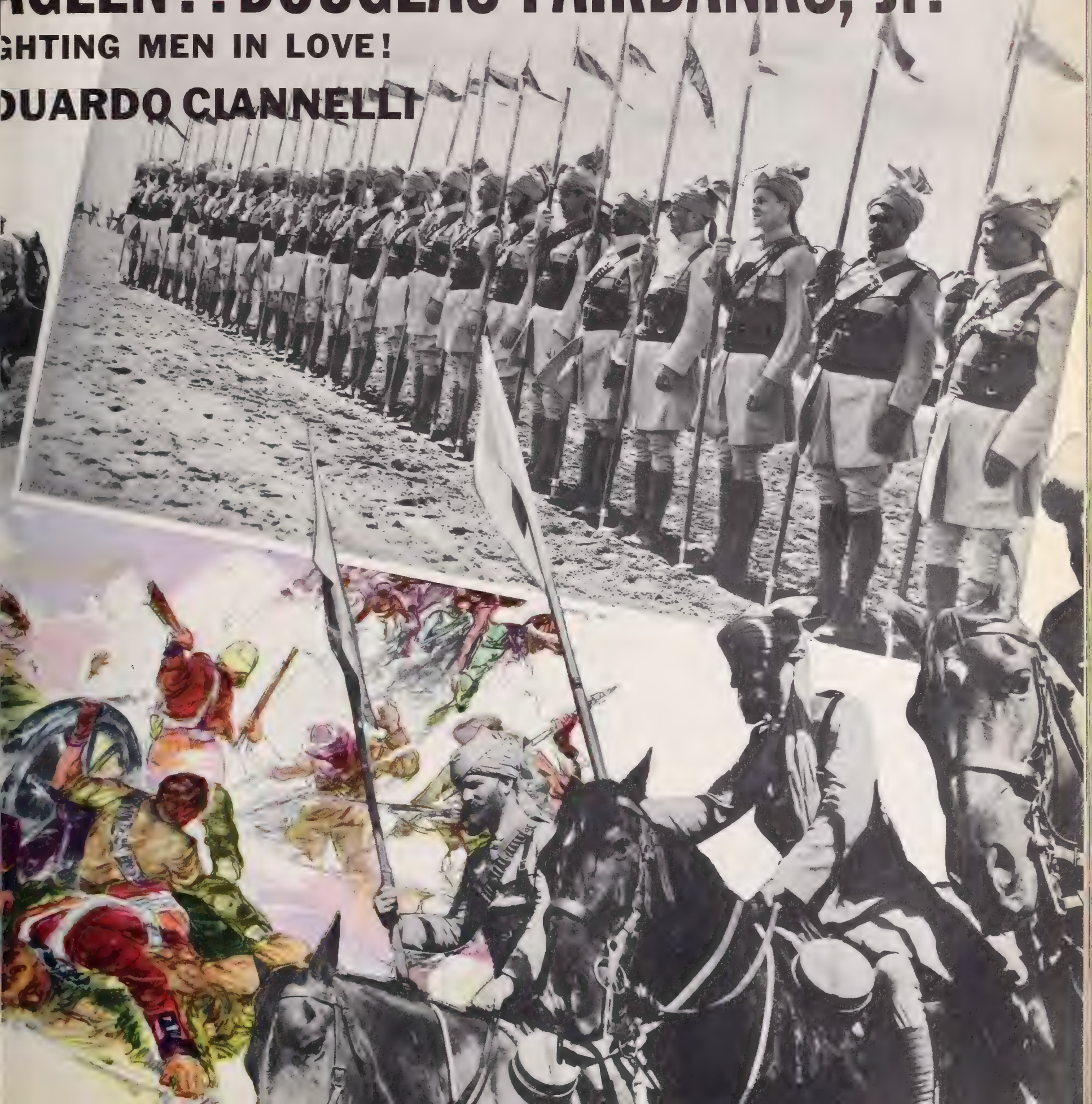
PANDRO S. BERMAN
IN CHARGE OF PRODUCTION

SHOOTING!

AGLEN . . DOUGLAS FAIRBANKS, Jr.

GHTING MEN IN LOVE!

DUARDO CIANNELLI




TWO
LEO McCAREY
PRODUCTIONS

IRENE DUNNE
CHARLES BOYER

IN

"LOVE MATCH"



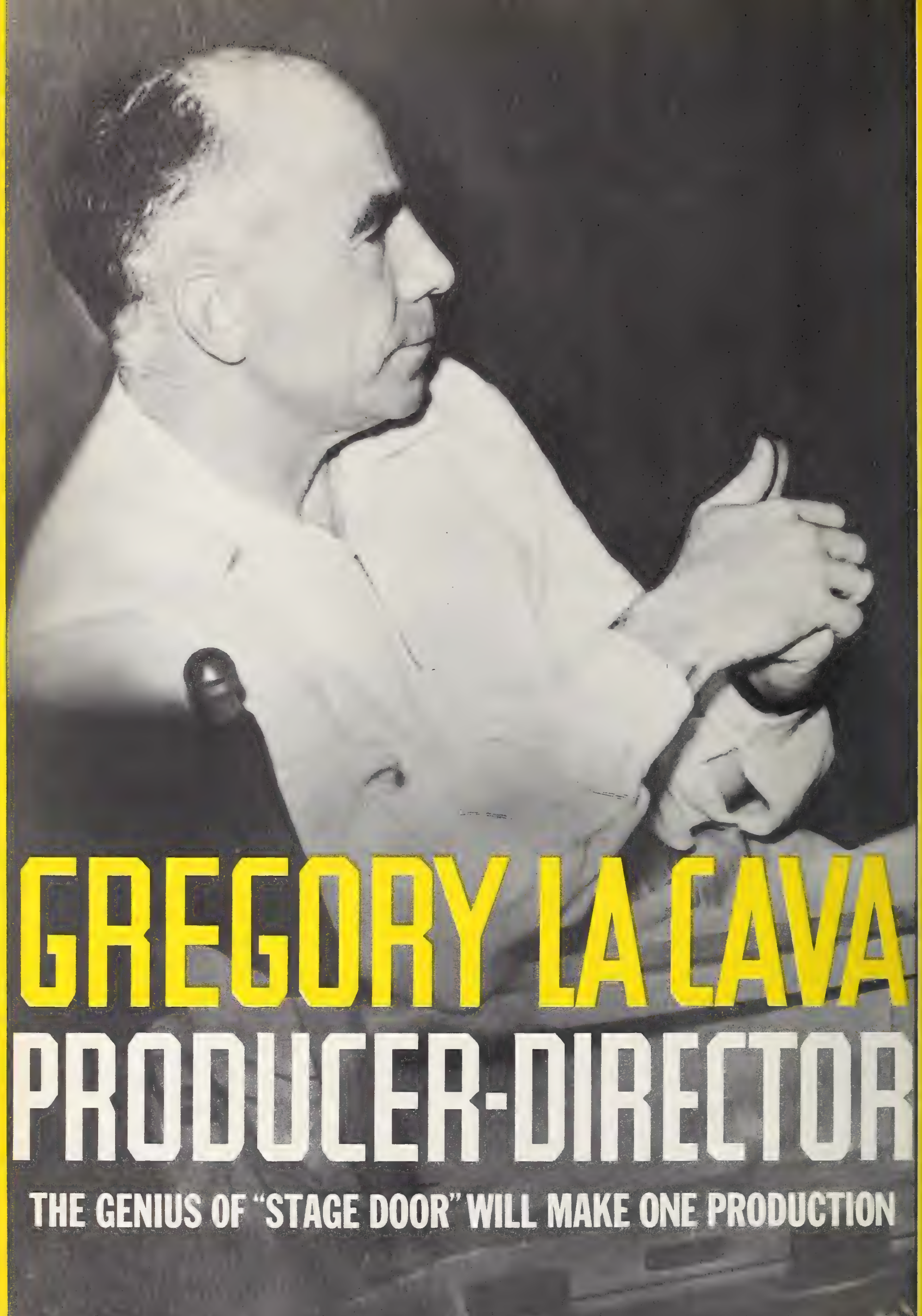
THE FIRST
LEO McCAREY
PRODUCTION

ASTAIRE

ROGERS

WILL MAKE ANOTHER GREAT SHOW FOR YOU!





GREGORY LA CAVA
PRODUCER-DIRECTOR

THE GENIUS OF "STAGE DOOR" WILL MAKE ONE PRODUCTION

COLBERT



"MEMORY OF LOVE"

MARX B

S." ROOM SERVICE"
EADY IN SEPTEMBER!

with

FRANK ALBERTSON · LUCILLE BALL

ANN MILLER · Clifford Dunstan, Donald MacBride, Charles Halton, Philip Wood, Alexander Asro, Philip Loeb . . . ***Produced by Pandro S. Berman . . . Directed by William A. Seiter***





RKO paid the highest price on record for the stage play—the comedy sensation of two seasons—and the picture proves that every dollar bought a belly laugh!

From the play by John Murray and Allen Boretz.





CARY GRANT
DOUGLAS FAIRBANKS, JR.

TWO MORE BIG NAMES FOR RKO RADIO PICTURES

"THE MAD MISS MANTON"

BARBARA STANWYCK
HENRY FONDA

with

SAM LEVENE
STANLEY RIDGES
FRANCES MERCER
VICKI LESTER
WHITNEY BOURNE
ELEANOR HANSEN

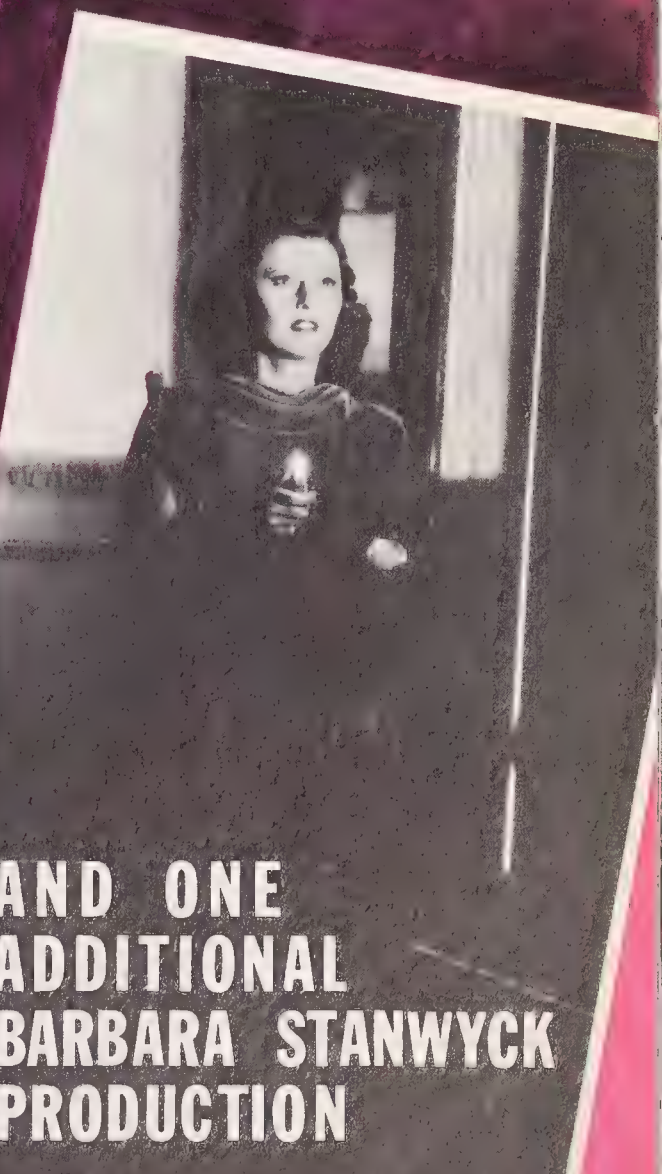






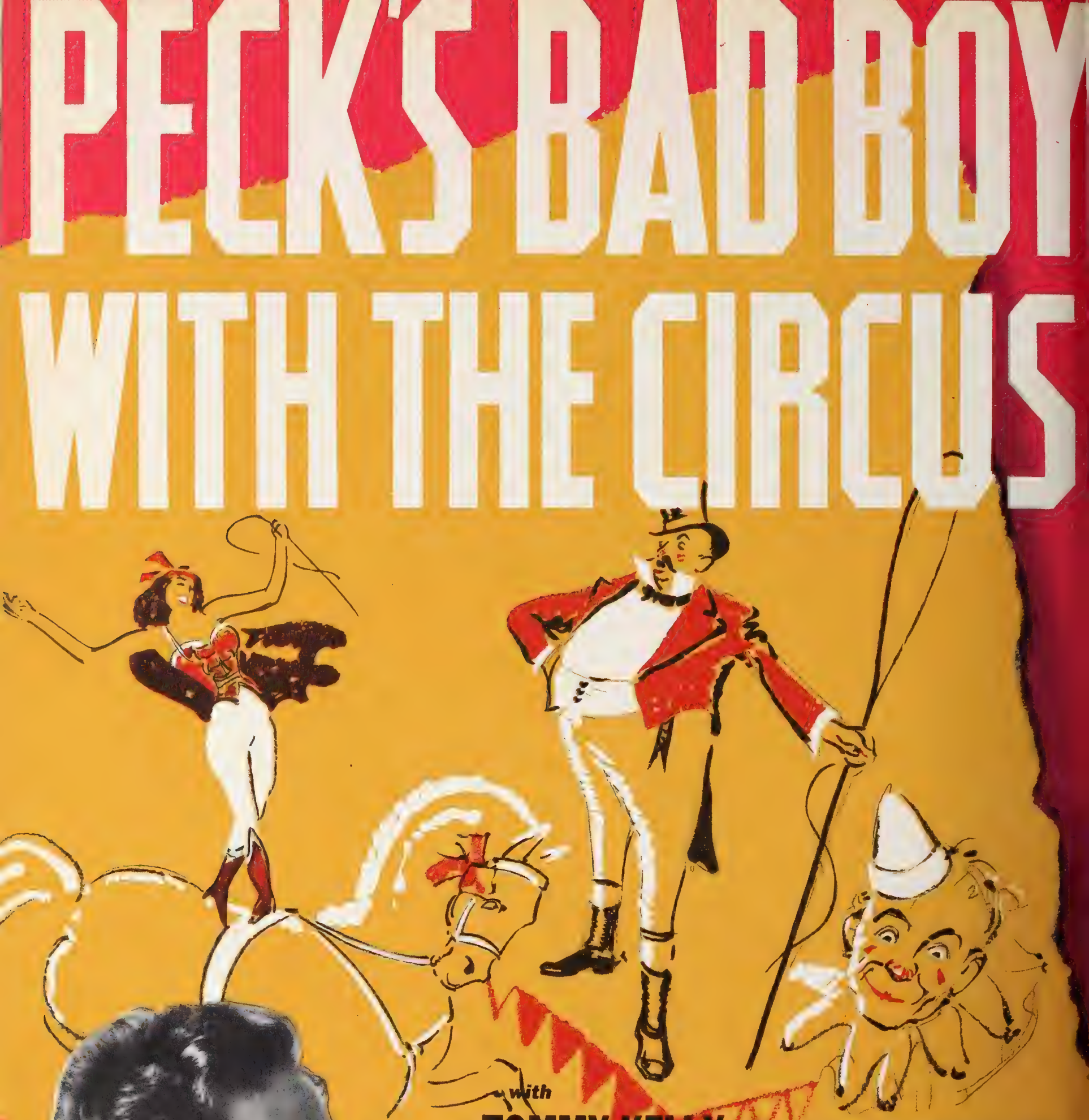
Produced by P. J. Wolfson.
Directed by Leigh Jason.
PANDRO S. BERMAN in charge of production . . .





AND ONE ADDITIONAL BARBARA STANWYCK PRODUCTION

PECK'S BAD BOY WITH THE CIRCUS



with

TOMMY KELLY, the "Tom Sawyer" Kid

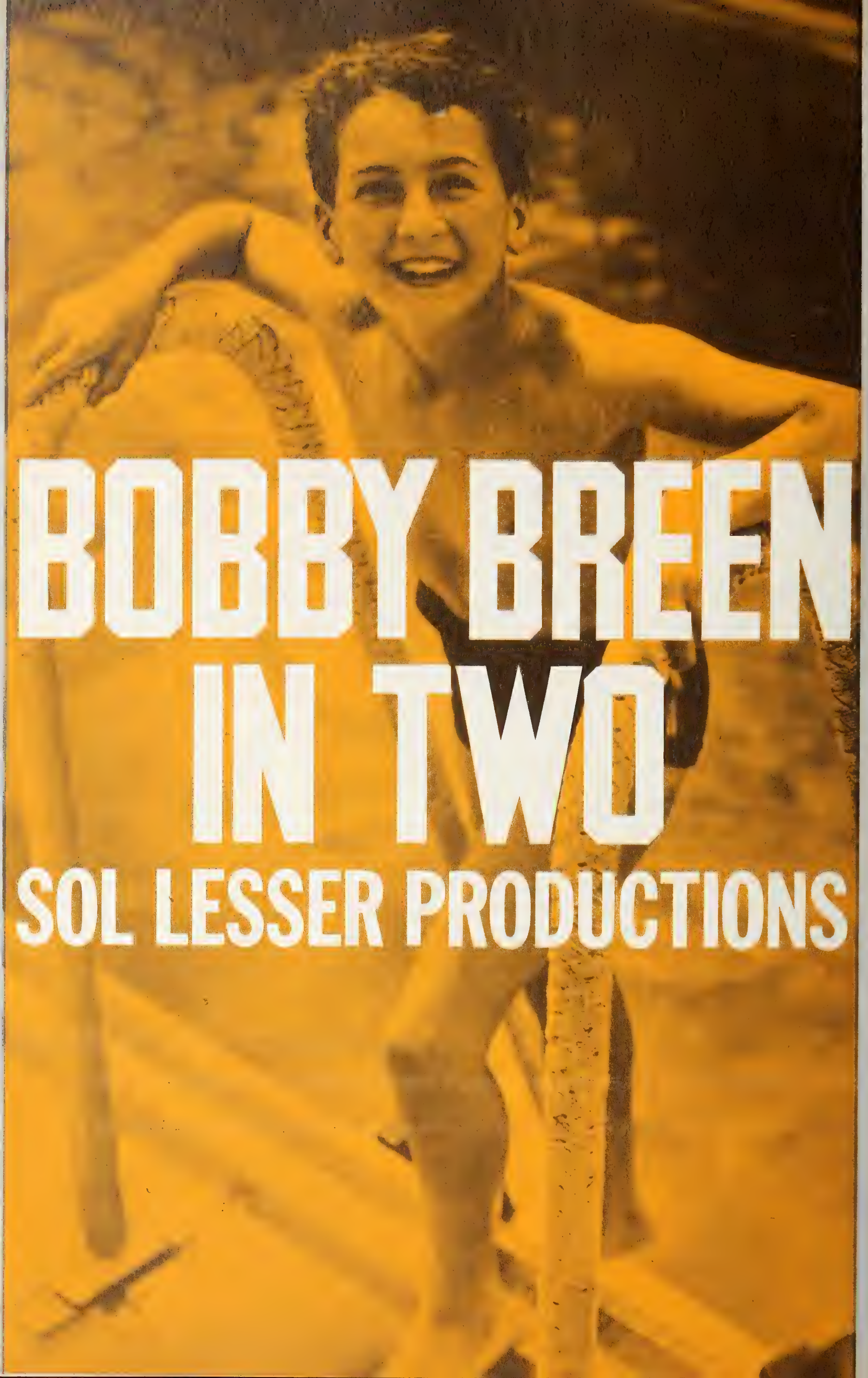
(By special arrangement with Selznick-International)

SOL LESSER, SHOWMAN, is giving it the works!...And you know what that means for this classic of American humor . . . this perennial story of boy and circus and mom and pop and the gang across the tracks!...BUILT FOR YOUR BOX OFFICE BY A MAN WHO KNOWS YOUR NEEDS!

New York gasped and thrilled and sat rooted tense through 235 performances of this great A. H. Woods melodrama at the Ambassador Theatre. Now this smashing bolt of stage thunder strikes the screen . . . a picture to match the play of which the N. Y. World-Telegram, for instance, said: "As exciting a courtroom melodrama as you could hope to see."

THE NIGHT OF JAN. 16



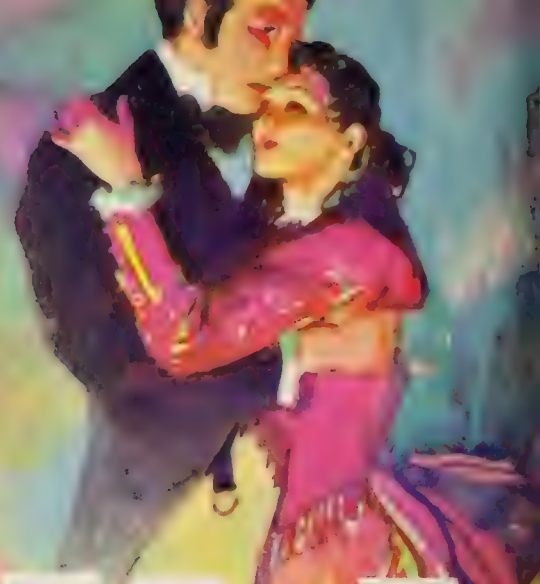

BOBBY BREEN
IN TWO
SOL LESSER PRODUCTIONS



GINGER ROGERS

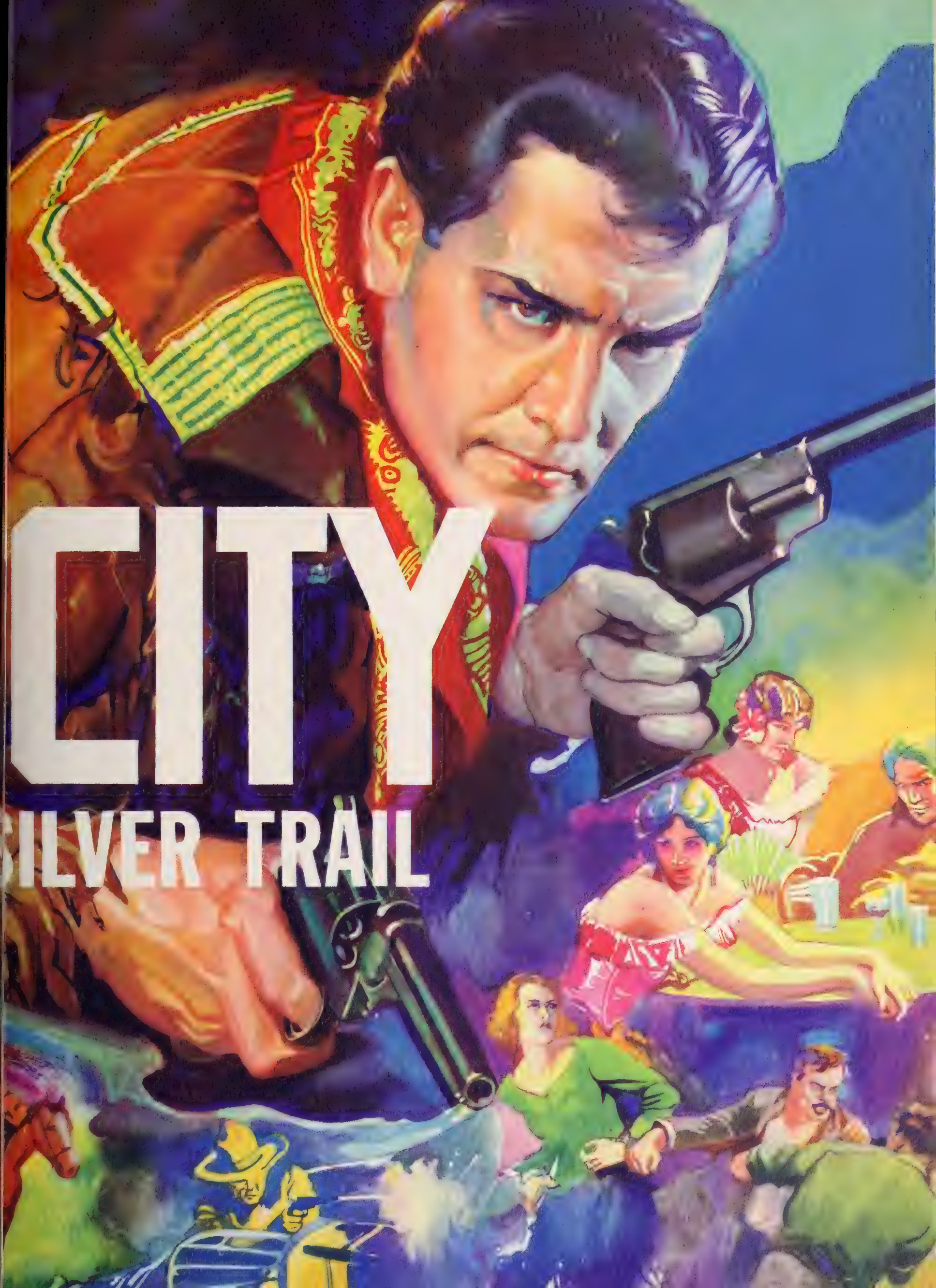
IN TWO PRODUCTIONS

From the lordly mountains of Nevada through the pioneer hearts of daring men and women, this epic story of the Silver Rush courses in mad dramatic cascade! . . . Filmed in the all-sweeping spirit of the West That Was, this great special is expected to take its leading place among those never-forgotten dramas of a Nation On The March!



VIRGINIA

ON TH


CITY
SILVER TRAIL

60 GLORIOUS YEARS

[IN TECHNICOLO



ANNA NEAGLE · ANTON WALBROOK
C. AUBREY SMITH AND A CAST OF THOUSANDS

•

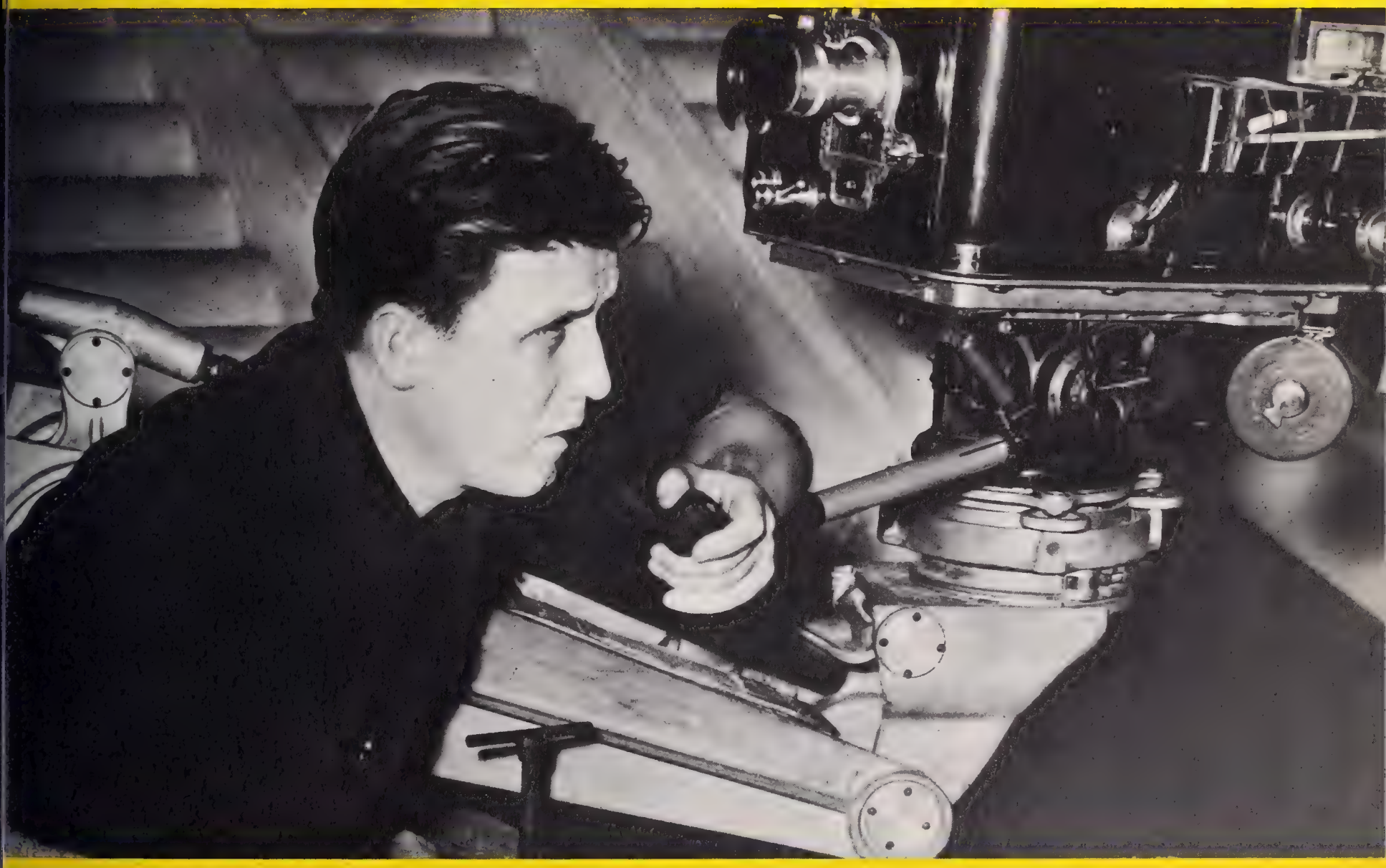
Kingdoms melt like desert snow before the rising sun of mighty empire. The heart-stirring march of Brittania the Conqueror, fired by a woman's dauntless will for threescore fabulous years!

•

A HERBERT WILCOX PRODUCTION

THE GREAT BRITISH ROAD SHOW . . . SOLD INDIVIDUALLY

GEORGE STEVENS



SIGNED AS PRODUCER-DIRECTOR . . . CURRENTLY DIRECTING "GUNGA DIN"

"THE SAINT" SERIES

So successful was "THE SAINT IN NEW YORK" on our 1937-38 program that a demand was sensed for more pictures presenting "THE SAINT," that most glamorous of all gentlemen outside the law . . . Therefore, RKO will make a series of TWO OR MORE "THE SAINT" FEATURES for 1938-39 . . . and Leslie Charteris' world-known character, "THE SAINT," hero of a dozen successful novels, will live again on the screen in :

"THE SAINT STRIKES BACK"

and

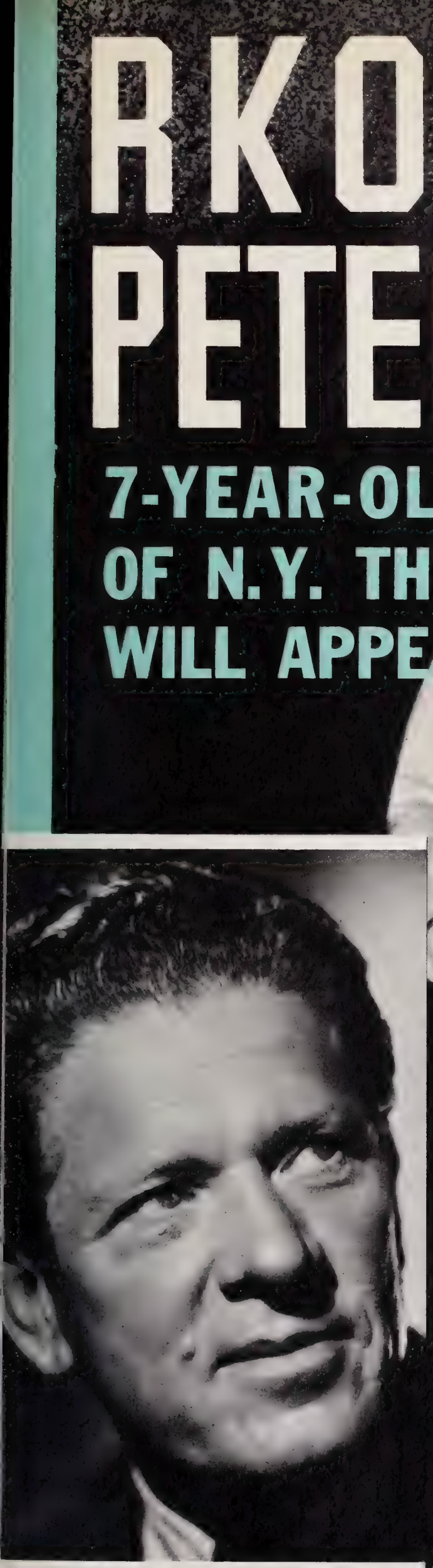
"The Saint in London"





RKO SIGNS PETER HOLDEN

7-YEAR-OLD SENSATION OF N.Y. THEATRE SEASON WILL APPEAR IN PICTURE WITH BOB BURNS



Read What The Critics Said About Peter Holden (as he appeared in "On Borrowed Time")

"Peter Holden is, in our book, the greatest juvenile actor of our time. His is acting to stir the admiration of his elders in the craft."
—Robert Coleman, N. Y. Daily Mirror

"Pud was played with unspoiled composure by Peter Holden, who won the hearts of the audience by his willowy simplicity." *—Brooks Atkinson, N. Y. Times*

"Peter Holden is both real and enormously likeable, bringing the entire idea of the child actor into a high repute that it has not possessed in years." *—Richard Watts, Jr., N. Y. Her.-Trib.*

"Peter Holden is what all small boys should be."
—Richard Lockridge, N. Y. Evening Sun

"... Master Holden playing Pud with the ease and unselfconscious grace of one who is still too young to know what 'acting' means."
—Wilella Waldorf, N. Y. Post

"Peter Holden was unspoiled and it is my devout hope that he will remain so."
—Sidney B. Whipple, N. Y. World-Telegram

"Pud was played to touching and hilarious effect by Peter Holden."
—John Anderson, N. Y. Journal-American

VICTOR McLAGLEN

in

"PACIFIC LINER"

A terror ship aflame with plague! . . . Death and disease raging in the battened stokehold . . . Gay passengers unaware of the tragedy boiling beneath their dancing feet! . . . Blood and battle and romance and laughter through your fears and tears! . . . All the things you want in a picture with a background different than you've ever had before . . . Full cast to be announced.



ANNE SHIRLEY

and a stellar cast now forming, in

"SORORITY HOUSE"

Behind locked doors in a girls' college. Secret romance and quiet heartbreaks—and a brave front toward the world!... A girl's story that gives a different slant on college life than the screen ever saw before!

A human drama told in the heart-beats of budding girls eager for life! . . . A truly remarkable screen document! Produced by B. P. Fineman.

THE FIRST OF A NEW SERIES!



JACK OAKIE
LUCILLE BALL
in

THE AFFAIRS OF ANNABEL

with

Ruth Donnelly . . . Bradley Page . . . Fritz Feld . . . Thurston Hall . . . Elizabeth Risdon

Directed by Ben Stoloff. Produced by Lou Lusty.
Screen play by Bert Granet and Paul Yawitz.

Annabel . . . . temperamental movie star, and Lanny Morgan, hare-brained press agent! . . . What he thinks up, she does; and what she does is NEWS! Come on inside Hollywood with us. See all there is to see. Learn all there is to learn ...SEE THE FIRST OF THE SERIES AT YOUR RKO EXCHANGE!...IT'S A FAIR SAMPLE OF WHAT TO EXPECT OF THE REST . . . Then you'll be crying for the

SECOND OF THE SERIES OF FOUR . . "ANNABEL TAKES A TOUR"

JOE PENNER

in

"MR. DOODLE KICKS OFF

with JUNE TRAVIS · RICHARD LANE · BILLY GILBERT



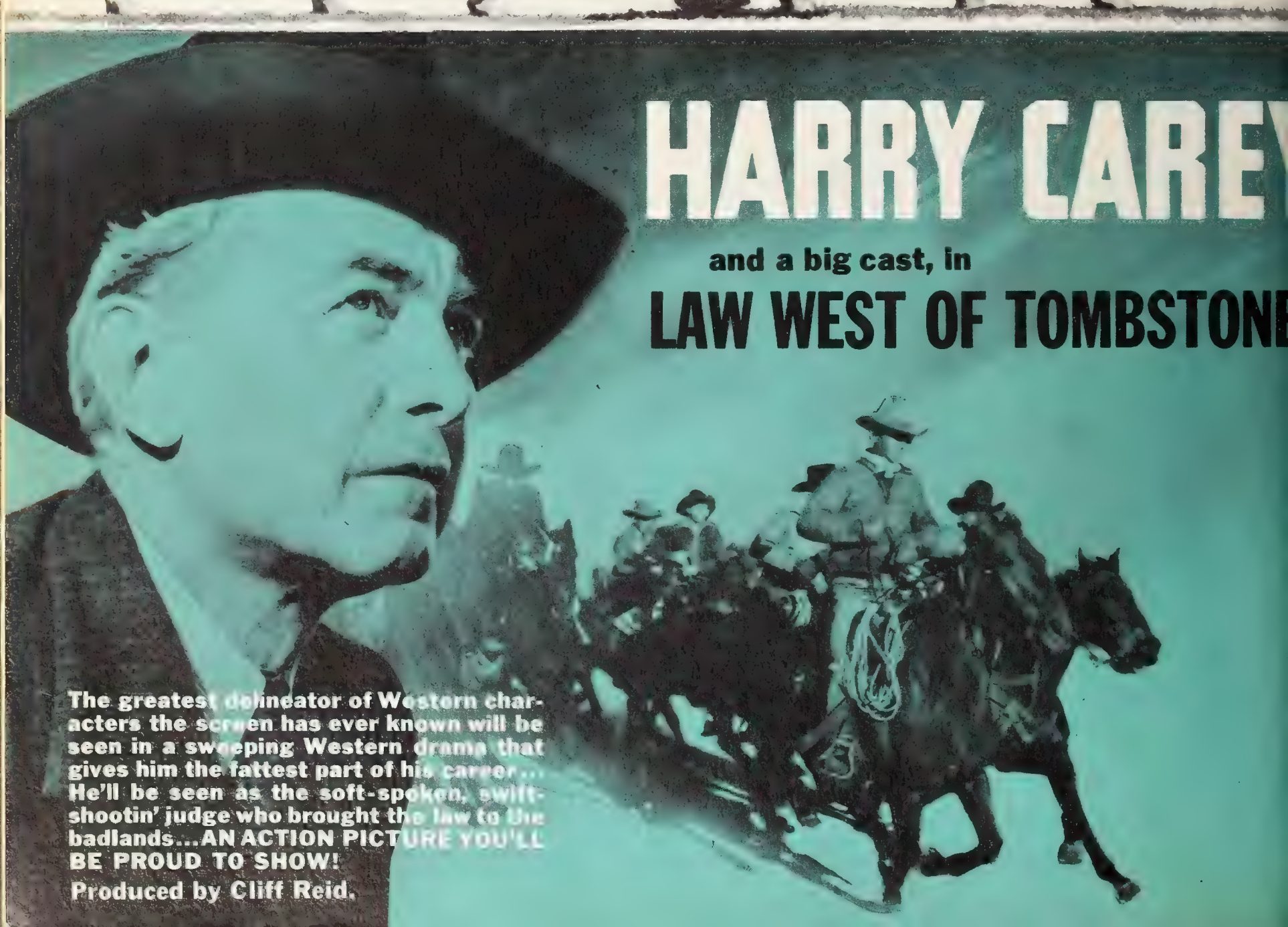
Goofy Joe the gridiron hero in a co
lege comedy classic . . . Touchdow
after touchdown . . . and he runs t
wrong way! . . Campus capers, co-
cuties, cheers and cut-ups! . .
PLANNED FOR RELEASE AT TH
HEIGHT OF THE FOOTBALL SEASO

Directed by Leslie Goodwins. Produced by Robert Sisk.

HARRY CAREY

and a big cast, in

LAW WEST OF TOMBSTONE



The greatest delineator of Western characters the screen has ever known will be seen in a sweeping Western drama that gives him the fattest part of his career . . . He'll be seen as the soft-spoken, swift-shootin' judge who brought the law to the badlands . . . AN ACTION PICTURE YOU'LL BE PROUD TO SHOW!

Produced by Cliff Reid.

WASHINGTON AGENT

G-Men and Spies!—with a beautiful woman engaged in counter-espionage . . . a hair-raising melodramatic thriller with action all the way.

WHAT'S YOUR NUMBER?

Blasting the policy racket wide open! . . . Exposing the methods and manners of the big shots of the numbers game.

A MAN TO REMEMBER

The drama of a family doctor...Doubly hot right now because of intense public interest in fiction and articles about men of medicine. ANNE SHIRLEY first player cast.

BEAUTY FOR THE ASKING

Women spend millions for beauty . . . Here's the story of "beauty from bottles" told in the drama of one woman who met romance and adventure.

THE INSIDE ROOM

From the Woman's Home Companion story, "On The Spot" . . . Married couple visiting New York get mixed up in gangster murder.

FUGITIVES FOR A NIGHT

An inside Hollywood story with a laugh and murder angle that make it totally different.

WITH

FRANK ALBERTSON
ELEANOR LYNN..Allan Lane, Bradley Page, Adrienne Ames, Jonathan Hale, Russell Hicks, Paul Guilfoyle

Directed by Les Goodwins. Produced by Lou Lusty. Screen play by Dalton Trumbo.

SEPTEMBER RELEASE!

THE MIRACLE RACKET

SALLY EILERS and MITZI GREEN are named for parts in this dramatic story of a smart show girl who turns evangelist and performs a "Miracle."

SHOWMANSHIP FEATURES

FIVE CAME BACK

A giant clipper plane crashes in the jungle . . . Men and women must fight their way out to civilization. Only five make it . . . AMAZING DRAMA!

AIR PIRATE

Up in the air for thrills with an outlaw of the clouds! . . . A flash-action melodrama with enough flying thrills for any two pictures!

WILDCAT BUS

A widespread racket that few folks know about, worked into a drama showing the inside dope on the autos that carry passengers against the law.

GEORGE O'BRIEN

IN SIX BIG ACTION SHOWS



WALT DISNEY—

THE BIGGEST NAME IN SHOW BUSINESS TODAY!

• • •

For the 1938-39 season there will be

18 WALT DISNEY

SHORT FEATURES—IN TECHNICOLOR

6 WILL BE SPECIAL ATTRACTIONS

So important is the announcement of these attractions . . . so comprehensive the exploitation and campaigns for the Walt Disney program, that a special announcement book has been published . . . giving the titles, release dates, and detailed information of advertising possibilities of each of the eighteen.

The new Disney program, designed to capitalize on the overwhelming success of "Snow White", will present, in addition to the established characters, productions made from world-famous books and folk tales . . . pictures that will definitely compete for box-office honors with feature length attractions.



If you haven't received your copy of the book, "AFTER SNOW WHITE – WHAT?", get it from your RKO-RADIO Exchange!

A Box Office Feature . . . 13 Times a Year

TODAY, as March of Time enters a new season, 8,500 U. S. exhibitors can look back on their MOT year as a year filled consistently with real box-office stories and real box-office titles: INSIDE NAZI GERMANY, WAR IN CHINA, MEN OF MEDICINE: 1938, G-MEN OF THE SEA, CRIME AND PRISONS, ALASKA'S SALMON WAR, RACKETEERS vs. HOUSEWIVES and OLD DIXIE'S NEW BOOM.

Variety quotes an exhibitor as saying: "The March of Time is the only new production idea the picture business has had in five years."

A Hollywood producer calls it: "The most significant cinema development since the invention of sound."

The Academy of Motion Picture Arts and Sciences conferred its highest honor, the Special Award, with the citation: "for having revolutionized an important branch of the industry—the newsreel."

THE MARCH OF TIME

RELEASED BY RKO RADIO PICTURES

PRODUCED BY THE EDITORS OF LIFE AND TIME

With each new release, exhibitors are discovering more concentrated interest in the March of Time than in any other screen series . . . they are finding that the March of Time is not only a new kind of dramatic news reporting—but exciting box office entertainment.

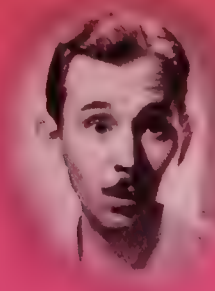
NEW EXCITING ISSUE EVERY FOUR WEEKS



RKO PATHE NEWS

The newsreel that's held its leadership for twenty-eight years... and ready to do it all over again for 1938-39.

ISSUED TWICE WEEKLY






RKO RADIO SHORT PRODUCTIONS

24 TWO-REEL COMEDIES

Edgar Kennedy Comedies, Leon Errol Comedies, Ray Whitley and his Singing-Playing Cowboys; Ted Fio Rito, Phil Harris, Charles (Buddy) Rogers and their Bands; and a dozen other names of similar value to the marquee.

13 NU-ATLAS MUSICALS

Flash acts, specialties, headliners in song and dance; swingsters, killer-dillers . . . everything that's new and exciting and novel in night clubs and elsewhere brought to the screen under the supervision of Milton Schwarzwald.

13 RKO-PATHE SPORTSCOPES

You know the kind of reels . . . releases like "White Magic" and "Brother Golfers" . . . releases covering the world of sports, indoor and out, and appealing to a greater number of folks than are interested in any other single activity.

4 SHEILA BARRETT SPECIALTIES

The Queen of New York's smart dining-dancing places, presenting the impressions that have made her the talk of two continents. You can't describe her impersonations, her charm, her showmanship. You simply have to see her to appreciate her great entertainment art.

9 RKO-PATHE SINGLE REEL SUBJECTS

Some folks will call them pictorial feature articles on the screen . . . Some term them dramatic anecdotes of industry, life in general . . . Others may call them screen novelties . . . but EVERYBODY will like their swift-moving coverage of some of the most interesting things in the world.

1 TWO-REEL DIONNE QUINTUPLETS PRODUCTION

You know the show you can expect! The babies are a year older now, and public interest in the darlings of the Dominion is greater today than ever . . . and as their personalities develop their screen attractiveness becomes stronger and stronger. The new release is sure-fire box-office.

PANDRO S. BERMAN
IN CHARGE OF PRODUCTION



With the Astaire-Rogers-Berlin "Carefree" set for release on Labor Day..with "Gunga Din" and "Room Service", two of the biggest shows to be released by any company this Fall, in the cutting room . . . with other important shows shooting and being moved into production as this announcement goes to press, *RKO-RADIO Lays Its Show News on the Line.*

We have more box office stars and more fine properties than ever before. Impressive as our program looks today, it will be augmented by box-office names and properties, and strengthened month by month, as alert showmanship in our studio seizes every show opportunity.

RKO RADIO PICTURES

FOR 1938-39
54 FEATURES FROM RKO-RADIO

(Note: *This announcement subject to changes and additions*)

FRED AND GINGER TOGETHER AGAIN!

"FRED AND GINGER TOGETHER AGAIN!"

. . . The five welcome words that tell one of the biggest show stories ever written! . . . With the whole nation waiting for the return to the screen of the world's gay dancing sweethearts, you get them in the attraction on which has been lavished more show values than any Astaire-Rogers picture ever had before — including four Irving Berlin songs that already are hitting the air with the wallop that means "top ten" for months! . . . GET READY FOR A BIG ONE IN SEPTEMBER!



Truck and shag and Susie Q;
Tap and stomp and swing-a-roo!
Wrap 'em up and holler "WHAM!"
Here's the heat wave called THE YAM!

FRED ASTAIRE
GINGER ROGERS *in* "CAREFREE" *with*

RALPH BELLAMY
LUELLA GEAR
JACK CARSON
CLARENCE KOLB
FRANKLIN PANGBORN

Lyrics and music by

IRVING BERLIN

A PANDRO S. BERMAN PRODUCTION . . . Directed by Mark Sandrich

Screen Play by Ernest Pagano and Allan Scott . . . Story and Adaptation by Dudley Nichols and Hagar Wilde

RKO RADIO PICTURES

THE HOLLYWOOD SCENE

Melodrama Leads

Production machinery hummed merrily during the first week of August. Fourteen pictures were started. Eleven were completed. A glance at the new titles indicates the general trend is towards melodrama. Outdoor adventure films were well represented. There are one musical and one straight romance. Comedies, as such, alone are not represented in the new work. The melodramatic swing continues in the list of completed pictures, which also includes a spectacular musical biography, a musical comedy romance, a comedy, a comedy romance and a pair of romantic melodramas. Production moved so speedily that in two instances pictures went into work without even working titles.

Paramount has three of the new pictures, and a third is set to start, "St. Louis Blues," was postponed due to Dorothy Lamour's illness and operation. However, work began on "Thanks for the Memory," which will star Bob Hope and Shirley Ross, feature Charles Butterworth, Otto Kruger and Hedda Hopper, and include Roscoe Karns, Elizabeth Patterson, Laura Hope Crews and Patricia Wilder in the supporting cast. The second film, "Illegal Traffic," will present J. Carrol Naish, Mary Carlisle, Robert Preston, Judith Barrett and Joseph Crehan in the leading roles. Lloyd Nolan, Robert Cummings, Philip Ahn and Anthony Quinn will be seen in "King of Chinatown."

Several Start Two Films

Monogram busied itself with two new productions. Jack Randall, Eleanor Stewart and Wesley Barry are the principals in "Mexicali Kid." "Wanted by the Police" will feature Frankie Darro and Matty Fain.

Two films went before the cameras at Columbia. Charles Starrett, Iris Meredith, Bob Nolan, Hank Bell, Hal Taliaferro and Eddie Cobb are the principals in "West of Sante Fe." "Homicide Bureau" will have Bruce Cabot, Jacqueline Wells, Robert Paige, Marc Lawrence and Richard Fiske.

Both Republic starters are outdoor adventure stories. Roy Rogers, Smiley Burnette, Lynn Roberts, Morgan Wallace, Fred Kohler, Sr. and Betty Rodman will be seen in "Billy the Kid Returns." "The Overland Stage Express," a "Three Mesquiteer" number, will feature John Wayne, Ray Corrigan, Max Terhune and Louise Brooks.

George Houston, Beth Marion, Al St. John, Alden Chase, Walter Byron, Kit Guard, Jack Ingram and Frank LaRue began work in an untitled Fine Arts feature. Universal started an untitled production which will offer Bob Baker, Marjorie Reynolds, Forest Taylor, Glenn Strange and Jack Rockwell in outdoor action romance.

The newly organized Road Show Productions began work on a musical western, "Songs and Saddles." Gene Austin, Lynn Berkeley, Joan Brooks, Walter Wells and Henry Rocquemore are the name players.

MGM started its newly acquired story property, "Vacation from Love," with Dennis O'Keefe and Florence Rice as the leads.

With George Hirliman, Sam Coslow, Arthur Sheekman and Eugen Frenke backing the production financially, Sally Rand began work in "Murder on Sunset Boulevard," which will present Dennie Moore, Reed Hadley, Vince Barnett, Jean Carmen, Esther Muir and Katherine Kane.

Warners Complete Three

Warner Bros. accounted for three of the eleven completed production. Two of the three are important pictures and the third is practically so. "Angels with Dirty Faces" will feature James Cagney and Pat O'Brien for the second time since Cagney's return to the studio, in company with the "Dead End" and "Crime School" juveniles (Huntz Hall, Gabriel Dell, Bernard Punsley, Billy Halop, Bobby Jordan, Leo Gorcey), Ann Sheridan, George Bancroft, Vera Lewis and Eddie Syracuse. Bette Davis, Erroll Flynn, Anita Louise, Beulah Bondi, Henry Travers, Alan Hale, Dick Foran, Ian Hunter, Harry Davenport, Donald Crisp, Janet Shaw, Lee Patrick and Ruth Garland comprise the cast of "The Sisters." In "Devil's Island" will be seen Boris Karloff, Nedda Harrigan, Leonard Mudie, Pedro de Cordoba, James Stevenson, Frank Reicher, Stuart Holmes and Gino Corado.

Two of the completed pictures belong to Paramount. "Sons of the Legion" will feature Donald O'Connor, Billy Lee, Billy Cook, Evelyn Keyes, Elizabeth Patterson, Tim Holt, Lynne Overman, William Frawley and Richard Tucker. Bing Crosby, Franciska Gaal, Akim Tamiroff, Ben Blue, Edward E. Horton, Shirley Ross, Georges Rigaud, Rafaela Ottiano and Keith Kenneth are the principals in "Paris Honeymoon."

Hal Roach finished his first picture for United Artists distribution, "There Goes My Heart." The cast includes Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette.

Monogram finished "Starlight over Texas." It will feature Tex Ritter, Carmen LaRoux, Salvatore Damino, Rosa Turich, Kark Hackett and Charles King.

"Shadows over Chinatown" wound up at Grand National. James Dunn, Linda Gray, Ralph Morgan, Robert Barrat and Paul Sutton are the principals.

"The Great Waltz" Completed

MGM finished the elaborately staged and expensively produced "The Great Waltz." Name values are Fernand Gravet, Louise Rainer, Miliza Korjus, Bert Roach, Greta Meyer, Henry Hull, Sig Rumann, Hugh Herbert, Minna Gombell, George Houston.

At 20th Century-Fox "While New York Sleeps" departed from the stages to cutting room. It will present Michael Whelan, Chick Chandler, Jean Rogers, Joan Woodbury, June Gale, Marc Lawrence, William Demarest, Edward Gargan, Minor Watson.

RKO-Radio's "Mr. Doodle Kicks Off" stars Joe Penner, with June Travis, Richard Lane, Billy Gilbert, Ben Alexander.

ASKS STAMP ISSUE OF FILM STARS

If a suggestion made last week by Director John M. Stahl to postmaster-general James A. Farley is adopted, we may expect to hear something like this in every home:

"Johnnie, run down to the post office and get half a dozen Charlie McCarthys, six Shirley Temples, five Deanna Durbins, a few Gary Coopers, Sonja Henies, Robert Taylors and a couple of Mae Wests."

For in a letter written August 2, and which went forth bearing the postage of the moment, Mr. Stahl suggested to the postmaster-general the issuance of a stamp series bearing the likenesses of Hollywood personalities. Mr. Stahl believes not only that such a series would honor the film industry, but would greatly increase postal revenues.

Pointing out that, in a sense, motion pictures and their personages are ambassadors of good-will to all the world, the business possibilities of the plan would be rivaled only by the artistic, the director said. Mr. Farley's diligent search for new issues would be facilitated were stamps to appear bearing the miniatures of such notables as those mentioned, and, say, Norman Shearer, Irene Dunne, Charlie Chaplin and even Snow White and the Seven Dwarfs.

Rand and Hovick

Sally Rand, whose fan or balloon screened oscillations have been witnessed by countless millions of eyes, will follow the book written by Louise Hovick (onetime strip teaser as Gypsy Rose Lee) when she embarks upon her reentry into affairs of the screen via "Murder on Sunset Boulevard."

She will play a straight role in the romantic melodrama, "Murder on Sunset Boulevard," from a *Liberty* Magazine story. She will appear as the daughter of a murdered policeman.

Sally's glamour will not be completely denied the film. She will have one dance, a "Peacock" number in which she will gyrate to the rhythms of Henry King's orchestra. But she will be fully, if exotically, clothed.

9,367,500 HOURS TO SEE CURRENT FILMS, SAYS ALMANAC, JUST OUT

Dollar Volume of the Advertising Picture Medium Nine to Ten Millions, Statistical and Biographical Annual Shows

Were the motion picture theatre managers of America required to preview all currently available product it would take them, collectively, 1,069 years, 4 months, 7 days and 12 hours, without stopping for coffee or sleep. Personally viewing all the 509 features, exclusive of revivals, which were available at mid-summer, would consume 9,367,500 man hours, or 1,170,737 eight-hour days, for the 15,000 theatres showing motion pictures regularly.

Terry Ramsaye, writing "Of Time and the Picture," in the 1938-39 INTERNATIONAL MOTION PICTURE ALMANAC, out this week, says that these figures "make obvious why reviews and reports to showmen supplied by QUIGLEY PUBLICATIONS are of vital importance." Approximately one thousand persons in the United States, including the reviewers of the public press, "make their living looking," and "all of the thirteen thousand exhibitors and their eighty-odd million customers have to take some part of the word of that thousand when they buy."

$23,200 a Minute

The most expensive motion picture of the 1937-38 season cost $23,200, per minute of screen time, whereas in radio entertainment, "flung to the winds like rain," at the top of the list was "Good News of 1938" of Metro-Goldwyn-Mayer, advertising General Foods and "costing F. O. B. the microphone in Hollywood," each minute of listeners' time, $416 (production only, not including time or wire cost).

A factor in the marked contrast between motion picture and radio time is the participation of many unpaid performers in broadcasts. But that a large part is played by motion picture players and other personalities in the entertainment offerings of the radio is shown in the ALMANAC in a listing of film individuals and their air programs.

New Players

In a year in which the international scene has been changing with bewildering rapidity, the motion picture business has experienced its concomitant shiftings. The biographical section of the ALMANAC, with its recordings of personal data concerning more than twelve thousand individuals active in the industry, evinces the change in the large number of recruits, particularly in the field of player talent.

On the wider horizon of statistics, incidentally—taxes paid the Federal government were estimated at one hundred million dollars—the year brought a reiteration of the axiom that in a period of general business recession the motion picture industry is one of the last to show a descending line on the chart. The ALMANAC estimate of weekly attendance for the motion picture year remained within the range of 83 to 88 millions of the previous year with a gross paralleling that of 1937-38, in line with scattered indications of improvement until the end of the year. In this connection, George J. Schaefer, distribution executive of United Artists and chairman of the committee of the industrywide campaign now in preparation with the slogan "Movies Are Your Best Entertainment," last week quoted an estimate of $800,000,000 as the total box office receipts of the past year.

A detailed study of the field of the socalled advertising picture is a feature of the new ALMANAC. While the advertising film is as old as the hand-lettered slides of the nickelodeon days—the first actually was made in 1896—the medium has come into real prominence in only the last few years. The dollar volume of the medium in the calendar year 1937 reached a peak of between nine and ten millions. The volume covers the total spent on production and distribution to theatres of "minute movies," usually 60 to 90 feet long, the production and distribution both theatrically and non-theatrically of single reel or longer films which in their most

(Continued on following page)

Time and Motion Pictures In Minute and Dollar Costs

What is the average running time of motion pictures? What were the ten longest pictures of all American features available at mid-July, 1938? How do the costs of screen and radio time compare? These and many kindred questions are answered in the article, "Of Time and The Picture", in the 1938-39 International Motion Picture Almanac. *Excerpts follow:*

The average time per picture in minutes	73.62
The 448 American pictures average	71.90
The 61 foreign productions	85.82

Averages in minutes of productions by companies:

Columbia	66.25	*Paramount*	76.42
First National-Warner Brothers	75.00	*Republic*	63.10
Gaumont British	79.42	*RKO Radio*	74.10
Grand National	63.55	*Twentieth Century-Fox*	75.28
Metro-Goldwyn-Mayer	87.87	*United Artists*	87.58
Monogram	59.96	*Universal*	66.46
	Miscellaneous 60.00		

The ten longest pictures in the market of the period under discussion:

Lost Horizon	118	*Rosalie*	122
The Life of Emile Zola	116	*Test Pilot*	119
The Firefly	131	*The Buccaneer*	126
Conquest	112	*Dance Program (foreign)*	120
Girl of the Golden West	121	*The Dybbuk (foreign)*	120

The most expensive picture of the '37-'38 season cost, per minute of screen time $23,200

It is estimated, on current returns, that this production will take in slightly less in its world gross than its negative cost; so the loss, after distribution costs are added, will be in terms of minutes of negative time, about $3,400

At the top of the radio list is "Good News of 1938", the Metro-Goldwyn-Mayer show, advertising General Foods and costing F.O.B. the microphone in Hollywood, each minute of listeners' time (for production only, not including time or wire cost) $416

FILMS PAY 100 MILLION U.S. TAX

(*Continued from preceding page*)

expensive development could be classed as documentary or educational pictures, and the production and private exhibition of pictures intended primarily for inter-organizational use, such as sales training and dealer films.

Approximately 7,500 theatres regularly show "minute movies" and another thousand show them intermittently or only on certain days of the week. An additional group, in some cases including the more important first-run theatres, on occasion add sponsored films to their programs.

Theatres showing the "minute movies" received approximately $1,500,000 as their share of the distribution charges in 1937. The sponsored films usually are shown without payment to the theatre and are distributed free of cost, the producer and distributor relying upon their amusement content to attract exhibitors.

Production Costs

At a production cost of $135,000,000 for the 1937-38 season, companies in the United States made 40 per cent of the world's product in volume, but in value the American output was three-fourths of the world total, says the ALMANAC. Hollywood's own payroll was $86,000,000 for the year. While 15,936 individuals were employed by the Central Casting Corporation in Hollywood and their earnings totaled $2,986,372.89, the average number of days of work for each individual was only a bit more than two weeks (18.4 days) and the average annual earnings per individual were $187.

The Production Code Administration approved 663 features, 55 of them reissues. Domestic studios accounted for 567 of the new features given the Code Administration's seal, foreign subjects totaled 41. In addition, 791 short subjects were given approval.

Besides listing of personnel of companies in the distribution as well as production fields, the exchanges, managers and bookers, the ALMANAC records changes in the statistical picture of selling the picture in the past year. With an average weekly field distribution payroll of $530,000 and 12,500 persons employed in the 431 exchanges, average individual weekly salaries in exchanges were $42.50.

The number of advertisements placed daily averages 15,000, the world advertising expenditure approximately $100,000,000, that in the United States $70,000,000, with $58,000,000 of the total going into newspapers and magazines, $7,000,000 to billboards and $5,000,000 to accessories.

There was a decline of foreign features imported into the United States, in part a reflection of American public reaction to political developments overseas. There were 216 features imported in 1937 (of the 1,809 produced abroad), contrasted with 235 the preceding year.

At the same time, American product experienced an increasingly stormy passage overseas because of quota and contingent laws, and measures restricting money shipments. The following motion picture markets had quota regulations:

Australia, Austria, Barbados, Brazil, Czechoslovakia, England (United Kingdom), Estonia, France, Germany, Greece, Hungary, Italy, Japan, Korea, Lithuania, New Zealand, Poland, Portugal, Russia, Spain (Franco territory), Trinidad, Union of South Africa (Southern Rhodesia) and Yugoslavia.

A complete picture of the foreign market is presented in the ALMANAC, from special correspondents of Quigley Publications and from reports of attaches of the Department of Foreign and Domestic Commerce to the Motion Picture Division at Washington.

In the British section of the ALMANAC is published the complete text of the new Films Act with its quota regulations.

Theatres and Towns

The number of towns in the United States having motion picture theatres equipped for operation is 9,187, says the ALMANAC. The number of theatres showing first-run product in 95 cities of more than 100,000 population is 450.

The average theatre retains 65 per cent of the gross box office dollar for local expenses, one-fourth of that going to payroll, staff and management. Of the average 35 per cent paid out for film rental by the theatre, 25% goes to the studios and production, 10% to the distributor for prints, advertising, sales and service costs, and so on.

Of the 282,000 employed in the industry the far largest number were in theatre service, 241,000. In production were 28,500, in distribution 12,500.

There were 16,251 theatres of all classifications operating, and in the year ended in June 440 new theatres were constructed, says the ALMANAC.

Almanac Reads Statistical Pulse of the Film Industry

Following are some of the statistics from the fields of production, distribution and exhibition presented in the 1938-39 International Motion Picture Almanac:

Production cost for 1937-38	$135,000,000
Production volume in United States compared with world production—	
Estimated by volume	40 per cent
Estimated by value	75 per cent
Approximate annual Hollywood payroll	$86,000,000
Approximate amount of positive film manufactured and used annually, linear feet	2,000,000,000
Number of different industries, arts and professions involved in the making of a feature	276
Major production studios (in the west, 20; in the east, 2)	22
Active producing companies	92
Total number of titles registered since beginning of industry	36,187
Titles registered in 1937	*3,570
Feature pictures produced abroad in 1937	1,809
Average weekly field distribution payroll	$530,000
Average individual weekly salary in exchanges	$42.50
Approximate attendance weekly in the United States	83,000,000 to 88,000,000
Approximate world attendance weekly	220,000,000
Gross annual admisisons in the United States	$900,000,000 to $1,000,000,000
Average admission price	22¢
Estimated total employed in the industry in the United States	282,000
Total motion picture theatres in the United States	17,541
Total seating capacity	10,924,484
Average seating capacity	623
Theatres operating	16,251
Theatres dark at the end of 1937	1,290
New theatres constructed from June, 1937, to June, 1938	440

POLISH PRESS DENIES NAZIS' HAND ON FILMS

Quotes Government Organization as Refuting Report, Then Ask If 'Herald' Article Is True

A writer in a current issue of Nowa Rzeczpospolita, "opposition" publication in Warsaw, Poland, takes exception to the article by a special correspondent which appeared in MOTION PICTURE HERALD July 2nd.

That article said:

"Poland is the latest of the central European countries within Nazi influence to feel the hand of Hitlerism on its motion pictures. After Germany and Austria comes Poland, each to have its screen turned into a machine for purveying the political propaganda demanded by the Nazis.

"Already the Government organization in Poland, 'OZN,' (Oboz Zjebnocvenia Naradodeweja—'Camp of National Unity') has formed a special society for development of the 'Polish Film,' headed by Colonel Koc, the well-known politician. The results are seen as valueless vehicles of German propaganda.

"The state film bureaucracy is not working efficiently. Yet, the Polish film 'Duce,' Director Gantkowski, wishes further to introduce the Aryan paragraph into the Polish film business. Gantkowski seeks financial support of his film propaganda producing activities from monies to be obtained through the socalled 'Film-Fund,' original source of which would be additional taxes on all foreign films, especially American."

Calls Article "Insult"

On this the writer in *Nowa Rzeczpospolita,* in reprinting the HERALD article, comments:

"The foreign motion picture press writes very rarely of the Polish film industry. The Polish film is 'tabu' for the foreign journalist who is not interested in our problems. Therefore we have read with wonder and even alarm in the MOTION PICTURE HERALD of July 2nd a little article from the 'special correspondent' of this paper from Warsaw.

"We must call this article an invasion of our production and an insult to the good fame of the Polish industry.

"Before reproducing the exact text of this dispatch we must say some words regarding the HERALD. MOTION PICTURE HERALD is a weekly paper serving the interests of American producers and defending their business. It is edited in a very attractive manner and, thanks to the beautiful pictures and accurate technical data, the HERALD is the only paper (besides 'Variety') read by the Polish film world.

"Lastly, the HERALD is prohibited in Germany because of its inimical attitude toward the German industry."

"Questions Met by Silence"

Follows a translation of the HERALD article and then this:

"We open wide our eyes. We feel insulted and angry. What says the Government? What echo is heard from the Polish film concerns? None at all.

"It is possible to understand this article in two ways. It is either a device to ascertain the reaction of American importers or a clever trap to provoke a Polish official.

"We asked O.Z.N. about this. But O.Z.N. answered that all these plans will not be realized in the near future. No changes are foreseen, and, what is most serious, the Section of Press and Propaganda does not know of it.

"We must categorically blame the false informer of the HERALD, and this unheard, in the film press, attack upon the Polish industry.

"We conclude. The Polish Government must contend with publication in the international press of rumors discrediting Poland.

"We are alarmed at the silence that met our questions. We open wide our eyes. Are the revelations of the HERALD true?"

Giegerich Heads Publicity Department for Otterson

Carroll S. Trowbridge, in charge of distribution for Inter-Allied Films, on Wednesday announced the appointment of Charles J. Giegerich, formerly director of advertising and publicity for Pathe, to serve as publicity director for Inter-Allied at its headquarters in the Fisk Building in New York City.

Inter-Allied, recently organized by John E. Otterson, is now arranging its initial program of foreign pictures.

Inter-Allied also announced that Harry Lachman, director, who arrived this week from Europe, had been appointed to produce and direct the first all-color French feature, to start in France in November. Mr. Lachman will direct two other French features, in association with Andre Davan, French producer. Charles Boyer, Jean Gaban and M. Raimu will be starred.

"Gone with Wind" Will Not Be Sold, Says Selznick

When "Gone with the Wind" starts production, David O. Selznick alone will personally make the picture in his own studio, says Selznick International, and his only arrangement with any other company will be for release. The studio said $1,000,000 for the rights had been turned down. The statement followed reports in Hollywood that Warner Bros. had made overtures for the story for Errol Flynn and Bette Davis.

A deal for distribution by MGM was reported to be under discussion in New York concurrently with the company's negotiations for a renewal of the Selznick International distribution contract.

Roach Suspends Laurel

The first Laurel and Hardy picture for United Artists release, scheduled to start last week, has been postponed due to Hal Roach suspending Stan Laurel without salary for four weeks. The reason given for the move was Mr. Laurel's refusal to return to the studio for retakes on "Blockheads," the last feature length Laurel and Hardy for Metro-Goldwyn-Mayer release.

British Exports And Imports

Exports of exposed positive film for June this year were 1,820,785 feet against 2,021,841 feet in June, 1937, and 1,398,044 feet in June, 1936. Values were: £12,717 ($63,585) in 1938, £12,805 ($64,035) in 1937, and £7,356 ($36,780) in 1936.

For the first six months of the year footage exported was 11,127,439 feet against 11,364,299 feet in 1937, and 11,127,447 feet in 1936. Values for the first six months were: £74,118 ($370,590) in 1938, £62,612 ($313,060) in 1937, and £57,529 ($287,645) in 1936.

Values of films of all other description exported in June were: £30,927 ($154,135) in 1938, £25,686 ($128,490) in 1937, and £21,078 ($105,390) in 1936.

Values for the first six months of exported films of all other descriptions were: £204,070 ($1,020,350) in 1938, £153,831 ($769,155) in 1937, and £130,481 ($652,405) in 1936.

Exports of sensitized photographic films and plates, etc., were valued at £34,132 ($170,660) in 1938, £53,261 ($266,305) in 1937, and £35,889 ($179,445) in 1936. Values for the six months were: £234,020 ($1,170,100) in 1938, £247,112 ($1,235,560) in 1937, and £254,718 ($1,273,590) in 1936.

Imports of blank cinematograph film in June this year was 5,174,969 feet as compared with 8,561,635 feet in 1937 and 5,970,371 feet in 1936. Values were: £17,850 ($89,250) in 1938, £30,659 ($153,295) in 1937, and £23,412 ($117,060) in 1936.

For the first six months of the year footage imported was 36,911,974 feet as compared with 32,976,757 in 1937 and 32,635,628 feet in 1936. Values for the six months were: £113,092 ($565,460) in 1938, £126,439 ($632,195) in 1937, and £122,021 ($610,105) in 1936.

Exposed film imported also showed a drop footage into this country in June this year; 1,283,295 feet against 1,950,190 feet in 1937 and 1,451,789 feet in June 1936. Values were: £12,327 ($61,635) in 1938, £15,174 ($75,870) in 1937, and £11,918 ($59,590) in 1936.

For the first six months of the year: 9,913,091 feet as compared with 10,710,700 feet in 1937 and 11,917,136 feet in 1936. Values were: £80,236 ($401,180) in 1938, £84,563 ($422,815) in 1937, and £91,975 ($459,875) in 1936.

Imports of films of all other descriptions for June were valued at: £61,970 ($309,850) in 1938, £61,450 ($307,250) in 1937, and £58,548 ($292,740) in 1936.

Import values for the six months were: £381,747 ($1,908,735) in 1938, £354,770 ($1,723,850) in 1937, and £327,910 ($1,639,550) in 1936.

Imports of sensitized photographic films and plates were valued at: £63,082 ($315,410) in 1938, £60,347 ($301,735) in 1937, and £57,989 ($289,945) in 1936. For the six months period values were: £256,158 ($1,280,790) in 1938, £226,289 ($1,131,445) in 1937, and £264,451 $1,322,255) in 1936.

Re-exported films in June was: 710,887 feet compared with 1,218,505 feet in June 1937 and 501,595 feet in June 1936. Values were: £3,871 ($19,335) in 1938, £6,222 ($31,110) in 1937, and £4,141 ($20,705) in 1936. For the six months period footage was 4,488,267 feet this year compared with 3,815,435 feet in 1937 and 5,989,517 feet in 1936. Values were: £30,526 ($152,630) in 1938, £24,840 ($124,200) in 1937, and £34,889 ($174,495) in 1936.

Pommer to Sail Wednesday

Erich Pommer, head of Mayflower Films of England, has postponed his return to London until next Wednesday when he will sail on the Normandie. Mr. Pommer is negotiating for the release of two pictures, "Vessel of Wrath" and "St. Martin's Lane." Originally he planned to sail last Wednesday.

FOREIGN COMPANIES IN CHINA GAIN WHILE NATIVE EXHIBITORS SUFFER

But Different Story Is Expected When Japanese Complete Confiscation of Theatres and Then Apply Rigid Controls

by SPECIAL CORRESPONDENT
in Shanghai

That Japanese interests are bent on taking over motion picture exhibition in all occupied territory in China is indicated by developments in Tientsin and Peiping in assuming control of several former Chinese owned cinemas in those cities. As far as can be learned, all existing film supply contracts with foreign distributors are being carried out, but no one is willing to say what will be the next move of the Japanese owners of these transferred theatres when the contracts expire. From previous experience in Manchukuo, it is presumed that film supply will come from Japan or through the Manchukuo Government Monopoly of film distribution. American distributors have withdrawn from Manchukuo in protest against the action of the Japanese-controlled Manchukuo Government.

In Nanking, it is learned certain cinemas have been "taken over" by Japanese. It is asserted that in the case of cinemas privately owned by Chinese not connected with the Chinese Government in Nanking (now Hankow), compensation was offered for the seizure. However, it is also reported that cinemas owned in part by Chinese Government officials were confiscated without compensation as spoils of war. Certain it is that equipment taken from inland cinemas, including modern sound equipment and projectors, has been removed to Shanghai and elsewhere under Japanese control and is or has been placed in Japanese cinemas.

Under such conditions the Chinese exhibitor is the loser no matter how it goes. In fact, so far as the film business goes in China today, it is the Chinese exhibitor who is doing all the suffering and carrying the losses. The American and other foreign distributors are enjoying a period of prosperity all out of proportion with the state of affairs generally met with in China.

Studios Out of Market

For instance, the comparatively new State theatre in Nanking, considered China's finest example of modern cinema construction, has been so damaged by fire and bombing that repair will be a costly business if at all advisable, even under Japanese control. Other theatre properties elsewhere have suffered accordingly. Chinese producing studios and the great Central Government Studio in Nanking (now a thing of the past) are practically out of the market here in the Shanghai and North China areas. One Chinese producer, Sin Hwa Motion Picture Company, has started a heavy publicity campaign for a new film, the first Chinese production to have English subtitles.

As for foreign distributors, while receipts in some cases are below last year for the same period—January-March—others are having a very profitable season. Taking the three cities of Hongkong, Shanghai and Tientsin, the two foreign concessions only in Tientsin, receipts for these three cities are about normal when taken together.

Shanghai Receipts

Shanghai first-run exhibitors claim that receipts at the box office are about 75 per cent of normal for outstanding films and about 40 per cent for average films, and some of the subsequent-run houses are doing well in the southern section of the International Settlement and the French Concession. Over in the Hongkew and northern and eastern districts of Shanghai, several cinemas, all subsequent-runs, have reopened. One Chinese house has been taken over by Japanese, and two foreign owned cinemas are now open, with a third well along in rebuilding.

However, with the exception of the Japanese cinemas over on that side, receipts have fallen off enormously in the past months due to the removal of large numbers of Japanese troops formerly stationed in that area, and it is believed that not one of the foreign-owned theatres is now even approaching in receipts its outlay for expenses. Practically all subsequent-run cinemas have made drastic cuts in the already low admission prices. Ten cents Chinese (about 3 cents U. S. A.) is now common in Shanghai lower class cinemas.

Censor Fees Reduced

Distributors have profited by the great cut in Chinese Government censor fees, which now are set at C$5.00 per 500 meters instead of the C$20.00 per unit of 500 meters. Though distribution in Chinese-controlled areas is now practically confined to Hankow, Changsha, Chungking Chengtu and Yunnan, and a small effort in Canton despite frequent bombings, this distribution, together with that in Shanghai, Hongkong and Tientsin, has brought in comparatively handsome returns. Films are sent by plane from Hongkong to the Hankow and Upper Yangste River cities at a cost of C$60.00 a program, and the exhibitors up there have found it profitable to pay this charge and keep a constant supply coming.

There is a possibility of a reduction of customs duties in the areas now under Japanese control, but this is subject to much discussion among the foreign powers interested in the Chinese Maritime Customs and its relation to foreign loans.

That American distributors either have little faith in the return to power of the Chinese Government now installed in Hankow, which when in Nanking had banned several films and exacted penalties for their exhibition even in the foreign concessions, or else have arranged with the Chinese Government censors in Shanghai to allow the exhibition of these films, is seen in the recent release in Shanghai of "Green Pastures," "Topper," 'She" and "Dracula," all of which had been banned by Nanking. So far, Japanese censors in Shanghai have taken no action to disturb the usual Shanghai Municipal Police censorship, though the Japanese have set up an office for censorship purposes in the International Settlement. In the French Concession of Shanghai, the French Government consistently has refused to allow the Japanese to interfere with local cinema interests located therein, maintaining the same stand that the Concession had held towards the Chinese Government censors.

"One-Way Exit"

The other side of the story is the specter of complete control of distribution and a rigid supervision if not absolute control of exhibition and producton in occupied areas by the Japanese or such government of Chinese as set up and supervised by Japanese monitors. It has an excellent precedent in the Manchukuo edicts of control.

Many business men here now feel that the "open door" policy is now merely a "one-way exit" and that exit only large enough to permit the individual to remove himself and leave his properties behind. Shanghai, with its great port facilities, and its enormous hinterland for production and consumption, never can pass out of the picture as a great port city. But with the advent of certain military victories, with the constant pressure being brought to bear on non-Japanese interests, it is merely a question of time until such business as Shanghai has been accustomed to doing will fall into Japanese hands or Chinese hands under Japanese advisors, unless the war should result eventually in a substantial victory for the Central Chinese Government.

Certain it is also that even if the Japanese do obtain control of the cinemas in occupied areas, it will be difficult to cram Japanese cultural films down the throats—or rather the eyes—of Chinese people who so far, even in days of peace, have refused to attend a cinema showing Japanese films of any kind. Japanese population in China has not yet reached the proportions of support of much cinema business, and if a distribution monopoly is established it will have but one result, withdrawal of all American films from monopolized distribution areas.

Since there is little likelihood that the foreign settlements or Hongkong will fall into Japanese control, film business will continue in such districts regardless of what action is taken elsewhere, while Chinese exhibitors may continue to view their cinema falling to ruins or being run under alien hands without compensation or profit to the Chinese investors who in so many cases put their all into cinema construction.

LOHR DEFENDS RADIO SYSTEM

Declaring that American broadcasters have been "conscious for many years of their obligations for public service," Lenox R. Lohr, president of the National Broadcasting Company, defended the present system of broadcasting Tuesday night when he spoke over the NBC network in connection with the inauguration of KVOO, Tulsa, Okla., as a full-time NBC station.

The address caused surprise in radio circles because speeches of welcome to radio stations are usually confined to salutations.

Mr. Lohr said that any infringement upon the air would be as serious as an infringement of speech and press to the political philosophy upon which this country was founded.

"Our form of government demands freedom of expression for survival," Mr. Lohr said.

HEAVIER COMPETITION FOR EXHIBITOR FROM RADIO SHOWS IN THE FALL

NBC Has 27 Commercial Programs Signed, CBS 24, with Many Film Names Announced for Air Appearances

Fifty-one new national commercial radio programs—a subject of interest to motion picture theatre owners in their competitive operations—have already been lined up by the two national networks for the show season which starts early in the fall.

National Broadcasting Company has 27 commercial shows signed for fall commencement, and Columbia Broadcasting System has 24, indicating that both systems are headed for an unusually heavy season.

Many of the well known national programs are due to return, after summer recess, among them the Metro-Goldwyn-Mayer-Maxwell House Coffee "Good News of 1938"; the Tom Mix program, with Mix due to return to films this year, after a five years' absence; Jack Benny, again sponsored by Jello; Fred Allen; the Lucky Strike "Hit Parade"; "Hollywood Hotel"; Lux "Radio Theatre"; Al Jolson and Martha Raye; Edward G. Robinson's "Big Town"; "Camel Caravan"; Joe Penner; Burns and Allen; Kate Smith and Eddie Cantor, to mention but a few which highlight visiting film star "guest" appearances, and against which practice exhibitors have complained.

Following is a list of new and returning programs and their sponsors already signed for the NBC networks:

Aug. 22—Those Happy Gilmans. Red Network. Mondays through Fridays, 1:45 to 2:00 P.M., E.D.S.T. Sponsored by General Mills.

Sept. 1—Good News of 1938. Red Network. Thursdays, 9:00 to 10:00 P. M., E.D.S.T. Sponsored by Maxwell House Coffee and M-G-M.

Sept. 4—Fitch Bandwagon, featuring different dance bands each week. Red Network. Sundays, 7:30 to 8:00 P.M., E.D.S.T. Sponsored by F. W. Fitch Co.

Sept. 5—Program Unannounced. Red Network. Mondays, through Fridays, 4:30 to 4:45 P. M., E.D.S.T. Sponsored by the Procter & Gamble Co.

Sept. 6—Fibber McGee and Molly. Red Network. Tuesdays, 9:30 to 10:00 P. M., E.D.S.T. Sponsored by S. O. Johnson & Co.

Sept. 11—Bob Becker Chats About Dogs. Red Network. Sundays, 1:45 to 2:00 P. M., E.D.S.T. Sponsored by John Morrell & Co.

Sept. 16—Smiling Ed McConnell. Blue Network. Fridays, 10:00 to 10:15 A. M., E.D.S.T.. Red Network, Saturdays, 10:00 to 10:15 A.M. Sponsored by Ballard & Ballard.

Sept. 26—Terry and the Pirates. Blue Network. Mondays, Tuesdays and Wednesdays, 5:15 to 5:30 P. M., E.S.T. Sponsored by Bowey's, Inc.

Sept. 26—Program Undecided. Red Network. Mondays, Wednesdays and Fridays, 11:30 to 11:45 A.M., E.S.T. Sponsored by Charles H. Phillips Chemical Co.

Sept. 26—Girl Alone. Red Network. Mondays through Fridays, 4:45 to 5 P.M., E.S.T. Sponsored by Quaker Oats Co.

Sept. 26—Dick Tracy. Red Network. Mondays through Fridays, 5:00 to 5:15 P.M., E.S.T. Sponsored by Quaker Oats Co.

Sept. 26.—Tom Mix. Blue Network. Monday through Friday, 5:45 to 6:00 P.M., E.S.T. Sponsored by Ralston Purina Co.

CBS, NBC BILLINGS SHOW FURTHER GAINS

The seven month cumulative total of gross billings for both Columbia Broadcasting System and National Broadcasting Company show increases of 0.9% and 5.9% respectively.

CBS time sales in July aggregated $1,367,357, a decrease of 31.2% from the $1,988,412 reported for July, 1937. The company points out that this is the second highest July in their history, being exceeded only by July, 1937, when advertisers continued their broadcasting later into the summer than currently. Seven-month cumulative total for the network is $16,948,652, an increase of 0.9% over the 1937 comparative of $16,791,677.

July time sales for the combined (red and blue) networks of NBC amounted to $2,958,710, an increase of 9.3% over the $2,707,450 gross billings reported for the like 1937 month. Seven month cumulative total aggregates $23,982,384, an increase of 5.9% over the $22,655,557 time sales reported for the comparable 1937 period.

Sept. 26—Jack Armstrong. Red Network. Monday through Friday, 5:30 to 5:45 P.M., E.S.T. Sponsored by General Mills, Inc.

Sept. 26—Don Winslow of the Navy. Blue Network. Mondays through Fridays. 5:00 to 5:15 P.M., E.D.S.T. Sponsored by Kellogg Co.

Sept. 27—Program Unannounced. Red Network. Tuesdays, 10:00 to 10:30 P.M., E.S.T. Sponsored by The Pepsodent Co.

Sept. 27—Program Undecided. Red Network Tuesdays and Thursdays, 11:30 to 11:45 A.M., E.S.T. Sponsored by Cal-Aspirin Co.

Sept. 27—Smiling Ed McConnell. Blue Network. Tuesdays and Thursdays, 10:30 to 10:45 A.M., E.S.T. Sponsored by Acme White Lead.

Oct. 1—Program Unannounced. Red Network. Saturdays, 8:00 to 8:30 P.M., E.S.T. Sponsored by Quaker Oats Co.

Oct. 2—Program Undecided. Blue Network. Sundays, 7:30 to 8:00 P.M., E.S.T. Sponsored by Vick Chemical Co.

Jack Benny Again

Oct. 2.—Jack Benny. Red Network. Sundays, 7 to 7:30 P.M., E.S.T. Sponsored by Jello.

Oct. 2.—Smoke Dreams. Blue Network. Sundays, 3 to 3:15 P. M., E.S.T. Sponsored by H. Fendrich, Inc.

Oct. 4—For Men Only. Red Network. Tuesdays, 8:30 to 9:00 P. M., E.S.T. Sponsored by Bristol-Myers Co.

Oct. 5—Madison Square Garden Boxing Bouts (17). Blue Network. Various dates, mostly Fridays, 10 P.M., E.S.T. to finish. Sponsored by Adam Hat Stores, Inc.

Oct. 5—Fred Allen. Red Network. Wednesdays, 9:00 to 10:00 P.M., E.S.T. Sponsored by Bristol-Myers Co.

Oct. 6—Eddie Dooley's Football News. Red and Blue Networks. Thursdays and Saturdays, 6:30 to 6:45 P.M., E.S.T. Sponsored by Ligget & Myers Tobacco Co.

Oct. 8—Fred Waring. Red Networks. Saturdays, 8:30 to 9:00 P.M., E.S.T. Sponsored by Grove Laboratories, Inc.

Oct. 9—Metropolitan Opera Auditions of the Air. Blue Network. Sundays, 5:00 to 5:30 P.M., E.S.T. Sponsored by Sherwin-Williams Co.

Oct. 10—Carson Robinson and His Buckaroos. Blue Network. Mondays, 8:00 to 8:30 P.M., E.S.T. Sponsored by Musterole Co.

Oct. 21—Warden Lewis E. Lawes. Blue Network. Fridays, 8:00 to 8:30 P.M., E.S.T. Sponsored by William R. Warner Co.

CBS Programs

The CBS roster of new and returning fall programs follows:

Aug. 17—Gangbusters, Wednesdays, 8 to 8:30 P.M. Sponsored by Colgate-Palmolive-Peet.

Aug. 24—Myrt & Marge, Mondays through Fridays, 10:15 to 10:30 A.M. Sponsored by Colgate-Palmolive-Peet.

Sept. 2—First Nighter, Fridays, 8 to 8:30 P.M. Sponsored by Campana Sales Co.

Sept. 5—Lum 'n' Abner, Monday, Wednesdays and Fridays, from 6:45 to 7 P.M. until Sept. 26, same days from 7:15 to 7:30 P.M. Sponsored by General Foods Corp.

Sept. 8—Fletcher Wiley, eight CBS Pacific Coast stations. Sponsored by Soil-Off Mfg.

Sept. 9—Hollywood Hotel, Fridays, 9 to 10 P.M. Sponsored by Campbell Soup Co.

Sept. 10—Sunday Evening Hour, Sundays from 9 to 10 P.M. Sponsored by the Ford

Sept. 12—Radio Theatre, Mondays from 9 to 10 P.M. Sponsored by Lever Bros.

Sept. 13—Aunt Jenny's Real Life Stories, Mondays through Fridays, from 11:45 A.M. to 12 noon. Sponsored by Lever Bros.

Motion Picture Names

Sept. 20—Al Jolson and Martha Raye, Tuesdays from 8:30 to 9 P.M. Sponsored by Lever Bros.

Sept. 20—Big Town with Edward G. Robinson, Tuesdays from 8 to 8:30 P.M. Sponsored by Lever Bros.

Sept. 27—Camel Caravan, with Benny Goodman, Tuesdays from 9:30 to 10 P.M. Sponsored by R. J. Reynolds Tobacco Co.

Sept. 27—We, The People, Tuesdays from 9 to 9:30 P.M. Sponsored by General Foods.

Sept. 28—Paul Whiteman's Orchestra, Wednesdays from 8:30 to 9 P.M. Sponsored by Liggett & Myers Tobacco Co.

Sept. 29—Joe Penner, Tuesdays from 7:30 to 8 P.M. Sponsored by General Foods Co.

Sept. 29—Kate Smith's Hour, Thursdays from 8 to 9 P.M. Sponsored by General Foods.

Sept. 30—Burns & Allen, Fridays from 8:30 to 9 P.M. Sponsored by Liggett & Myers.

Oct. 1—Pet Milk program, talent as yet not selected, Saturdays from 9:30 to 10 P.M. Sponsored by Pet Milk Co.

Oct. 2—Silver Theatre, Sundays from 6 to 6:30 P.M. Sponsored by International Silver.

Oct. 3—Eddie Cantor, Mondays from 7:30 to 8 P.M. Sponsored by R. J. Reynolds Tobacco Co.

Oct.10—Program not decided, Wednesdays from 7:30 to 8 P.M. Sponsored by Colgate-Palmolive-Peet.

Oct. 14—Jack Haley, Fridays from 7:30 to 8 P.M. Sponsored by Continental Baking.

Oct. 18—Dr. Christian, with Jean Hersholt, Tuesdays from 10 to 10:30 P.M. Sponsored by Chesebrough Mfg. Co.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Four Daughters

(Warner Bros.)

Love Story

Basically, "Four Daughters" is a family story pointed to appeal to all over the teen age. Actually it is a homey, human story of happy, humdrum lives, temporarily upset. Based on Fannie Hurst's *Cosmopolitan* magazine story, "Sister Act," with screenplay by Julius J. Epstein and Lenore Coffee and directed by Michael Curtiz, it simply, yet powerfully, brings into intimate focus a panorama of natural but startling events—experiences that probably might be the lot of the average family.

Although, on occasions, the theme development strikes a note of pathetic tragedy, the complete purpose of the film is to lift up rather than depress. As a whimsical keynote is sounded, "Four Daughters" is made easy to look at, as good dialogue is combined with attention arresting incidents. Romance, melodrama. humor, pathos and tragedy, the sublime and ridiculous, all are expertly blended. It is made an unusual picture, exceptionally worthwhile entertainment for any kind of audience, sophisticates or just plain folk, by the quality of the acting. The Lane sisters, Claude Rains, May Robson, Frank McHugh, Dick Foran are all favorably known and they contribute performances equalling or topping previous appearances. The presence in the cast of John Garfield, who is sensational, Jeffrey Lynn and Gale Page gives the picture extraordinary commercial exploitation value.

In the small-town Lemp household, two sisters, "Ann" and "Emma," have shaped their future toward spinsterhood, "Kay" has visioned an artistic career, and "Thea," socially ambitious has accepted the proposal of "Ben Crowley." All is serene until jaunty, go-getting "Felix" appears. The hearts of the four maids go fluttering, and events beyond the imagination of "Father Adam" and "Aunt Etta" turn the household into turmoil. A note foreboding tragedy is sounded when cynical, ironic "Mickey Borden" enters to sweep "Ann" off her feet and elope with her while the minister is waiting to marry her to "Felix." Disrupting the family happiness, the situation entangles many. Enduring bravely a pathetic existence, "Ann" and "Mickey" return home for a Christmas party to discover "Emma" happy in a newly realized affection for bucolic but dependable "Ernest." "Mickey," appreciating his unfitness in the scheme of things, chooses sacrificial self-elimination as the only way to right the wrong to "Ann" and "Felix" for which he was responsible.

Time erasing-the bitter memories, the threads of romance knit together again for "Felix," "Ann" and her three sisters, and "Adam" and "Aunt Etta" vision a happier future.

For all its theme of seriousness, "Four Daughters" is not without laughter and many moments of exciting gayety. These qualities, together with the quaint character sketches and the appealing beauty of life in the country where all that happens is always good and nothing is bad, are integrally a part of the compelling plot of frustrated sweethearts wandering in search of peace and happiness.

Previewed at the Warner Theatre in Hollywood. The audience actually seemed to have come under the illusion it was participating in the events which befell the shadows on the screen. Enthusiastic for the whole show, the crowd reserved its special applause for Garfield. Reaction inside theatre and the sidewalk comment indicated "Four Daughters" should be a crowd pleaser any place and consequent good box office item.—Gus McCarthy.

Produced and distributed by Warner-First National. Associate producer, Benjamin Glazer. Screen play by Julius J. Epstein. From the Cosmopolitan Magazine story by Fannie Hurst. Director, Michael Curtiz. Assistant director, Sherry Shourds. Cameraman, Ernie Haller. Art director, John Hughes. Dialogue director, Irving Rapper. Film editor, Ralph Dawson. Sound by Stanley Jones. Gowns by Orry Kelly. Unit manager, Al Alleborn. Musical score, Max Steiner. P. C. A. Certificate No. 4400. Running time, when seen in Hollywood, 85 minutes. Release date, September 24, 1938. General audience classification.

CAST

Kay Lemp.....Rosemary Lane
Ann Lemp.....Priscilla Lane
Thea Lemp.....Lola Lane
Emma Lemp.....Gale Page
Felix .....Jeffrey Lynn
Adam Lemp.....Claude Rains
Aunt Etta.....May Robson
Ernest .....Dick Foran
Ben .....Frank McHugh
Mickey Bordon.....John Garfield

Sing You Sinners

(Paramount)

Comedy-Melodrama

There have been lots of "families" on the screen. Presently there are the "Jones Family," and the "Judge Hardy" family. A while back there was that bizarre "family" in "Three Cornered Moon," before that the one in "The Royal Family of Broadway." "Sing You Sinners," that's the name the mother had for her brood, introduces the "Beebes," and they are a family which serves up entertainment that should delight any family as well as that vast family of exhibitors.

In this picture audiences will meet one of the strangest families one ever saw. They'll meet "Joe" (Bing Crosby, who sings, of course, but also gives a surprising demonstration as a dramatic actor), who'll swap anything he has for anything anyone else has, except a job. They'll meet brother "David" (Fred MacMurray), who concerns himself with how he can support two families as cheaply as one so he can get married. They'll come to know little brother "Mike" (Donald O'Connor), only a kid but what a kid, and a valuable new screen personality. And they'll meet "Mother Beebe" Elizabeth Patterson), who has no worries at all, except as to where the next meal is coming from. Along the line the folk will meet "David's" girl, Ellen Drew; John Gallaudet, William Haade, Paul White, Irving Bacon, Tom Dugan and Herbert Corthell, a supporting coterie which does much to give life and spirit to Claude Binyon's comedy melodrama. Wesley Ruggles, producer director, handled the work with skill and finish. The musical numbers, composed by Hoagy Carmichael and Frank Loesser and James V. Monaco and John Burke, add to production and entertainment values.

"Joe" after swapping himself out of a job and swapping himself into a good punch in the nose when he tries to swap "David" out of his girl friend "Martha," swaps himself out of a place at the family dinner table when he comes to realize what a false alarm he is. At a race track near Los Angeles he swaps a race track fan out of a sheaf of winning tickets, buys a swap shop which he swaps for a race horse ("Uncle Gus"), after he has wired "David" to get married and "Mother Beebe" and "Mike" to join him. They are not surprised when they discover that "Joe" has been up to his old tricks and the wolf is with them again, but "David" and "Martha" are when they arrive to get married.

"Mother Beebe," forcing the trio to resume their careers as entertainers, puts her foot down on "Joe's" swapping mania. Now the picture becomes a crackerjack race track melodrama, retaining its domestic comedy characteristics. There's a lot of music whereby the "Beebes" garner the wherewithal to enter "Uncle Gus" in a race, and a suggestion of melodrama when a couple of sharpers try to get little "Mike," now a jockey, to throw the race. But "Mike" and "Uncle Gus" win a hair-raising race, and in one of the wildest fistic melees the screen has ever seen, "Joe" and "David" wallop the daylights out of the pair who had beaten up "Mike."

With the money in the bank, "Mother Beebe" takes command, "David" and "Martha" can marry, and the trio go on to fame and fortune as entertainers.

Previewed under the stars at Del Mar Race Track before a trainload of Hollywood celebrities and correspondents. In the afternoon Bing Crosby's own horse, established as a favorite, came in last. The tragedy of this debacle did not, however, detract from the subsequent enjoyment of the film. In fact, opinion was that "Sing You Sinners" should prove a front runner in any competitive derby.—G. M.

Distributed by Paramount. Produced and directed by Wesley Ruggles. Story and screen play by Claude Binyon. Music and lyrics by Hoagy Carmichael and Frank Loesser and James V. Monaco and John Burke. Boris Morros, musical director. Vocal arrangements by Max Terr. Arthur Jacobson assistant director. Alma Ruth Macrorie film editor. Photographed by Karl Struss. P. C. A. certificate number 4256. Running time, 85 minutes. Release date: Sept. 2, 1938. General audience classification.

CAST

Joe Beebe.....Bing Crosby
David Beebe.....Fred MacMurray
Mike Beebe.....Donald O'Connor
Mrs. Beebe.....Elizabeth Patterson
Martha.....Ellen Drew
Harry Ringmer.....John Gallaudet
Pete .....William Haade
Filter.....Paul White
Lecturer.....Irving Bacon
Race Track Fan.....Tom Dugan
Night Club Manager.....Herbert Corthell

The Gladiator

(Columbia-
David L. Loew Production)

Comedy

The preview audience was in general agreement that "The Gladiator" is one of Joe E. Brown's most amusing pictures. It is scarcely necessary to say that he is the whole show, although Man Mountain Dean, Lucien Littlefield, June Travis, Dickie Moore, Robert Kent, Ethel Wales, Donald Douglas and Eddie Kane contribute much to the hilarity. Brown has his own way of putting over comedy, and while his box office value may have declined in some quarters in the last year or so, it seems that this film

(*Continued on page 62*)

"ALEXANDER'S RAGTIME
ATTENDANCE RECORD

THE GREATEST BOXOFFICE SUCCESS ever produced is smashing every record in the Roxy's entire 11½-year history. Records set in the hey-days of 1928-29! Records established on holiday week-ends . . . on New Year's Eve openings! All blasted to bits!

LOOK AND COMPARE!

Top opening day figures since the Roxy first opened:

Attraction		No. of People
WHAT PRICE GLORY*	(1927)	23,221
FOUR SONS*	(1928)	25,981
STREET ANGEL*	(1928)	24,177
COCK EYED WORLD*	(1929)	27,299
ONE IN A MILLION†	(1937)	26,404
THIN ICE	(1937)	16,196
WAKE UP AND LIVE	(1937)	18,599
HAPPY LANDING	(1938)	14,954
IN OLD CHICAGO	(1938)	18,123
ALEXANDER'S RAGTIME BAND		**29,614**

*Saturday Opening

†Including New Year's Eve Show

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

THE ROXY GAVE THE BIGGEST PICTURE IT EVER

. . . That's the way to mak

BAND" BREAKING EVERY
THE ROXY EVER HAD!

OPENING-DAY attendance topped opening of former world's record-holder ("Cock Eyed World") by *more than 2,300 people!*

BIGGEST SINGLE DAY'S ATTENDANCE record was knocked galley west when 34,149 people were clocked at the boxoffice Saturday!

OPENING WEEK-END set another all-time high . . . as 90,393 people jammed the Roxy with standees night and day!

MONDAY...so-called Blue Monday...showed 25,970 admissions! Just compare this with the list of Biggest Opening Days shown at left!

AND THE AMAZING PACE actually gains momentum . . . for a 7-day gross *more than double* a normal big-profit Roxy week!

PLAYED THE BIGGEST CAMPAIGN IT EVER RAN!
record-breaking profits!

(Continued from page 59)

should go a long way in restoring his popularity.

Comedy, most of which is of the hokum variety, is the central ingredient. Additionally the story includes a little meaningful love interest as well as a vein of sympathy-stirring human interest. Brown is the principal figure in building up and welding all the elements, and he is the master of all situations at all times.

Winning a bank night prize, accidentally, "Hugo Kipp" returns to college and finds favor immediately with "Iris Bennett," coed. Hazed in football practice by coach "Robbins," and the star player, "Dixon," good-natured "Hugo" is a battered object when he returns to "Prof. Danner's" boarding house. The erratic "Professor" gives him a dose of serum that makes him a Samson of strength, whereafter he makes a shambles of the football gridiron. Desiring money to adopt orphan "Bobby" and possibly marry "Iris," "Hugo" turns wrestler and is matched with Man Mountain Dean. The scuffle they stage is hokum-laden ferociousness as "Hugo" gives the bearded giant a thorough going over. But when the effect of the serum is dissipated, "Hugo" himself is almost torn limb from limb. However, by a ruse, he wins the match, the girl and money enough to adopt "Bobby."

An amusing attraction for the family that likes to laugh no matter what the provocation, "The Gladiator" also is filled with those qualities which made Brown a prime favorite with the youngsters. For exploitation there is, besides the star's name, the topical interest in football and wrestling.

Previewed in the Alexander theatre, Glendale, Cal. Despite the uncomfortably hot weather, the audience bestirred itself to applause several times, and topped off the evident enjoyment with an enthusiastic ovation for the star at the finish. —GUS MCCARTHY.

Distributed by Columbia. Produced by David L. Loew. Edward Gross, associate producer. Directed by Edward Sedgwick. From a novel by Philip Wylie. Screenplay by Charlie Melson and Arthur Sheekman. Adaptation by James Mulhauser and Earle Snell. Added dialogue by George Marion, Jr. Song by Walter G. Samuels and Charles Newman. Victor Young, musical director. Robert Crandall, film editor. Photographed by George Schneiderman. P. C. A. certificate number 4470. Running time, 70 minutes when seen in Glendale. Release date: August 15, 1938. General audience classification.

CAST

Hugo Kipp	Joe E. Brown
Man Mountain Dean	Man Mountain Dean
Iris Bennett	June Travis
Bobby	Dickie Moore
Professor Danner	Lucien Littlefield
Tom Dixon	Robert Kent
Mrs. Danner	Ethel Wales
Coach Robbins	Donald Douglas
Coach Stetson	Lee Phelps
Speed Burns	Eddie Kane
Dr. DeRay	Wright Kramer

Rich Man, Poor Girl

(Metro-Goldwyn-Mayer)

Comedy

When a picture stirs up a voluntary word-of-mouth campaign, there is a valuable asset. Such a picture is MGM's "Rich Man, Poor Girl," a story of the familiar wealthy man wanting to marry his poor secretary, but with new twists to the situations. The word-of-mouth advertising the picture will get is due not only to a plausible story of family life, not only to competent performances by wellknown screen figures, not only to a crisply directed piece of cinema entertainment, but also to the characterizations by screen newcomers Ruth Hussey and Lana Turner.

Miss Hussey, who as the secretary plays her first feature lead, and Miss Turner, as Miss Hussey's sister who desires to be "society" and escape tenement life, received the major share of applause, all of it genuine, at the preview at the Fox Uptown theatre, Los Angeles. She emotional outburst of Miss Turner upon finding that her hopes of leaving the slum life have been blasted will be compared with that of Andread Leeds in "Stage Door."

Other players are the dependable Robert Young, Lew Ayres, who finds himself in cinema favor again after Columbia's "Holiday," Rita Johnson, Don Castle, Guy Kibbee, Sarah Padden, Gordon Jones, Virginia Grey and Marie Blake. This marks the first American film assignment of Reinhold Schunzel, who directed. The screenplay is by Joseph A. Fields and Jerome Chodorov, based on the play "White Collars" by Edith Ellis and the story by Edgar Franklin.

"Bill Harrison," wealthy young man, goes to live with the family of "Joan Thayer," when she refuses to marry him because of his wealth. "Henry," a cousin of "Joan," talks "Bill" into helping "the great middle class' with his wealth, and when the "Thayer" family discover that "Bill" apparently is giving all of his money away, they are aghast. However, "Bill" manages to uproot their antagonistic ideas toward wealth, and marries "Joan."

Previewed at the Fox Uptown Theatre, Los Angeles. Laughter and applause caused many of the lines to be lost.—VANCE KING.

Produced and distributed by M-G-M. Produced by Edward Chodorov. Directed by Reinhold Schunzel. Screenplay by Joseph A. Fields and Jerome Chodorov. Based on the play, "White Collars," by Edith Ellis. Adapted from the story by Edgar Franklin. Musical score by Dr. William Axt. Art Director, Cedric Gibbons. Associates, Gabriel Scognamillo and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Ray June. Edited by Frank E. Hull. P. C. A. Certificate No. 4526. Running time, when seen in Los Angeles, 65 minutes. Release date, Aug. 12, 1938. General audience classification.

CAST

Bill Harrison	Robert Young
Henry Thayer	Lew Ayres
Joan Thayer	Ruth Hussey
Helen	Lana Turner
Sally Harrison	Rita Johnson
Frank	Don Castle
Pa	Guy Kibbee
Ma	Sarah Padden
Tom Grogan	Gordon Jones
Selma	Virginia Grey
Mrs. Gussler	Marie Blake

Safety in Numbers

(20th Century-Fox)

Domestic Comedy

Good fun for the whole family is, perhaps, a terse yet most complete way of describing the latest addition to the "Jones Family" series. An amusing picture full of homey incidents in dialogue, action, situations, and their consequent romance, comedy and exciting melodrama, "Safety in Numbers" is also an exploitation feature affording exhibitors numerous means of stirring patron interest. The members of the family are as they have always been, natural folk, who contrive to get mixed up in the hokus pokus that threatens to result disastrously. But they are resourceful, and in the original story by Dorothy Manney and Zena George and the screen play by Joseph Hoffman, Karen De Wolf and Robert Chapin they are given ample opportunity to demonstrate how honesty may triumph over skullduggery. Malcolm St. Clair direction makes it all real.

Though "Lucy" wins a radio contest it is "Mrs. Jones" who is chosen to exploit a mineral water via a program of "advice to worried people." "Dr. Edmonds" and his slick confidence men plot to fleece "Mayor Jones" and his fellow citizens eager to invest in a proposition that promises to pay millions. "Jack" tosses the family into turmoil by eloping with "Toni." Meanwhile "Roger" and "Tommy McGuire" have discovered that the mineral water is worthless swamp water, but the revelation is not made until the citizens have given $100,000 to the swindlers. With disaster threatening the whole menage, "Mrs. Jones" goes on the air with a message which not only brings back "Jack" but "Dr. Edmonds" and the money as well. Ensues a breakneck exciting comedy chase before the crooks are caught, the money returned to the visionary investors and peace once again restored to the "Jones Family."

Short in running time but long in amusement, the film should appeal not only to the followers of the series, but to those who find enjoyment in wholesome and natural fun.

Previewed in the Uptown Theatre, Los Angeles. This audience, which has been given the opportunity to inspect all previous numbers in the series, appeared to be of the opinion that "Safety in Numbers" is the best yet.—G. M.

Distributed by 20th Century-Fox. John Stone, associate producer. Directed by Malcolm St. Clair. Screen play by Joseph Hoffman, Karen De Wolf and Robert Chapin. Story by Dorothy Manney and Zena George. Based on characters created by Katherine Kavanaugh. Harry Reynolds, film editor. Photographed by Charles Clarke. P. C. A. certificate number 4446. Running time, 55 minutes. Release date: Sept. 9, 1938. General audience classification.

CAST

John Jones	Jed Prouty
Bonnie Thompson	Shirley Deane
Mrs. John Jones	Spring Byington
Herbert Thompson	Russell Gleason
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Tommy McGuire	Marvin Stephens
Toni Stewart	Iva Stewart
Mrs. Stewart	Helen Freeman
Dr. Lawrence Edmonds	Henry Kolker
Mr. Hensley	Paul McVey

Man from Music Mountain

(Republic)

Musical Western

Gene Autry, No. 1 boxoffice cowboy, rides, shoots and fights again in "Man from Music Mountain," a story more modern than most western pictures and lending itself to exploitation campaigns in situations other than those normally played by outdoor action films. The Boulder dam water and power lines to surrounding communities form the background of the picture, and the plotting of swindlers to revive a ghost town and sell lots to modern pioneers is the motivation.

Autry, helped by Smiley Burnette, prevents the milching of the investors after going through the prescribed motions of defeat. Others in the cast are Carol Hughes, Sally Payne, Ivan Miller, Edward Cassidy, Lew Kelly, Howard Chase, Albert Terry, Frankie Marvin, Earl Dwire, Lloyd Ingraham, Lillian Drew, Al Taylor, Joe Yrigoyen, and Polly Jenkins and her Plowboys. Joe Kane directed from the script of Betty Burbridge and Luci Ward, based on an original story by Bernard McConville. Charles E. Ford was associate producer.

Previewed at the Forum theatre, Los Angeles, to a lukewarm reception.—V. K.

Produced and distributed by Republic. Associate producer, Charles E. Ford. Directed by Joe Kane. Screenplay by Betty Burbridge and Luci Ward. Original story by Bernard McConville. Production manager, Al Wilson. Unit Manager, Arthur Siteman. Photographed by Jack Marta. Edited by Lester Orelebeck. P. C. A. Certificate No. 4476. Running time, when seen in Los Angeles, 54 minutes. Release date, not set. General audience classification.

CAST.

Gene	Gene Autry
Frog	Smiley Burnette
Helen	Carol Hughes
Patsy	Sally Payne
Scanlon	Ivan Miller
Brady	Edward Cassidy
Bowdie Bill	Lew Kelly
Abbott	Howard Chase
Buddy	Albert Terry
Larry	Frankie Marvin
Martin	Earl Dwire
Harmon	Lloyd Ingraham
Mrs. Chris	Lillian Drew
Hank	Al Taylor
Pete	Joe Yrigoyen
Polly Jenkins and Her Plowboys	Themselves

The Memory Lingers On

(Screen Memories, Inc.)

Trip Down Memory Lane

A pleasantly heart warming and generally sobering excursion back into the dim yet not too distant past has been arranged from film library prints and newsreel shots. Although the plan is not startlingly new, the matter and the manner of this thumbing of the screen album have been bound together into footage of varied contents, dramatically and cleverly edited and of genuine entertainment value. The subject pays

(Continued on page 64)

"GRAND FARE FOR ANY SCREEN!" —Hollywood Reporter

"SWELL ENTERTAINMENT FOR ANY FAN!"
—Los Angeles Examiner

20TH KNOWS HOW TO MAKE A BOXOFFICE SERIES!



SPEED TO BURN

with

MICHAEL WHALEN
LYNN BARI

MARVIN STEPHENS • HENRY ARMETTA
CHICK CHANDLER • SIDNEY BLACKMER

Directed by Otto Brower

Associate Producer Jerry Hoffman. Screen play by Robert Ellis and Helen Logan. Based on an original story by Edwin Dial Torgerson

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE





Rich in romance and color . . . packed with the thrills of the most exciting sport in the world . . . and introducing a family your audiences will love—the Gambinis!

"SPEED TO BURN" starts off the new "Adventures in the World of Sports" series . . . and what a starter it is! Every thrilling moment filled with grand entertainment... it shows what you can expect from the pictures to come...proves they will take the same top-rank in popularity and profit as the established 20th Century-Fox series that have preceded!

(Continued from page 62)

glowing tribute to William S. Hart as the greatest of the "trigger lads" and to the comic trouping of Mable Normand and "Fatty" Arbuckle. Shots of the Armistice celebration and the return of the American "doughboys" become pointed in the light of present day war scares. For the fight fans there are glimpses of the Dempsey-Willard fight. Douglas Corrigan's jubilant reception on his recent arrival in New York can be compared in retrospect with the equally tumultous welcome given Charles A. Lindbergh in '27. Scenes depict the late Will Rogers voicing his approval of President Roosevelt's candidacy. Although the complete enjoyment of the memory lane treading will be had by those whose steps go back far enough, there should be a widespread appeal for any audience of any age and acuteness of remembering. The audience seeing the miniature at New York City's Music Hall was demonstrative.—Running time, nine minutes.

A Sporting Test
(Paramount)
Sportlight Quiz

Using a method found popular with radio programs and audiences, this newest Grantland Rice Sportlight number follows the question and answer technique. Ted Husing asks the audience by way of a printed query sign to identify certain odd sounding terms with sports. As an example, the spectator is challenged to tell in what sporting game the "cesta" is used. Following an appropriate time interval for audience brain racking, the proper explanation is given through pictorial illustration. The remainder of the questionnaire is equally tricky and bound to entice audience interest, particularly from the masculine element.—Running time, 10 minutes.

Ancient Cities of Southern France
(de LaVarre-Devlin)
Travelogue

Andre de LaVarre in this travelogue subject, deviates from his usual custom of presenting but one city in a reel. He toured the southern French Provinces in a motor car filming whatever he found of interest. The results are shots of structures dating back centuries, some to the 12th and 13th centuries, fortresses, coliseums, walls and bridges in various stages of decay. The subject is interesting and instructive. Produced by Mr. de LaVarre in association with P. P. Devlin. Running time, 10 minutes.

Fool Coverage
(RKO Radio)
Kennedy Temperament

It seems that Edgar has a spouse who on her part is a heavy taxation on his temper, but in addition she has her daddy living with them and the old gent is a straw that would break a stronger back than any camel or Edgar could possess. This cantankerous individual comes into Edgar's office to take a test for a driver's license. Edgar knows the candidate is as blind as the proverbial bat and that the car to be used in the experiment is the family chariot. Added woes are a wild car chase, a motor cycle cop and a lapsed insurance policy.—Running time, 16 minutes.

Venice
(de LaVarre-Devlin)
Travelogue

The romantic city of Venice with its waterways, gondolas and marble architecture is shown to especial advantage by the camera of Andre de LaVarre, The Screen Traveler. Mr. de LaVarre also wrote and delivers the narration. Points of interest are covered including the Campanile, "The Bridge of Sighs," palace of the Doges, the shopping district in Merceria, Lido Beach, Church of San Giorgio and many others. The subject was produced by Mr. de LaVarre in association with P. P. Devlin. Running time, 10 minutes.

Hunting Trouble
(RKO Radio)
Fair

The old gag about daddy going hunting but not for wild game is used as a springboard for some quite familiar comedy business. The middle aged "gay bird" (Jed Prouty), accompanied by a friend with equal inclination for deceiving the little woman, is returning from attending a gay convention of the Sons of Hiawatha while the wife is under the impression he has been hunting big game. With the hazy impression that he is being pursued by an anxious female, Prouty mistakes her for his new daughter-in-law whom he never has seen.—Running time, 16 minutes.

Moments of Charm
(Paramount)
Excellent

Phil Spitalny and His All Girl Orchestra, distinctive feature on the airways and seen previously in short subject material, are in this instance presented in their best manner by artistic coloring and effective camera and lighting angles. The musical portion of the program is equally good. Ranging from such diverse orchestrations as "Bugle Call Rag" and Carrie Jacobs Bond's "I Love You Truly," the choral and instrumental arrangements are delivered in original style. Reported to be the first of Headliner series to receive tinted treatment, the subject easily becomes the best number from this group.—Running time, 10 minutes.

A Day at the Beach
(MGM)
Summer Doldrums

In this latest installment of the family adventures of the Captain and his clan, the group journey to the beach in search of diversion. The usual carbon copy misadventures of seaside sadness beset the group. Nor is the audience expected to have such a wonderful time, either. —Running time, 10 minutes.

FROM READERS

BERGEN AND McCARTHY IN "GOLDWYN FOLLIES"

To the Editor of the Herald:

Your friend Bill Weaver, in the review of "A Letter of Introduction" (Motion Picture Herald, August 6) has included some facts which I think are a definite understatement.

He says that you get more of Bergen in "A Letter of Introduction" than you got of him in Walter Wanger's "Vogues of 1938"; in fact, he says about ten times more. That's where the understatement comes in, since Bergen and McCarthy were not in "Vogues" at all.

I should say you get 100 times more of McCarthy in this picture—1,000 times more —or whatever figure you want to make it.

Kindest regards.

MONROE GREENTHAL, director of United Artists exploitation.

P. S.—Bergen and McCarthy were in "Goldwyn Follies."

Rio de Janeiro
(de LaVarre-Devlin)
Excellent

Brazil's capital city, Rio de Janeiro, amid towering mountain peaks and bordering on the Atlantic Ocean, is admirably suited for pictorial treatment. In this subject the city's beauty has been captured in the panoramic shots of the city, with its beautiful parks, streets lined with stately trees and sidewalks of black and white mosaic design. Produced and narrated by Andre de La Varre in association with P. P. Devlin. Running time, 10 minutes.

Fete 25th Year in Union

Rounding out 25 years membership each in the organization, 15 members of New Orleans Local 293, were honored at the annual outing of the local this week at Pontchartrain Beach in that city. Those honored were John Reich, E. M. Snyder, Charles Achee, Fred Knaps, Patrick Hebert, Louis N. Chateau, Henry Maitre, A. Marks, O. H. Phelps, George Vivitito, S. Guiffre, B. V. White, Alfred C. Miranne, Emile H. Bayi and Paul S. Montamat.

Campbell Quits Censor Board

Wihart Campbell, tenor soloist of the Canadian Broadcasting Corporation, who was appointed a member of the Ontario Board of Moving Picture Censors three months ago by Premier M. F. Hepburn, has resigned. According to Mr. Campbell, the viewing of films conflicted with his singing over the air.

Sack Acquires Negro Comedies

Sack Amusement Enterprises, Dallas, and the Horsley Laboratories of Hollywood have closed a deal whereby the Sack exchanges in Dallas and Atlanta will re-issue nationally the series of six two-reel all-Negro comedies produced by Al Christie and formerly released by Paramount. The stories are by Octavus Roy Cohen. News prints and accessories are being prepared.

Alexander Appoints Porrett

Fred Porrett of Port of Spain, Trinidad, has been named distributor for Alexander Film Company in British and Dutch West Indies, following conferences in New York with Charles Light, export manager. Mr. Porrett also distributes independent films and equipment.

Knoxville Ban Voted

The Knoxville, Ky., city council has voted against Sunday shows for the benefit of the religious or charitable organizations. Recently the board voted eight to three against Sunday shows of any kind.

Film Carbon Patented

A carbon release that can be adapted to all types of arc lamps and which, it is claimed, silences the lamp to the point where it can be used right next to the camera has been patented by Bob Brandt, Hollywood.

Florence Scully has joined the Film Exchange Transfer, Boston. She previously ran her own independent exchange there. She is a sister of John Scully, Grand National manager.

The date for the re-issue of the GB picture "The 39 Steps," starring Robert Donat and Madeleine Carroll, has been advanced to September 15th. It was originally set for December 15th.

IN THE CUTTING ROOM

Straight, Place and Show

(20th Century-Fox)

Action Comedy

The title establishes the thematic content as well as the major locales. The three words pertain to only one place—the race track, horse race track, of course.

Listing the three Ritz Brothers as the leading players definitely establishes the trend it will take, comedy which commonly is described as hilarious. Three other names appear in capital letter type. Phyllis Brooks, Richard Arlen and Ethel Merman, and that means romance, two girls in love with one man. One knows Miss Merman has gained a measure of fame as a singer, and several songs have been prepared for her by Lew Brown and Lew Pollack. The credits say there will be dances which Nick Castle and Geneva Butler staged. Therefore the film will have other action other than galloping horses.

Further name value is represented by George Barbier, Willie Best, Paul Hurst, Sidney Blackmer, William Stanton, Ivan Lebedeff, Gregory Gaye, Rafael Storm, Stanley Fields, Ben Weldon, Ed Gargan, and there are three ponies and one horse, who most of the time is just a horse but when the occasion demands, is a combination Seabiscuit and War Admiral.

Damon Runyon and Irving Caesar had a hand in preparing the basic story; Lew Brown contributed added dialogue, and additional material is credited to a trio of writers. David Butler is the director.

Release date: *Oct.* 14, 1938.

Mr. Doodle Kicks Off

(RKO Radio)

Comedy

In Joe E. Penner's last picture, "I'm From the City," he was an oaf who could do wonderfully amusing things astride a horse—when he was hypnotized. In this one he will appear as a daffy collegian whose only ambition is to lead a swing band, his only sport playing checkers. But his rich father wants him to be an athlete, particularly a star football player. Joe's college wants the endowment that his father has promised. But where slave-driving football coaches fall down, a woman's wiles prevail, and the comic becomes a sensational quarterback.

The story is an original by Mark Kelly, Los Angeles sports writer who had a hand in preparation of the successful 20th Century-Fox football picture "Pigskin Parade," and the screen play is by Bert Granet, whose credits include the comedies "Go Chase Yourself" and "Affairs of Annabel." The director, Leslie Goodwins, during his association with RKO-Radio, has concerned himself with more melodramatically premised material, but is not without experience in handling comedy.

The supporting cast includes June Travis, who was with Penner in "Go Chase Yourself" and was seen in an earlier football feature, "Over the Goal"; Richard Lane, Billy Gilbert, Alance Bruce, Ben Alexander, George Irving, Pierre Watkin, Wesley Barry, who was a juvenile prodigy at the same time Alexander was, William Davidson and Frank M. Thomas.

Release date: *Sept.* 8, 1938 (*tentative*).

Blackwell's Island

(Warner)

Melodrama

From sensational newspaper headlines Warner Brothers often has plucked screen stories of exciting entertainment. "I'm a Fugitive from a Chain Gang," 'Black Fury," "They Won't Forget" and "Alcatraz Island" are examples. Now the studio is engaging itself with production of another expose of crime conditions which comes directly, though a little delayed, from headlines.

A few years ago New York City was shocked when scandalous conditions prevailing at the municipal prison on Blackwell's Island were bared. This picture will dramatize that scandal.

The original story is by Crane Wilbur and Dave Marcus. Wilbur's most recent writings are "Girls on Probation" and "Crime School," and he did the original "Alcatraz Island" story. It will be directed by William McGann, who made "Alcatraz Island," "When Were You Born" and "Girls on Probation."

"Blackwell's Island" will star John Garfield, whom studio executives consider one of the most promising young actors on the contract list, and Rosemary Lane. Featured players are Morgan Conway, Stanley Fields, currently in "Algiers"; Dick Purcell and Peggy Shannon, who has been absent from the screen for some time. Others who have important parts are Lottie Williams, Charley Foy, Norman Willis, Granville Bates, Raymond Barley, Jimmy O'Gatty, Wade Boteler and William Davidson.

Release date: *Sept.* 8, 1938 (*tentative*).

Brother Rat

(Warner)

Comedy-Romance

Despite the meaning that might easily be read into the title, "Brother Rat" is not a gangster story, nor does it have any melodramatic content. It is a rollicking romantic comedy of life at Virginia Military Institute, which rollicks through riotous complications as hilarious as they are unique. The title is derived from the term with which upper classmen at the Institute identify the fourth classmen—"Rats."

As a stage play the John Monks, Jr.-Fred Finklehoff vehicle broke records on New York's Broadway and in roadshows. The screen version was written by Jerry Wald and Richard Macaulay, collaborators on preparation of "Golddiggers in Paris," "Hollywood Hotel" and 'Varsity Show." The picture is being directed by William Keighley, who did "Varsity Show" and cooperated on "The Adventures of Robin Hood."

The principal players are Wayne Morris, popular for many pictures and soon to be seen in "Valley of the Giants"; Priscilla Lane, Jane Wyman, Jane Bryan, Eddie Albert, Ronald Regan, Johnnie Davis, Hendy O'Neill and Gordon Oliver. Other roles are filled by William Tracy, Olin Howland, Jessie Busley, Louise Beavers, Robert Scott, Fred Hamilton and Jack Mower.

The production is aimed at young folk and those who like to remember when they were young.

Release date: *In October.*

Room Service

(RKO Radio)

Comedy

This picture will be an adaptation of a successful stage play, which opened in New York in May, 1937. It will feature the three Marx Brothers and they will break a tradition. In their previous eight productions they indulged in farce which included much personal interpolation. This time, while it is inevitable that there will be departures from the script, they will play straight, an innovation that should have considerable exploitation value.

Four members of the original stage company have been brought from New York for the screen version of John Murray-Allen Boretz comedy hit, for which Morrie Ryskind wrote the screenplay. Clifford Dunstand will reenact the role of the harrassed hotel manager; Donald McBride, the interfering supervisor; Philip Wood, the financier who comes to back a show, and Philip Loeb, who portrayed the role now occupied by Chico, will be seen as an installment collector. Hollywood personnel in the cast are Ann Miller, featured in "Stage Door" and to be seen in Columbia's "You Can't Take It with You"; Lucille Ball, last in "The Affairs of Annabel"; Frank Albertson and Frank Halton.

The plot concerns the nonsensical antics of a fly-by-night theatrical producer and his assistants. The maneuvers to stay in a Broadway hotel "on the cuff" are the major basis of the comedy.

A Pandro S. Berman production, "Room Service" is being directed by William A. Seiter, who made "Life of the Party" and "Three Blind Mice." Besides several Marx Bros. scripts to his credit, Ryskind's other adaptations include "Stage Door" and "My Man Godfrey."

Release date: *To be determined.*

Angels with Dirty Faces

(Warner)

Melodrama

It is seldom that name, story and production values have been as effectively welded as they will be in "Angels with Dirty Faces." It will star James Cagney and Pat O'Brien, recently reunited in the comedy hit, "Boy Meets Girl." It will feature Humphrey Bogart, George Bancroft and the rapidly rising young star, Ann Sheridan. Important in the story's delineation are the "Dead End" and "Crime School" boys, Huntz Hall, Gabriel Dell, Bernard Punsley, Billy Halop, Bobby Jordan and Leo Gorcey. Important roles have been assigned Vera Lewis and Eddie Syracuse, newcomer.

The story is an action melodrama, human nevertheless as it details the effect of environment on the lives of slum dwellers. Basically it traces the careers of two boys. Both started out to be potential criminals. One, caught and sent to jail, emerged from the penitentiary to become a big shot gangster and is idolized by young hoodlums of another generation. The other becomes a priest, fighting to make good citizens out of slum boys.

Roland Brown wrote the original story which Warren Duff and John Wexley adapted and which Michael Curtiz is directing.

Release date: *In October.*

RKO ANNOUNCES 54 FEATURES AND 199 SHORT SUBJECTS FOR '38-'39

Berman Will Produce Group, Including Astaire-Rogers Musical; 18 Disney Pictures, Dionne Two-Reel Subject

In line with its determination to have its program "on celluloid and not on paper," RKO Radio Pictures only this week made known the full contents of its 1938-39 program, weeks after the other companies had made their announcements.

Bringing to a close its 1937-38 season with the release of the Fred Astaire-Ginger Rogers-Irving Berlin musical "Carefree", Ned E. Depinet, vice-president in charge of RKO distribution, announced on Wednesday that RKO Radio will release 54 feature pictures and 199 short subjects in 1938-39. With the announcement came the disclosure that Pandro S. Berman, vice-president in charge of production, has more features either in production or actually on film for early Fall release than at any time in the company's history.

Ready soon for theatres is "Room Service," bought as a starring property for the Marx Brothers for the announced all-time high sum of $255,000, and scheduled for September release. Completed as well is "The Mad Miss Manton," a comedy co-starring Barbara Stanwyck and Henry Fonda. The "Gunga Din" picturization of the Kipling ballad will finish shooting in September.

Berman To Produce Group

As in the past, Mr. Berman personally will produce a group of RKO films. Among these will be the filmusicals of the Astaire-Rogers combination, now entering the sixth year at RKO.

Deals negotiated during 1938 have brought to RKO studios Leo McCarey, whose first picture under the company's banner will be "Love Match," scheduled for the cameras in mid-September; and Gregory LaCava, now preparing his first picture for 1938-39. With George Stevens, now producing and directing "Gunga Din" with Berman in charge of production, these will constitute a brand new triumvirate of producer-directors.

The RKO star aggregation, headed by Astaire and Rogers, includes Claudette Colbert, Irene Dunne, Charles Boyer, Victor McLaglen, Douglas Fairbanks, Jr., Cary Grant, Joan Fontaine, Barbara Stanwyck, Henry Fonda, Tommy Kelly (of "Tom Sawyer"), George O'Brien, Bobby Breen, Anna Neagle, Anton Walbrook, Peter Holden, seven-year-older of the Broadway stage, Anne Shirley, Jack Oakie, Lucille Ball, Joe Penner, Harry Carey and Bob Burns.

Astaire-Rogers Musical

Another Astaire-Rogers musical is set for 1938-39, to follow "Carefree." In addition, Miss Rogers, who has appeared for RKO in "Stage Door," "Vivacious Lady" and "Having Wonderful Time," will be starred alone in two productions.

Victor McLaglen will be seen in two pictures, co-starred with Cary Grant and Douglas Fairbanks, Jr. in "Gunga Din," and heading the cast of "Pacific Liner."

Claudette Colbert is to be starred in "Memory of Love," the Bessie Breuer novel. Irene Dunne and Charles Boyer will co-star in "Love Match," first of the two Leo McCarey productions.

Young Peter Holden will appear in a picture with Bob Burns. Tommy Kelly, by arrangement with Selznick-International, will have the title role in Sol Lesser's production of "Peck's Bad Boy with the Circus." Bobby Breen is to star in two Lesser productions.

RKO Radio also will have two feature series. Jack Oakie and Lucille Ball are co-starred in the first two of a series of four "Annabel" films, "The Affairs of Annabel" and "Annabel Takes a Tour."

"The Saint" series, which started with "The Saint in New York," will continue with "The Saint Strikes Back" and "The Saint in London," also based on Leslie Charteris' character "The Saint" detective mystery stories.

Penner Given Stardom

Joe Penner, elevated to stardom this year, has the title role of "Mr. Doodle Kicks Off," to be released during the football season. George O'Brien, four of whose Westerns were released this season, is to star in six more. Harry Carey will appear in a Western called "Law West of Tombstone."

Anne Shirley and a cast now forming are to appear in "Sorority House."

"Virginia City—on the Silver Trail of Nevada" will bring in the tale of the Nevada silver rush. "The Night of January 16" will be produced from the A. H. Woods stage production.

Other Titles Listed

Other features are:

"Washington Agent," a story of G-Men and spies; "What's Your Number," on the policy racket; "A Man to Remember," a vehicle for Anne Shirley, Edward Ellis and Lee Bowman; "Beauty for the Asking," presenting the story of women in quest of beauty.

Also, "The Inside Room," from the Woman's Home Companion story "On the Spot"; "Fugitives for a Night," a Hollywood story; "The Miracle Racket," in which Sally Eilers has the lead; "Five Came Back," story of a clipper plane crashing in the jungle; "Air Pirate," a story of an outlaw of the clouds; and "Wildcat Bus," a new against-the-law racket story.

From England will come "Sixty Glorious Years," a Herbert Wilcox production in color, said by RKO to be successor to "Victoria the Great." The cast will be headed by Anna Neagle, Anton Walbrook and C. Aubrey Smith. Production is already under way.

Eighteen Disney Pictures

For the 1938-39 season, RKO Radio will release 18 Walt Disney short features in color. Six will be "specials." First, "The Brave Little Tailor," to be released in September, will be a "special" based on the fairy tale by the Grimm Brothers. The others are "Farmyard Symphony," "Donald's Golf Game," "Ferdinand the Bull," "Merbabies," "Mother Goose Goes Hollywood," "Donald's Lucky Day," "Society Dog Show," "The Practical Pig," "The Hockey Champ," "The Ugly Duckling," "Goofy and Wilbur," "Donald's Cousin Gun," "The Beach Picnic," "Sea Scouts," "The Autograph Hound," "Donald's Penguin" and "The Pointer."

Thirteen March of Time magazine reels will again be released by RKO Radio. Produced by the publishers of Life, Time and Fortune, it is now being shown in 11,072 theatres and released in English, French and Spanish.

Dionne Two-Reeler

The Dionne quintuplets will make an RKO Pathe two-reel featurette.

One hundred four RKO Pathe News, issued twice weekly, again will be offered.

Among the 24 two-reel comedies will be Edgar Kennedy comedies, Leon Errol comedies, Ray Whitley and His Singing Playing Cowboys; Ted Fio Rito, Phil Harris, Charles (Buddy) Rogers and their bands, and other names.

Covering sports, the 13 RKO Pathe Sportscopes will be continued.

Sheila Barrett will headline four "Specialties."

"Flash acts," specialties, headliners in song and dance, swingsters and "killer-dillers" will be offered in the 13 Nu-Atlas Musicals. The schedule of shorts also includes nine RKO Pathe single-reel subjects, to be titled "Reelisms."

RKO Circuit Deals for New Product Already 300 Over Last Season

RKO Radio's selling season is well advanced over last year, according to General Sales Manager Jules Levy. The volume of deals already closed for 1938-39 has exceeded by over 300 those for the corresponding date last year, a previous high in new season selling, he added. Several deals are now in negotiation and only await signatures.

Among the major circuits already closed, Mr. Levy said, were Skouras National circuit of over 350 houses; Warner circuit of approximately 325; Interstate and Texas Consolidated, 90; M. A. Lightman, 50; Sparks, 70; Chatkin, 5; Butterfield of Michigan, 90; Durkee, 18; Publix Minnesota, 40; United Circuit of California, 60; Canadian Famous Players, 100 and many others, both independent and circuit.

"In view of the general tendency of exhibitors this year to postpone buying and in view of the fact that only this week is RKO Radio making its annual announcement of product I think this new sales record is a remarkable tribute to RKO," said Mr. Levy.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Col. Tim McCoy probably will continue in and around motion pictures now for awhile. With some 40 western features to his credit in six years, for Columbia, Puritan Pictures and Monogram, Col. Timothy John Fitzgerald McCoy left Hollywood for the sawdust trail of the "wild west" show. But now an auctioneer's hammer has sent his paraphernalia over the block, in Washington, liquidating the Col. Tim McCoy Circus, which was thrown into bankruptcy last May 31st.

If the same had happened last year, it would have been a business of selling off a lot of tawdry and worn cowboy gear, but in the winter Col. Tim had found backing to outfit his show with finery of the road, that included shining new Pullman cars and 40 brightly painted wagons. He even had an elaborate traveling business office, a wagon fitted with a cashier's cage. He's going back to Hollywood to ride the film plains again.

▽

Oh, for the life of a film salesman in the top of Alaska and Greenland, where the day is six months long. One day's booking and he can fish for the rest of the year.

▽

One of the "props" used on the stage of the Eltinge "breezy-wheezy-teasy" girly burlesque show on West 42nd Street, off Times Square, is a copy of our brightly-covered Motion Picture Almanac.

▽

The Variety Club in Minneapolis is out to raise $2,500 to make free movies available to shutins, as worthy a cause as has been undertaken by the Variety Club of Minneapolis or elsewhere. Half of the fund will be raised through the sale of 1,200 pocket knives to exhibitors and film salesmen belonging to the club, at one dollar the knife. W. A. (Fightin' Al) Steffes is head of the club.

▽

"Princely India," published in Bombay, is attacking Loew-Metro for entering exhibition there. The publication asserts that they "know for a fact" many of the independents "are in the hands of mortgagees and now, on top of it, a predominating distributor is sitting on their head out to give a lot of heart-burning."

▽

The Commonwealth of Massachusetts has an old law on its books requiring all lottery winners to turn over all of their winnings to the state. That also goes for "Bank Night" and the like at movie houses.

▽

"Snow White and the Seven Dwarfs" has been seen eight times by some persons, half a dozen by others; it has been booked and rebooked, played extended runs and re-extended. The other day it was shown for the first time at sea, aboard the S.S. Gripshom, shipping from here to Stockhlom, Sweden. Crown Prince Gustaf Adolph had heard so much about it while here that he ordered a print aboard to view en route home.

▽

We are not quarreling with Norma Shearer's decision to withdraw from "Gone With the Wind." But it is imperative that *somebody* play Scarlett O'Hara quick and get it over with, for the good of the country and the peace of mind of its citizenry.

Recommended for Diversion Seekers

THE members of the Projection Practice Committee of the Society of Motion Picture Engineers at their meetings in New York frequently go to profound depths in their cinematographic brain waves. They feel, however, they are occasionally entitled to a little emotional relief by asking such questions as how large a screen would be required if all the picture images on a feature film were cut out and glued in rows upon the screen surface. Guesses as to the answer varied from square-feet to square-miles.

Dr. Alfred Goldsmith, the Committee's official encyclopedia, however, proceeded to supply the answer without the aid of calculating machines and, by a weird process of "free-hand" thinking, solved the problem almost without aid of pencil and paper; namely, that for the average feature-length picture, *the area of all the picture images on a feature film is about equal to the superficial area of the screen.*

The arithmetic is very simple—says "Doc" Goldsmith. Merely multiply the width and height of the film image (namely, 0.600 by 0.825 inch) by the number of frames per foot (16) by the number of feet in the average feature film (6,600 feet). The result will show that there are 363 square-feet of image on the feature film.

Now the average theatre screen has dimensions of 22 by 16.5 feet, the area of which is 363 square-feet. This is the same as the total area of the picture images on the 6,600-foot film.

Of course, one has to recognize that this proposition holds *exactly* only when the correct combination of length of film and size of screen is chosen. For example, if the screen were 15 by 20, the area of the screen would equal the total area of the picture images on a film 5,450 feet long.

At this point of the discussion, enthusiasm for further emotional relief became almost rampant. Someone wanted to know if it would not be possible to enlarge the picture images on the film to screen size, somewhat as we do nowadays for mural decorations. The premise was that the countryside is badly disfigured by all sorts of billboards and other advertising display, and it might be a relief if all the picture images on a feature film were set up in series in large size along the highways of the nation, so that motorists could really enjoy movies during their cross-country trips and not be bored by the "natural beauties" a la billboard along the way. Of course, it would probably be necessary to affix to the motorist's eyes a pair of horse-blinkers, and these blinkers would probably have to flap up and down at the rate of 24 times a second.

Anyway, reproduced at screen-size, the pictures would be 22 feet long, as the SMPE engineers assumed throughout this erudite discussion. Twenty-four such pictures would have to be passed during each second. Analyzing this further by Fourier's series and Bessel's functions, and taking into consideration all the intricacies of the Brownian movement, it speedily follows that the motorist would have to travel upon a super-de-luxe six-lane highway at a speed of 450 miles an hour, to see a good full-size movie without flicker—which is not very unreasonable in these days of super-streamline travel.

In closing, the Committee feels that it has made, in this discussion, a major contribution to the progress of the cinematographic art, but they hope that the reader, having thoroughly digested this involved analysis, will not suddenly find that his cinematographic mental processes have induced a cerebral hemorrage.

▽

Irving Berlin stands today, young at fifty, at the height of his career, filmwise and otherwise, with his Twentieth Century-Fox Film presentation of "Alexander's Ragtime Band," called by Fox "the greatest box office success ever produced."

The foundation for Berlin's continued successful career as a writer of songs for motion pictures was built, of course, long before he ever saw Hollywood. It goes back, as almost everyone knows, to song writing for Ziegfeld and other shows, and before that, to just plain song writing.

His compositions for the screen supposedly started with "Puttin' on the Ritz," for Harry Richman and United Artists, eight years ago. But Berlin was in the picture business 20 years before that, when he wrote "Stop, Stop, Stop!" a song hit which went out in 1910 to the nickel shows with Norma Talmadge on the slide pictures—Berlin's first song for and Norma's first appearance on the screen. That was in Berlin's piano thumping days on New York's old Bowery, at Nigger Mike's in Chinatown, and at Jimmy Kelly's. The next year the dapper little chap with delicate features and "patent-leather" sheen to his black hair, wrote "Alexander's Ragtime Band. It's been 27 years on its way to Hollywood.

▽

A sturdy Britisher urges advertisers over there to abandon "slavish imitation of Yankee sex and sob-stuff appeal." He evidently is convinced that sex in the tight little isle can be made just as appealing as the imported variety, but he must have a hard time explaining why Yankee sex appeal sells so much better than the British variety when nicely wrapped up in Hollywood glamour.

▽

***Social Notes*, from marriage announcements in *Billboard*:**

HENDRICKS - HALCOMBE — John Hendricks, alligator man, and Elizabeth Halcombe, bearded woman.

TERRY - PEDEN — Ted Terry, electrician, and Edith Peden, snake charmer.

BELL - MAVIS — Pat Bell, rider, and Beulah Mavis, talker.

▽

Then there is that new Bostonian "People's Committee for the Promotion of Liberal and Progressive Leadership and the Avocation of Open Discussion of Public Affairs."

▽

Daily Puzzle:

"Producers and directors must step lively if they are to avoid the anticipation of points and climaxes."—B. P. Schulberg.



"THERE'S A FEAST OF ENTERTAINMENT IN THAT BIG PARAMOUNT SHORT CAKE...SO COME AND GET IT, ME BUCKOS, COME AND GET IT . . .

100% BOX OFFICE *tested*

Paramount Pictures

FIRST ALL COLOR BIG TIME BAND SHORT . . .



Ever out to improve the box office value of Paramount's 100 percent box office tested shorts, Paramount comes through with the ace popular music short of the year Starring Phil Spitalny and his all-girl orchestra, featuring such radio favorites as Maxine and the Three Little Words, the combine which took the No. 1 prize for the best short subject of the season just passed, this one-reeler adds the audience appeal of full color to make this a sure-fire winner. "Moments of Charm" will be included as part of your Headliners without extra charge.

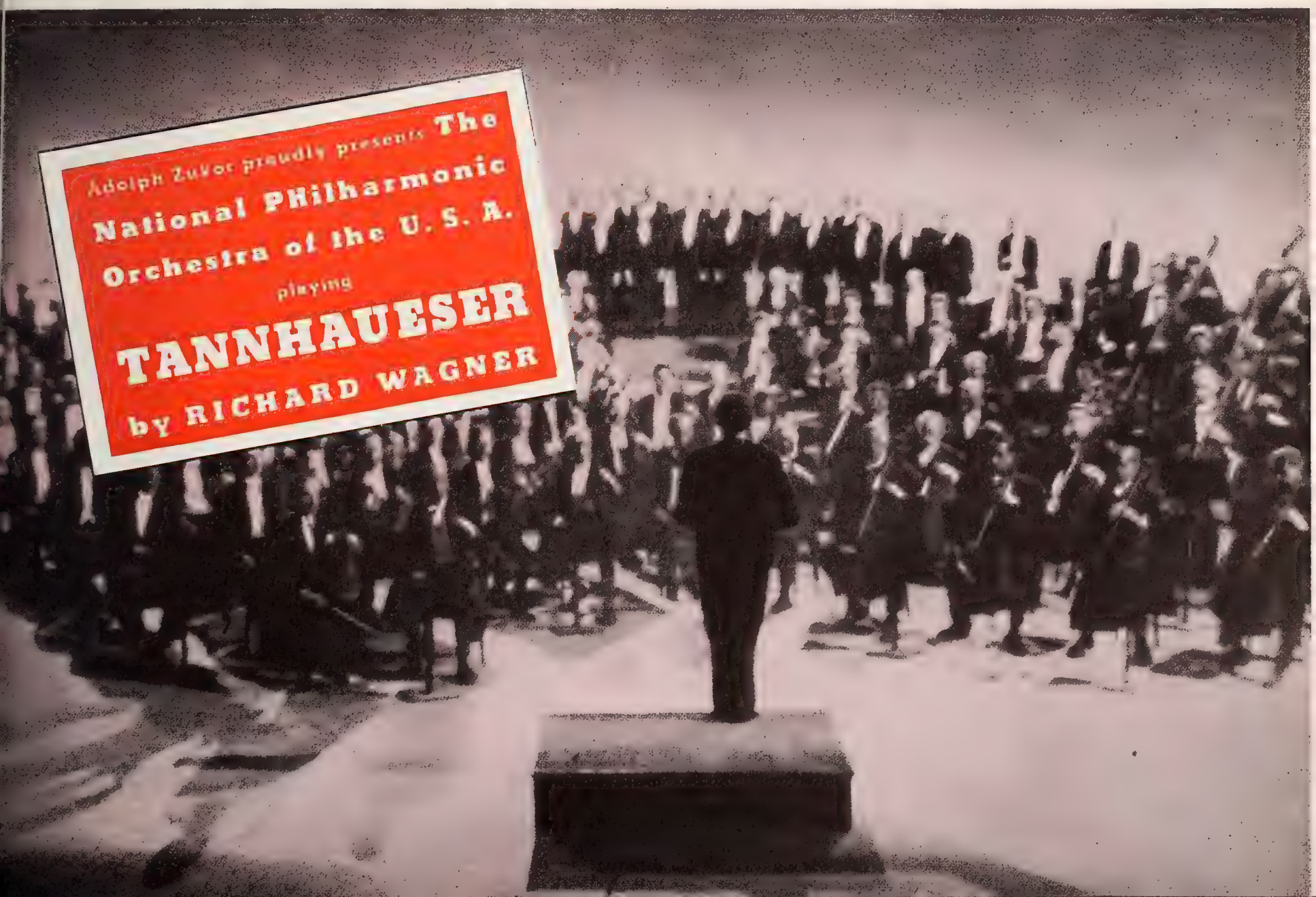
FIRST BIG TIME SYMPHONIC ORCHESTRA SHORT

Symphony orchestras have been cheered when appearing on the screen as parts of feature pictures. Here is Paramount bringing you a complete symphonic rendition of a popular favorite, the "Tannhaueser" overture, played by the largest symphony orchestra ever assembled for a picture, in a short which has been proved guaranteed box office. Below you see a typical reaction of critics and public alike. Preview audiences, at the New York Paramount, home of the swing music fans, and Grauman's Chinese, in Los Angeles, not only liked this short, they raved about it, cheered it, wanted more...It's another prize winner for Paramount, another proof you can't beat box office tested shorts.

NEW YORK SUN, FRIDAY, JUNE 3, 1938

Another evidence of Paramount's interest in music was unveiled on Wednesday evening with an unscheduled showing of a "Symphonic Presentation" of Wagner's "Tannhaeuser" overture. The film follows the score faithfully, offering a capable performance of the work under the direction of Frederick Feher. An organization described as "The National Symphony Orchestra" does the playing, and splendid playing it is. Both the recording and the reproduction are uncommonly good, and the hearty applause from the big house indicated that there is an audience for such presentations even in the New York Paramount, stamping ground of the jitterbugs, which is a new synonym for the overworked "acid test."


Adolph Zukor presents
PHIL SPITALNY
and his all-girl orchestra
MOMENTS of CHARM
Processed in Cinecolor


Adolph Zukor proudly presents The
National Philharmonic
Orchestra of the U. S. A.
playing
TANNHAUESER
by RICHARD WAGNER

New England's First Circuit for Reissues

F. E. Lieberman Observes Fourth Anniversary of "Proven Pictures" Policy

by ROBERT ST. CLAIR
in Boston

New England, home of the double bill, has a new champion, this time for reissues and revivals, in the person of F. E. Lieberman, who started four years ago with so-called "Proven Pictures," and now, on this fourth anniversary of his Tremont theatre in Boston, where his policy had its innovation, the plan has been extended to some dozen other houses in the territory. It is by far the biggest revival-and-reissue project under single management in the country.

To his unique operation Mr. Lieberman is now about to add another—three theatres in one. In addition, he operates New England newsreel theatres. The three-in-one venture will embrace vaudeville, a newsreel house and another "Proven Pictures" project, all located in the old B. F. Keith property in Boston.

The basis of his progress, he claims, in furthering business for "Proven Pictures," is the return-post card method, issuing cards regularly each week with lists printed thereon of from 15 to 20 past feature hits, and urging patrons to mark off those favored by them for return playing. Of course he plays only what he can get from exchanges, but the public reaction of being given an opportunity to select their filmfare has its psychological effects at every theatre Lieberman operates. Most of his properties have been remodeled to provide modern comforts.

The origination of Mr. Lieberman's "Proven Pictures" idea found its way into the old Tremont in Boston after various large circuits, some of them distributor-affiliated, were unsuccessful with regular screen policies. The Tremont had done well for years as a legitimate theatre, but when the stage began to wane, and films were taken on, closings followed in increasingly long periods until, four years ago, Mr. Lieberman took over the downtown citadel. He first got the crowds coming by handing out passes on the wholesale.

The top picture prices at the Tremont were always 15 cents in the afternoon and 25 cents at night. The Lieberman passes had no time limits and a service charge of ten cents. The film's NRA Code Authority interfered at one time, but the idea succeeded regardless. It got people going to the Tremont, and they have been packing it ever since.

Expands Policies

Mr. Lieberman jumped into the newsreel theatre field with both feet last year and expanded his "Proven Pictures" circuit at the same time. He took over the Repertory on Huntington Avenue, Boston, as a "Proven Pictures" house and at the same time opened an adjoining property for newsreels and short subjects. This was the second newsreel house in the territory, a similar operation in the Hub having been at the New York-Boston railroad terminal.

Now Lieberman has gone ahead with the expansion of both policies, announcing this week the culmination of a deal for a 99-year lease on the old B. F. Keith property on Washington Street, Boston. Mr. Lieberman says he will put a "Proven Pictures" policy into the former RKO Bijou theatre which is on the second floor. A downstairs store will be turned into a newsreel house, and the main auditorium of the old Keith property, which has descended to a "beano parlor" and dance hall, is to become a first-rate vaudeville showhouse.

There are those in and around Boston who say that a group of three theatres in one building will never go, particularly since the building in question is within a stone's throw of such houses as the RKO Boston, the Trans Lux Hub, Gayety, Modern, Globe, Stuart, Washington Street Olympia, Loew's Orpheum, Paramount and RKO Memorial. But Mr. Lieberman has his ideas. The walls of the two last-named, incidentally, are built against those of the B. F. Keith Building.

Chicago Bookers Elect

The Theatre Bookers Club of Chicago, new organization, has elected as president Max Factor of Great States Theatre Circuit; vice-president, Stanley Butte of Schoenstadt theatres; corresponding secretary, Charles Davidson of Balaban and Katz; treasurer, Harry D. James, United Artists; sergeant-at-arms, Jack Eckhardt, Twentieth Century-Fox; executive secretary, Joe Abramson, Monogram.

Tax Credit to Twentieth-Fox

An over-assessment of income tax of $140,000 this week was credited by the Commissioner of Internal Revenue to Twentieth Century-Fox Film Corporation. The over-assessment represents the excess of a tax assessed against the company on the basis of a tentative return for 1930 filed by the company, over the actual tax liability as determined after investigation.

Levine Picture Deal

Nat Levine is negotiating with a large company for two or three pictures which he plans to make in the next year, his attorney, William B. Jaffe, said on his return to New York. Mr. Jaffe settled Gloria Swanson's contract with Republic while he was in Hollywood, and conferred with Scott W. Dunlap, Monogram's story executive.

Brooklyn Vitaphone Resuming

Warner Vitaphone studio in Brooklyn resumes production September 1, on the 134 short subjects for the new season after a vacation since late June. Sam Sax, production executive, returns soon from the Coast.

Tax Liens on Miss Stanwyck

A federal income tax lien for $61,659 for 1937 against Barbara Stanwyck and one for $4,522 against Earl Carroll were filed last week in Los Angeles.

"Ragtime" Sets Records at Roxy

Statisticians at the Roxy Theatre, New York City, and at the Twentieth Century-Fox home office announced an assortment of records have been established by the Darryl F. Zanuck production of Irving Berlin's "Alexander's Ragtime Band," at the Roxy.

Fox estimated the week's attendance at 200,000, breaking all records of the theatre's 11½ years.

The previous opening day attendance record, held by "Cock Eyed World" which opened on a Saturday in 1929 with an attendance of 27,299, was beaten when the current attraction brought 29,614 paid admissions.

A new all-time attendance for any day, including holidays, was established Saturday when 34,149 persons paid admission to the theatre. The previous record was 33,146 for the Saturday, April 23, 1937, showing of "Wake Up and Live." On the following day 26,630 paid admissions to see "Alexander's Ragtime Band" and thus set a new Sunday attendance record.

The combined attendance on Friday, Saturday and Sunday of 90,393 persons was hailed by the theatre as the "biggest opening weekend since the house was built."

On Monday, 25,970 persons attended the theatre and this figure, it was pointed out, is almost 8,000 greater than for the opening day, a Friday, of "In Old Chicago." Tuesday it was 26,134, and on Wednesday up to 4 p. m., 13,000.

In releasing the attendance figures, the theatre officials pointed out that the records were established despite the fact that Friday was the hottest day of the year up to then and that there was a rainstorm Saturday.

The picture was to be held for a second week and it was predicted that the run would be for four or five weeks.

As a means of further extending the nationwide buildup for the picture, Twentieth Century-Fox has scheduled a number of pre-release engagements in key cities. Prior to general release, August 19th, opening dates were set as follows: August 11th, Metropolitan, Boston, and Alvin, Pittsburgh; August 12th, Stanley, Philadelphia, and Apollo, Atlantic City; August 13th, Pitt, Cleveland; August 17th, Olympic, Utica, and State, New Bedford; August 18th, Poli, Springfield, Mass., and State, Byrd and Capitol, Richmond.

New Records Claimed

In its first five openings, "Letter of Introduction," has established new records, according to Universal Pictures. The gross at the Keith Theatre, Washington, was second only to that obtained with "Snow White and the Seven Dwarfs," the company said. Other records were claimed in Boston, Dennis, Mass., Philadelphia and Albany.

Two Exhibitor Units Elect

The Associated Theatre Owners of Indiana this week named Don Rossiter, of the Swartz Amusement Company of New Albany, as secretary, and the Theatre Owners Association of Kansas City, Kan., has elected Charles Vaughan of the Art as president to succeed George Baker. Mr. Baker is secretary, Jack Truitt vice-president.



"ONE OF THE FINEST DRAMAS EVER TO BE MADE!"

applauds

Stage Magazine

"More than an eloquent and engrossing entertainment. It has an integrity of treatment rarely to be found on the screen. A beautiful and moving photoplay . . . irressistible force and drive. Can be recommended unqualifiedly."
— *Herald-Tribune*

"Extremely satisfactory. The photography is excellent and the acting effective. The result is real artistry and it is recommended to you."
— *World-Telegram*

"Warm, human, vital. The greatest tribute one can give any film edition of a book is to say that it has been faithful to its characters...these have been admirably recreated." — *N. Y. Times*

"Simple and honest...has its full quota of sustaining interest." — *Daily News*

"A sound and vigorous drama, as satisfying a picture as I've seen for some time. One of the summer's best features." — *N. Y. Sun*

"Literate and interesting...well drawn portraits at all times believable."
— *Journal-American*

"A novel, worthwhile and entertaining film . . . dramatic and truly touching love story." — *Daily Mirror*

"The entire picture is made memorable both by the photography and by the acting which is without exception perfect. I would hate to have missed it myself." — *N. Y. Post*

HELD OVER THIRD WEEK *Little* CARNEGIE PLAYHOUSE NEW YORK

ALEXANDER KORDA *presents*

SOUTH RIDING

A VICTOR SAVILLE PRODUCTION

with RALPH RICHARDSON • EDNA BEST
EDMUND GWEN • ANN TODD

Directed by Victor Saville • Released thru United Artists

REGIONAL MEETINGS MASS SUPPORT OF INDUSTRY'S BUSINESS DRIVE

First 41 Exchanges in U. S. and Canada Are Named for Distribution of September-December Campaign

With regional meetings bringing pledges of support from exhibitors throughout the United States and Canada, committees working in New York and Hollywood on the million dollar campaign for "Motion Pictures' Greatest Year" this week began to put the finishing touches on their preparations for launching the advertising and exploitation drive, September 1st to December 31st, designed to buoy attendance at all theatres.

The first 41 exchanges in the United States and Canada which will be the shipping points and depots of supplies for virtually all the accessories and advertising materials were designated this week. The exchanges were chosen by James Clark, chairman of the physical distribution committee.

Heading the list of items to be shipped to all theatres taking part will be the "movie quiz booklet" containing the essential factors of the $250,000 "movie quiz" contest, main feature of the drive. Second, according to Paul Gulick, coordinator for the drive, probably will be the pressbook which will contain full details of the campaign together with the prices for all accessories.

Exploitation, advertising and publicity personnel of all companies is striving to complete the work on the press book this week.

Trailers Through Exchanges

Trailers also will be handled through the 41 exchanges as well as all accessories mentioned in the press book. The allocation of material to company exchanges will utilize Paramount branches in 13 cities; RKO, five; Metro-Goldwyn-Mayer, five; Twentieth Century-Fox, six; Warner Brothers, five; United Artists, three; Columbia, two, and Universal, two.

George Schaefer, executive chairman, on Tuesday appointed Harold B. Franklin, former president of RKO Theatres, as business manager of the drive. Mr. Franklin arrived in New York from the coast and immediately took up his new duties at the campaign headquarters, 1540 Broadway.

Louis Berg, formerly with GB, also was added to the headquarters staff, to handle trade paper contacts.

Clearing Bureau in Hollywood

On the coast, Gabe Yorke, chairman of the Hollywood committee, announced the appointment of George Thomas, George Shea and Bob Burkhardt to head a clearing bureau for Hollywood's participation in the drive. Offices have been set up at 6331 Hollywood Boulevard.

Plans for production of a campaign short subject also began to crystalize on the coast with the naming of Herman Hoffman of the MGM advertising department, and Lou Harris of the Paramount advertising department, to write and produce the picture. Frank Whitback, MGM writer, will supervise.

The subject tentatively has been titled "Five Hundred Million People Can't Be Wrong." It will convey a comparison of the value an average man and his family derive from their expenditure at the motion picture box office with that derived from an equal sum spent on other forms of diversion.

Cliff Lewis, chairman of the exploitation subcommittee in Hollywood, named as assistants Tom Alfred, Twentieth Century-Fox; Irving Rubine, Warner Brothers; Frank McFadden, Universal; Russ Phelps, Walter Wanger Productions; Harry Loud, MGM; Cy Allen, RKO; Jack Sherman, Orpheum Theatres; Willis Kinnear, Paramount Theatre; Bob Kesner, RKO Hillstreet Theatre, and Dean Hyskell, Fox West Coast Theatres.

The drive, which will cost $1,000,000, is expected to bring a $20,000,000 to $40,000,000 increase at the box offices of theatres in the United States and Canada. The cost of the drive will be divided among the three branches of the industry. Producing and distributing companies have pledged $500,000 and affiliated circuits have pledged $250,000, the remaining $250,000 to be borne by independent circuits and theatres.

Regional Meetings

It is primarily to gain the financial support of the independent exhibitors that the regional meetings are being held.

It was estimated at the campaign headquarters in New York that during the past week approximately $25,000 was pledged by independent exhibitors, raising the total pledged from this source to more than $100,000. Less than half of the regional meetings planned have been held and it was because of this that campaign directors expressed confidence that the independent exhibitor quota of $250,000 will be fully subscribed before the start of the campaign.

At a Chicago meeting exhibitors from that city and down-state Illinois, as well as from Indiana, Michigan and Wisconsin expressed their willingness to join in the industry-wide drive, thus practically assuring the raising of the $25,000 quota set for the Chicago territory.

Gradwell Sears represented the national committee at the meeting, attended by more than 100 exhibitors. The initial call resulted in $10,000 in pledges.

An outstanding feature of the meeting in Chicago was the support given by independent exhibitors who, the day before, had announced through their attorneys that they were planning to file suit against the large companies and Balaban & Katz regarding clearance problems. Committee leaders who will carry on the drive in Chicago are Eddie Silverman, Clyde Eckhardt, Jack Silliman, Charles Trampe, Martin Thomas, Mort Goldberg, Jules Rubens, Jack Kirsch and A. B. McCullom.

Other Meetings

Exhibitors in the New York-New Jersey area will hold their regional meeting on participation in the drive on August 16th, according to Joseph M. Seider, head of Prudential Playhouses, chairman of the metropolitan area committee.

Eighty circuit and independent theatre officials and distribution executives attended a meeting in Toronto at which cooperation was pledged.

After hearing details from J. J. Fitzgibbons, managing director of Famous Players Canadian Corporation, and H. A. Masters, Canadian general manager of United Artists, the meeting voted to adopt in toto the plan originated by the campaign committee in the United States. H. Freeman, president of the Independent Theatre Owners of Ontario, endorsed the campaign on behalf of members of his organization.

Following the session, Mr. Fitzgibbons wired Mr. Schaefer in New York: "Without question most enthusiastic meeting ever held in Toronto greeted the announcement of the 'movies' greatest year campaign." Mr. Fitzgibbon said he and members of his committee were leaving on a tour of the Dominion to hold regional meetings.

Detroit's Start

Detroit exhibitors, at a meeting last week, tentatively pledged $10,000 for the drive. The 200 theatres represented are expected to give final approval following a meeting of the cooperating booking agency in Detroit this week. After this session, a statewide campaign will be organized by H. M. Richey, regional chairman.

A. W. Smith, Jr., United Artists sales manager, left New York Monday for Minneapolis, to assist W. A. Steffes at a meeting at the Nicollet Hotel Wednesday.

Allied Theatres of Connecticut and the Connecticut Motion Picture Theatre Owners held a joint meeting Wednesday. Maurice Shulman, president of Allied, and Irving C. Jacocks, Jr., of MPTO, presided. Jacob B. Fishman, of Fishman Theatres, submitted a report on the recent meeting in the Hotel Astor, New York.

Oklahoma Pledges

More than $2,000 was subscribed by theatre owners in Oklahoma City last week. On the state committee are Morris Loewenstein, Oklahoma City; L. C. Griffith, president of Griffith Amusement Company, and Ralph Talbot of Ralph Talbot Theatres, Tulsa. Mr. Griffith said he would give $200 to be divided among the three salesmen turning in the largest number of subscriptions. All Oklahoma circuits are participating.

Approximately 125 independent and affiliated exhibitors met with Mr. Sears and M. B. Horowitz in Cleveland and pledged their support.

In Philadelphia a meeting was held in the assembly room of the Philadelphia Saving Fund Building on Wednesday. Lewen Pizor, president of United Motion Picture Theatre Owners; Ted Schlanger, Warner Brothers zone manager, and Ben Amsterdam, are members of the Philadelphia campaign committee.

Virginia exhibitors are supporting the drive,

(*Continued on page 74*)

BUFFALO BRANCH WINS RKO DEPINET DRIVE

The RKO Buffalo exchange, of which Charles Boasberg is manager, this week was awarded first prize in the company's Ned E. Depinet sales drive which extended for 15 weeks through the winter and spring. Four weeks' salary to every member of the exchange staff will be paid with the award.

The Toronto office tied with the Vancouver branch for second place. Other winning branches were Pittsburgh, Portland, Cleveland, Memphis, Seattle, and Denver.

Winners in the foreign division were Egypt, G. E. Georgeoussy, manager, and China, Leon Britton, manager, tied for first; Panama, Fred S. Gulbransen, manager, second, and Dutch East Indies, Louis S. Lioni, manager, third.

THE MAN WHO PLAYS THE PICTURE *Says...*



"Any theatre that passes it up is making a mistake. Gordon Elliott is match for Bill Hart."

D. B. English, English Theatre, Tahoka, Texas

"Best serial we have ever shown . . . fine photography . . . more modern direction and production."

Floyd E. Droz, Anthony Theatre, Anthony, Kansas

"Just the sort adults as well as youngsters can appreciate. Gordon Elliott perfect in title role."

Nate Rosenthal, Iowa Theatre, Waterloo, Iowa

" . . . will say for action and thrills, it is one of the best we have run to date."

W. W. Wilhoit, Princess Theatre, Springfield, O.

" . . . going to build . . . lots of comments . . . has everything it takes to make audience serial."

E. M. Tracy, Tracy's Theatre, Storm Lake, Iowa

"Every one who sees it tells me it is the best one they have seen in years."

J. G. Varnell, Princess Theatre, Piedmont, Ala.

"Without a doubt . . . is one of the best we have ever had. We recommend it very highly."

Walter J. Blair, State Theatre, Youngsville, Pa.

"In my honest opinion, this one beats them all. I think good serials pay dividends for both of us."

Bart Dattola, Dattola Theatre, New Kensington, Pa.

" . . . you can't ask for more. Here's for more serials from Columbia to boost our business."

A. Gould, State Theatre, Jefferson City, Mo.

" . . . pleased the kids greatly . . . abundance of wild west stuff . . . and how they ate it up."

A. J. Mealey, Wasco Theatre, Wasco, Calif.

"More compliments from my regular western fans . . . than any western serial I ever played before."

John H. Forrester, Pines Theatre, Waldron, Ark.

"WILD BILL HICKOK interests adults as well as children. It is far above the average serial."

K. C. Lybrand, Majestic Theatre, Wills Point, Texas

"Is without question one of the finest I have ever shown. I recommend it to every exhibitor."

Bob Martin, Bells Theatre, Bells, Tenn.

"We were hoping someone would make a good serial of two full reels and Columbia has done just that."

Fred Meyn, Pershing Theatre, Kansas City, Mo.



READ 'EM AND LEAP . . . TO YOUR NEAREST COLUMBIA EXCHANGE!

THE GREAT ADVENTURES OF

WILD BILL HICKOK

GORDON ELLIOTT • MONTE BLUE • CAROLE WAYNE
FRANKIE DARRO • ROSCOE ATES • MALA
CHIEF THUNDER CLOUD

Screen play by George Rosener, Charles Arthur Powell, G. A. Durlam
DIRECTED BY MACK V. WRIGHT AND SAM NELSON

FIRST FILMS NAMED FOR CAMPAIGN

(Continued from page 72)

Ben Pitts, head of the Pitts Theatres circuit of Fredericksburg and president of the Motion Picture Theatre Owners of Virginia, said when he arrived in New York this week to confer with sales officials. He was accompanied by Charles Roth, president of the Roth Enterprises of Harrisonburg.

Exhibitors in the Carolinas will be acquainted with the promotion drive at a meeting next Monday at the Chamber of Commerce in Charlotte. The regional committee includes George W. Parr, Lyle M. Wilson, H. F. Kincey, Ben Rosenwald and J. J. Ingram.

The 41 company exchanges which will handle material for the drive are as follows:

Albany .... Columbia	Milwaukee .....MGM
Atlanta 20th-Fox	Minneapolis .....Fox
Boston 20th-Fox	New Haven.....Univ.
Buffalo 20th-Fox	New Orleans...MGM
Charlotte ..... RKO	New York.....Para.
Chicago ..... MGM	Oklahoma City Warner Brothers
Cincinnati ..... Para.	Omaha.United Artists
Cleveland ..... MGM	Philadelphia ....RKO
Dallas 20th-Fox	Pittsburgh .....MGM
Denver.United Artists	Portland (Oregon) RKO
Des Moines..Columbia	St. Louis....Universal
Detroit ..... RKO	Salt Lake City..U. A.
Indianapolis .20th-Fox	San Antonio....Para.
Jacksonville ....Para.	San Francisco...W. B.
Kansas City..Warner	Seattle .....W. B.
Los Angeles....Para.	Sioux Falls.....RKO
Portland (Maine) Paramount	Washington ....Para.
Memphis .....W. B.	

CANADA

Calgary .....Para.	Toronto .....Para.
Montreal .....Para.	Vancouver .....Para.
Saint John.....Para.	Winnipeg .....Para.

Among the Pictures

Among the pictures which will form the subject matter of the contest are:

Mother Carey's Chickens	Sing You Sinners
The Chaser	Freshman Year
The Amazing Dr. Clitterhouse	I Am the Law
Professor Beware	Carefree
Little Miss Broadway	Four's a Crowd
Algiers	Racket Busters
The Crowd Roars	The Young in Heart
Bulldog Drummond in Africa	Stablemates
Letter of Introduction	Safety in Numbers
Mr. Chump	In Old Mexico
I'm From the City	Youth Takes a Fling
Barefoot Boy	Affairs of Annabel
Rich Man, Poor Girl	Secrets of an Actress
Keep Smiling	Listen, Darling
The Texans	Hold That Co-ed
The Missing Guest	Sons of the Legion
Racket Busters	Crime Club No. 1
The Gladiator	The Lady Objects
Painted Desert	Crime Takes a Holiday
Blockheads	Ranger Code
Alexander's Ragtime Band	The Valley of the Giants
Give Me a Sailor	Vacation from Love
That Certain Age	Time Out for Murder
Smashing the Rackets	Campus Confessions
Boy's Town	Juvenile Court
Speed to Burn	Fugitives for a Night
Spawn of the North	Four Daughters
Boy Meets Girl	Wanted by the Police
Breaking the Ice	Drums
Under the Big Top	The Great Waltz
Marie Antoinette	Wooden Anchors
Dark Rapture	Orphan Annie
Too Hot to Handle	Road to Reno
My Lucky Star	Girl's School
	Room Service
	Mr. Wong, Detective

MONOGRAM PLEDGES SUPPORT TO DRIVE

Monogram officially joined the "Motion Pictures' Greatest Year" campaign this week following the declaration by W. Ray Johnston, president, on Monday that he subscribes "wholeheartedly" to the industry's plan for increasing business.

Monogram is the first of the independent producing and distributing companies officially to enter the drive, but Republic and several others have tentatively approved it.

Edward A. Golden, sales manager, will represent Monogram.

All campaign material will be sold on a cash-with-order basis, to facilitate handling, Mr. Schaefer said:

The Screen Actors' Guild on Wednesday voted unanimous endorsement of the drive.

At an organization meeting of Pittsburgh exchange managers and officers of the Motion Picture Theatre Owners, Ira H. Cohn, branch manager for Twentieth Century-Fox, was appointed chairman for the Pittsburgh committee. A meeting of exhibitors will be held Tuesday.

One of the latest plans evolved by the Hollywood committee is the lining up of well-known screen writers to write a series of articles. Among the writers are Laurence Stallings, Sam Hellman, Stephen Morehouse Avery, Anita Loos, Gene Markey, Niven Busch, Miles Connolly, Grover Jones, Nunnally Johnson, Seton I. Miller, John Meehan, Earl Baldwin, Jeannie MacPherson, Crane Wilbur and Sig Herzig.

Troy Orr, chairman of the newsreel committee, named as members: Joseph Hubbell, News of the Day; Jack Darrock, Fox Movietone News; Norman Alley, Universal Newsreel; Marshall McCarroll, Paramount News; Mervin Freeman, RKO Pathe News; Jean Bosquet, Paramount; Ed Olmstead, Universal; James Pollack, RKO; Otto Winkler, MGM, and Tom Alfred, Twentieth Century-Fox.

Mort Blumenstock, Warner, is eastern chairman in charge of radio.

Schine Circuit Managers Endorse Ad Campaign

The annual convention of managers and executives of Schine Enterprises, Inc., held at Gloversville, N. Y., concluded last weekend with a banquet at the home of L. W. Schine, executive director of the circuit, at Caroga Lake. The final action of the convention body was the endorsement of the industry's plan to spend $1,000,000 in institutional advertising. J. Meyer Schine, president, and L. W. Schine praised the plan.

A silver golf trophy was awarded Norman Ayres for low net score in the golf tournament which was one of the convention program features. Charles Casanave was second and Jerry Leary third. Guests at the meeting included Ned E. Depinet, J. R. Grainger, A. W. Smith, Jr., William Sussman, Carl Leserman, Edward Golden, A. Montague and William Scully.

Attendance Grows At WPA Projects

WPA recreation and cultural programs, considered by some exhibitors to be a form of competition to theatres, had a total of 12,319,869 participants in New York during the six-month period ended June 30th, according to Colonel Brehon B. Somervell, WPA administrator.

Commenting on the growth of the projects, Colonel Somervell said: "This steady drift toward a finer ideal of living through cultural leisure time activity will grow and bring community satisfaction during the next six months."

Of the total, 9,460,498 contacts were with children and 2,869,390 were with adults. Cultural activities, including arts, crafts, music, dancing, fencing, puppetry and dramatics, group discussions and forms had a total participation of 2,993,284, of which 2,242,894 were contacts with children and 750,390 with adults.

The report showed a cumulative attendance in arts and crafts of 901,709; in recreational dancing, 503,413; in recreational dramatics, 195,504; in recreational music, 620,313; in puppetry, 106,608; in fencing, 13,443; in group discussions, 70,663; and in miscellaneous cultural activities and special events, 181,639.

National Theatres Regional Meeting at Kansas City

Executives and theatre staffs of National Theatres met this week in Kansas City for a three-day regional gathering that adjourned on Thursday.

H. A. McClure, district manager, and Frank Ritter, manager of the Isis, had charge of the golf tournament Wednesday afternoon. Edd Haas, district manager, and Stanley Chambers, director of the Uptown and Tower here, took care of the banquet. Jim Long of the Plaza, Sam Naster of the Lincoln and Charles Barnes of the Uptown handled decorations.

National Theatres' negotiations for United Artists, Universal and Paramount product for 1938-'39 will be resumed following the circuit's regional meetings, which will be concluded in Los Angeles Aug. 17.

The two product deals closed by the circuit to date have been for two years. These are with Twentieth Century-Fox and RKO. Two-year contracts were negotiated with MGM, Columbia and Warners last year and are in effect for the coming season. Whether the deals with the remaining three companies will be for one or two years is uncertain.

Twentieth Century-Fox is not making any deals for more than one year, it is said, and the National Theatres two-year contract appears to be an exception.

New York's constitutional convention Wednesday rejected a proposal to abolish the state board of motion picture censorship.

ITALIANS MUST NOT WALK OUT ON OWN FILMS: VITTORIO MUSSOLINI

Duce's Son Issues Revised "Ten Commandments" of Cinema; Says Duty Is to "Love Our Films" When They Displease

by JOSEPH D. RAVOTTO
in Rome

Italians have been ordered to love their own films and never leave a motion picture theatre while Italian films are being projected—be they good, bad or indifferent.

Taking a leaf from his father's book, Vittorio Mussolini, who aspired to the post of dictator of the Italian film industry presently held by Luigi Freddi, has issued this edict and he expects patriotic Italians to abide by it.

It is rule No. 3 in a list of "Ten Commandments" of the Italian cinema which the Duce's son recently published in the motion picture weekly *Schermi del Mondo*. Vittorio also deplores films with "a double meaning of the French type, full of suggestiveness, of badly concealed novelties and sterile cerebralisms."

His "Aphorisms," as he calls them, follow:

1. If you have a subject, you may find a patron when you least expect it. Above all, remember that your scripts go in everyone's hands.

2. Cinema is a modern work and must be considered as a true industry, in the same way that automobiles and silk are.

3. Too many people abandon cinema houses when Italian films are projected. On the contrary, it is the duty to love our films still more, even if they cause us much displeasure.

4. Much tact and intelligent intuition is required to create a strong cinematographic industry.

5. I judge a film according to the interest it stirs in me and according to the sense of pleasure which the swiftness of action, without artifice and without muddling, from the screen to my eyes, gives me.

6. Watchful attention: the filing past of 100 attractive girls is less vulgar and sensual than the trite farce with a double meaning of the French type, full of suggestiveness, of badly concealed novelties and sterile cerebralisms.

7. The most amusing critic is he who is caught between a conscience and the desire to do harm to no one. He speaks well of a film in the opening lines of his criticisms, tears it to pieces somewhere in the middle, and praises it towards the end.

8. All those who truly understand films ought to have the privilege of being nearer the industry instead of being obliged to waylay the films upon their appearance in order to execute them in the newspaper and magazine columns.

9. The historical film rests on such foundations that success can hardly ever be missed. When it is produced according to all the rules of art and interpreted exceedingly well, it assumes a special form of cinema art which is truly effective upon the public.

10. The public now knows the art of filth, even when ardent attempts are made to create it. The Italian public is a judge of quality and is becoming increasingly refined.

These "aphorisms" are of the same tone as an article which the Duce's son wrote for the magazine *Film* soon after his unhappy jaunt to Hollywood.

GARBO'S SILENCE PIQUES ITALIANS

Italian motion picture writers and others in film circles are outspoken in criticism of the silence of Greta Garbo following the star's silent treatment of an offer of 5,000,000 lire ($250,000) from Scalera Brothers, new production and distribution company, to make a picture in Italy. Scalera asked Frank Capra to direct the film. The company also offered to employ Isa Miranda.

While Film *supposes that the cautious Scandinavian actress never even opened the telegram, the* Giornale d'Italia *accuses her of bad manners, of lacking even the courtesy of wiring a negative answer. It says that a film with Garbo and Capra would cost about 12,000,000 lire to make. It adds that Italian producers could produce half a dozen films for the same money.*

Florida Court Postpones Ban on Chance Games

Florida's Supreme Court has issued a writ to Gulf Theatres, Inc., prohibiting county officials from interfering with "Bank Night" until the court shall have passed on the legality of the game in Florida, and that will probably not be before October.

Circuit Court Judge Parks had issued an injunction against Gulf Theatres prohibiting further drawings on the grounds that it was a violation of the state lottery laws. The circuit appealed to the Supreme Court and was going ahead with the drawings until the case was heard, but county Solicitor Williams warned he would bring criminal action. The theatres discontinued the drawings until able to secure the writ from the court.

Kendor Takes Carmel Theatre

Kendor Productions, Inc., producer of a series of "New Talent" musical short subjects, has acquired the Rockridge Theatre and the Rockridge School of Theatre and Screen in Carmel, N. Y. W. Ray Cozine will be manager and will be assisted by Robert Kendall Goodhue of the William Morris Agency. The first two productions of the season, "Away From It All" and "Old Autumn," will star Aline McMahon and Marie Kenney, respectively.

Roach Switches Films

Hal Roach announced this week that "Captain Midnight" will supplant "Robbery Under Arms" on his film program for the current season. Margaret Sullavan and Brian Aherne will play the leads and John G. Blystone will direct.

New Finance Plan For Mexican Films

by JAMES LOCKHART
in Mexico City

Adequate financing for the Mexican industry seems assured with the completion of plans for establishing a government supervised bank in Mexico City by the senatorial committee that was assigned the proposition last winter. The bank is to have a capital of 100,000,000 pesos (about $22,000,000) to be underwritten equally by the industry and the government. President Lazaro Cardenas has given his moral support to the proposition and Congress is expected to approve the measure soon.

In announcing that it had completed plans for the bank, the senatorial committee which comprises Senators Ernesto Soto Reyes, Jose Maria Davila and David Ayala issued a statement which throws some interesting light upon present financing of the domestic industry.

The committee avers that not a few backers of made in Mexico pictures claim, and get, from 20 to 50 per cent of the picture's gross exhibition receipts. As it now costs from 50,000 to 100,000 pesos (about $11,000 to $22,000) to produce a film in this country, the producer, under present circumstances, has to borrow not only from his backer but from supply houses and distributors, so much so that even when a picture has had a good run at home and abroad the maker finds himself with hardly a centavo for his work and worry, the committee concludes.

The new bank is to insure not only the producers but all in the industry more money, it is promised. The bank is also to act as a distributor which will exercise more direct control over production and the industry in general, so that money that is now consumed by many middle men will go to the producers and the workers.

The plan calls for a tax of from five to ten per cent on gross cinema receipts to help along the bank's capital fund.

▽

Mexican movie labor is becoming more united with a move toward one big national union, or at least a very few strong organizations. Several small unions have been absorbed by larger ones. The move has spread from Mexico City to the provinces.

▽

News reels have become so popular in Mexico City that the Cine Olimpia, a first run house and the only cinema in the Mexican capital that is owned and operated directly by Americans (Edmond Noonan, brother of Sally O'Neil, is the manager) is showing these shorts twice and frequently thrice a week. This is a departure. The general practice is to run one newsreel a week. The Olimpia is using Fox-Movietone.

▽

Rejection of all applications for permits to convert Mexico City theatres into cinemas has been asked of the Municipal government by the national actors and allied unions on the ground that increasing conversion of theatres is throwing actors out of work.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

First from MGM

The first Gaumont-British-Gainsborough production being made under the new agreement with Metro-Goldwyn-Mayer, for release by MGM as quota product, is "Old Bones of the River," in which Will Hay has the starring role.

The launching of work at Sound City, Sapperton, has no other significance than the fact that the grounds of the studio through which runs a creek, are ideal for the shooting of African exteriors.

Directing the comedy is Marcel Varnel. The script, adapted from an Edgar Wallace novel, is handled by Val Guest and Marriott Edgar. Graham Moffatt and Moore Marriott, members of the Will Hay comedy team, are in the cast.

The story concerns the activities of Professor Tibbetts, who, in his effort to educate the natives of West Africa, becomes involved in the biggest upheaval since the Zulu War.

For Scotland

Just as "Yellow Sands" translated into screen terms the scenery and atmosphere of Devon, so is it intended that "Marigold," the Associated British production now in full swing, will recreate the spirit and scenic grandeur of Scotland. Location work has been proceeding against a magnificent Scottish background, and in the shadows of Edinburgh's noble castle a page of history has been lived again, with spectacular scenes of the visit to the city of Queen Victoria. Nearly two hundred men of the Royal Scots Fusiliers garbed in their picturesque kilted uniform of 1842, formed a guard of honor, while Pamela Stanley, as Her Majesty, was piped into the castle by the regiment's band.

Already twelve pictures on the Associated British schedule for the current production year have been concluded. "Marigold" is the thirteenth. Twelve more will follow.

Though a slow-down will be necessary at Elstree in order to permit holidays for the staff, two films, "Luck of the Navy" and "The Outsider," will be on the floor this month.

New Company

George Smith, who is making quota pictures for release by RKO Radio, has formed New Georgian Productions, and the first effort under this banner will be "Happy Fugitive," for release by British Independent Exhibitors (Distribution) Co., Ltd., now in full swing at the Worton Hall studios, Isleworth.

Adapted from a story by Guy Beauchamp, this romantic comedy has as its leading players Barry K. Barnes and Googie Withers.

Appliquéd White Kid

Though music is the first essential of the Gilbert and Sullivan production of "The Mikado," producer Geoffrey Toye also has concentrated upon color values. Exteriors and sets have been designed by Marcel Vertes and made under the guidance of Mrs. Natalie Kalmus.

A flash of the colors which will be seen in the film is contained in the news that Nanki-Poo, in the person of the American radio songster Kenny Baker and as one of the more severely dressed characters in the film, wears in one scene a steel grey silk uniform with Japanese characters appliquéd in white kid, carries a sword in a purple scabbard and wears a gold head-dress.

It is claimed by the producer that there is no word sung in his scenario that Gilbert did not write, and no music played that Sullivan did not compose.



Since the British Home Office granted permission last year for the portrayal of the person of Queen Victoria on the screen the nineteenth century queen and empress has been a favorite British screen character. She is played above by Pamela Stanley in "Marigold," an Associated British screen version of the Scottish period play of the same name.

Opening

Date for the opening of Warners' new theatre in London, now being erected on the site of old Daly's Theatre in Leicester Square, has been definitely set for October 11th. Sam E. Morris, vice-president in charge of Warner foreign activities, and Mr. and Mrs. J. L. Warner will cross for the opening of the company's first theatre in a foreign country.

Mr. Morris has appointed Will Pepper as manager of the new house in the British capital.

Work has just been concluded at the Nettlefold Studios, Walton on Thames, on the George Smith production, "Weddings are Wonderful," direction by Maclean Rogers for release by RKO Radio.

* * *

Completed is the London Film production "Prison Without Bars," based upon the successful French picture of similar title. The film was finished by director Brian Desmond Hurst, who succeeded the original director, Maxwell Wray.

* * *

Britain's weekend football pool gamble is to form the subject matter of a new British picture. Reginald Fogwell, having acquired the rights of a story entitled "If I Won a Pool," has scheduled this as his next production at the recently constructed studios at Southall.

* * *

Joan Marion has been placed under a long term contract by Associated British following her work on "Black Limelight."

* * *

"The Return of the Frog," an Edgar Wallace thriller, has gone into production under the Imperator mark at Beaconsfield, with Maurice Elvey directing.

* * *

London gangsters of 1700, with Jonathan Wild as the Al Capone of the period, will be characters in a costume piece set for production at the Warner-First National Studios, Teddington, and titled "The First Gangster."

* * *

Sonnie Hale, husband of Jessie Matthews, returns to the screen in the new Michael Balcon production, "The Gaunt Stranger," which Balcon is making from the Edgar Wallace thriller of the same name.

* * *

Precisely the same production unit, from cameraman to clapperboy, that worked on "The Private Life of Henry the Eighth," has been reassembled for work on the London Film production.

* * *

Three short subjects, made by Greatrix-Pearson Productions for release by British Independent Exhibitors (Distribution) Co., Ltd., and entitled "Old Soldiers," "Mother of Men" and "Souvenir," have been made by the Dufaycolor process under the aegis of producer Philip Geatrix and director George Pearson.

"Bloody Well OK"

The British film censor has turned a deaf ear for once and has raised no objections to the inclusion in Pascal's version of "Pygmalion" of the classic line "Not bloody likely."

To negotiate the situation in case the Censor objected to the adjective, the producer took the precaution of filming two versions of the scene in which the line is spoken by Eliza, the cockney flower girl, played by Wendy Hiller; in one scene the line was played, in the other it was omitted.

The crucial "bloody" is included in the American version of the picture, on the thesis that though Americans do not give it the same significance, it is supposedly to them quaint and amusing English!

BRITISH TRADE AWAITING CHANGES IN CENSORSHIP, LICENSE CONTROL

Revision of 1909 Act Forecast in County Council Attitude; Exhibitors Demand Curb on Free Show Competition

by AUBREY FLANAGAN
in London

Several disconnected but significant straws seen during the last few weeks floating in the eddying winds of British politics, more especially that section specifically concerned with the motion picture industry, indicate that changes in the fundamental Cinematograph Act of 1909, the constitutional foster parent of British film legislation, are not beyond the grounds of practical politics. There is little doubt that changes are not only highly desirable, but that they would be welcomed inside the trade and outside, more especially in regard to censorship and the control of film shows, on unlicensed premises.

The appointment by the Home Secretary of Lord Stonehaven as chairman of the new Advisory Council, which is to assist the Home Office in administering the 1909 Act—which is not to be confused in any way with that passed this year—indicates that the process of examination and analysis, potential prelude to amendment, is now to be launched.

This Advisory Council has long been threatened. It now becomes a reality. Formed as a result of pressure on the part of British, and that includes Scottish, licensing bodies, and attendant busybodies, it will advise the Home Office on the administration of the Act, make recommendation in regard to such matters as censorship, non-inflammable film, unlicensed shows and so forth. It will not lack suggestion or advices.

An examination of its personnel will probably convince the student of trade politics that it is not likely to be swayed by a trade bias. It will include representatives of County Councils, Corporations, and Justices from whom picture theatre owners receive their licenses, of Local Government Associations, of Scots bodies and three members of the general public. If, thanks either to a divine afflatus or pressure from the Church of England or the film trade, it suggests changes in the administration of the Act, or minor amendments, these are likely to go through. That it will not suggest a new Act, or even drastic alteration of the present Act, is fairly clear for reasons which will ultimately be examined. To it the CEA will bring representations for more stringent control of film shows given on unlicensed premises, both on "non-flam" film, which is technically outside the scope of the Act, and on ordinary film stock, on premises not licensed in the ordinary way, or subject to the same exacting and drastic control and supervision which are levied on motion picture exhibitors.

Indication that local Councils and licensing bodies would welcome either a change, or alternatively a sharper definition of their powers, is contained in a recent decision at the London County Council, largest and most important of British licensing authorities, to apply for sharper powers in regard to the control of "non-flam" film shows, i. e. film shows technically outside the scope of the Act.

SHORT PRODUCT PLAYING BROADWAY

Week of August 6

CAPITOL
- Paris on Parade.....MGM
- The Ship That Died.....MGM
- Follow the Arrow.....MGM

CRITERION
- Meet the Maestros.....Paramount

MUSIC HALL
- Donald's Nephews .....RKO Radio
- The Memory Lingers On....Screen Memories, Inc.

PARAMOUNT
- Silver Millions .....Paramount
- Horseshoes .....Paramount
- The Jeep .....Paramount

RIALTO
- Modeling for Money.....MGM

ROXY
- String Bean Jack.....20th Cent.-Fox
- Recording Modern Science.20th Cent.-Fox

STRAND
- Pictorial Review No. 12....Vitaphone
- Music with a Smile.....Vitaphone

The National Association of Theatrical and Kine Employees, labour union embracing cinema studio workers, also favours action and has called, in fact, for an amendment of the 1909 Act.

Various local bodies of municipal and civic character, uplift organizations and would-be censors of the public morals, are likewise consistently urging drastic amendments to existing legislation, usually in the direction of tighter municipal control of censorship.

Toy Projectors Attacked

Recently the Home Office committee on the use of celluloid recommended the complete prohibition of the sale and hire of toy projectors capable of using ordinary cinema film, and likewise of the unrestricted sale to the general public of inflammable film—particularly that in the junk category.

American readers of MOTION PICTURE HERALD should remember that the Cinematograph Act of 1909 was formed primarily "for making better provision for securing safety at kinematograph and other exhibitions." It applies only to shows holding a license where inflammable films are used, but contains no definition of the word inflammable. It defines the status and powers of licensing authorities—in most cases County or Borough Councils or local Justices. Under its provisions, picture house proprietors are compelled to observe stipulations regarding lighting, electric power, seating, and the attendance of young children, and though it is not actually stipulated in the Act, indirectly, the submission of films to the trade controlled British Board of Film Censors.

Most of these present discontents are focussed upon the operations of the Act in regard to "non-flam" film. The trade in particular which has suffered, more in the provinces than in the London area, from competition from film shows given by advertising organizations, manufacturers, saloon store keepers, and most competitively of all by churches, is determined that time is a little more than ripe for a change, or at least a development of existing legislation. The competition is considerable. Literally hundreds of churches give film shows in church halls and churches themselves, often of pictures recently or currently in general release; for these shows very nominal prices of admission are charged. Saloons in central and northern England stage film shows free of charge for the customers. Advertising agencies of commodities increasingly road show pictures, boosting their wares together with topicals, sport subjects and cartoons. Some of these shows are given on "non-flam," and are thus outside the scope of the Act. Others are given on inflammable stock but in premises which do not comply with, and are not asked to comply with, the stringent safety regulations upon which licensing bodies insist from exhibitors.

How confusing the whole situation is can be seen from a recent incident in which the London County Council was involved. Asked by a London exhibitor who contemplated showing a picture which had been turned down by the Council and rejected by the Censor, what would be the Council's attitude if they showed it on "non-flam," they intimated they would view it with the utmost disfavour. The exhibitor and the distributors of the film were set for a test case, a test case which might have been of paramount national importance. But judicious intervention by a public figure behind the theatre concerned, resulted in the film show being abandoned. The theatre was the Polytechnic Theatre, Oxford Street, the film "Golgotha" and the man whose action prevented a cause celebre was Sir Kynaston Studd.

The intervention has placated exhibitors to some extent, inasmuch as it has put a bar up against the competition of extra trade, subjects and organizations, but it has left completely unsolved the real problem, the problem of the control of "non-flam" film shows in unlicensed halls. Whether the Socialist County Council of London will take action in favour of legislation which would greatly narrow the field of film propaganda, sponsored by radical and left-wing organizations up and down the country, remains yet to be seen. But that much pressure will be exerted upon them and their fellow Councillors in other parts of the country, by the trade, and that this will be brought ultimately before the Home Office Advisory Council, is inevitable.

New Act Not Likely

A new Act is not likely, nor for that matter is any drastic amendment in legislation likely, which would interfere with the existing powers of local authorities and licensing bodies. It is true that the 1909 Act was designed for public safeguard when the industry was in an embryo stage and not in its present mature adult condition. But changes in the Act, to be fundamentally effective, would deprive local authorities of their wide present day powers.

A further snag is clearly seen in the operation of any new legislation against "non-flam" upon the rapidly increasing use of films in the educational field. Anything which tended to limit or restrict the use of the cinema in schools, educational and academic bodies would be frowned upon by Government, educationists and small but enlightened sections of the public and the trade.

Any new Act likewise by the very changes and conditions would have to be much more stringent, and would appreciate considerably building and equipment costs. Experience shows that the one thing that the British Government would avoid at all costs is an upheaval. But some amendment is overdue—and ultimately inevitable.

NEWSREELS GO TO SEA TO FILM CORRIGAN

Emerge from Reek of Fish on Schooner to Board the SS Manhattan in Heavy Fog

While New York's many and varied reception committees wrangled in the heat of last week over who was to extend the first "welcome home" to Douglas (I-flew-the-wrong-way) Corrigan, a group of 20 men, five of them representing Paramount and Universal newsreels, stole a march on the country and were the first to shake hands with the pilot who headed for California in a $900 plane and landed in Ireland. They also got the first arrival pictures.

The unofficial welcoming delegates, sopping wet and with a strong aroma of fish, extended their greetings to the aviator as the SS Manhattan plowed through a blanket of fog, 50 miles off Nantucket Lightship and more than 12 hours away from New York. It was the first time in years the newsreels had gone out to sea from these shores for a story.

It was also the first time in the memory of Paramount and Universal newsreel officials that cameramen had succeeded in boarding a ship so far out at sea. Previous attempts, they said, had ended in failure due to miscalculations, heavy seas, fog and other adverse conditions.

The plans for boarding the *Manhattan,* it seemed for a time, also were destined to go awry. It was only after 18 hours aboard a 65-foot fishing schooner that the photographers, radio announcers and technicians, and newspapermen sighted the slow-moving black hulk that turned out to be the *Manhattan.*

With the five newsreel men were 11 from National Broadcasting Company and Columbia Broadcasting System, two from the Associated Press, a New York *Daily News* photographer and an agent from the Department of Internal Revenue.

4,000 Feet of Film

As a result of their adventurous trip, the newsreel men were able to spend an entire day on board the *Manhattan,* shooting a total of almost 4,000 feet of pictures of Corrigan. Also, they were perched in choice spots when the *Manhattan* steamed into quarantine and the mad scramble of photographers, newsmen and well-wishers began.

Credit for the idea went to NBC. When the news "leaked" out both Paramount and Universal officials went to work and obtained permission to join the NBC crew of six men.

Universal assigned Roy Edwards, cameraman, and George Graham, sound man, and Paramount sent Henry DiSiena, cameraman; Louis Cass, sound man, and Alfred DeBenedetto, electrician, who carried with him a complete set of lights for taking night shots.

The group of 19 men left New York at 1:45 a. m. Wednesday and arrived by train in Providence, R. I., at 5 o'clock. After a two and a half hour automobile ride they arrived in New Bedford, Mass., all set to leave on the schooner *Martha Murley.*

The first hitch in the plans came even before they got under way. W. J. Fitzgerald, a customs house man from New Bedford, was to accompany them on the *Martha Murley* and was to clear their two tons of equipment through the customs in New York. Mr. Fitzgerald, however, received a letter from the Treasury Department in Washington informing him that the radio men had obtained permission to stop the *Manhattan* and board it.

Mr. Fitzgerald was adamant. "Orders are orders," he insisted. "The letters say the radio men are to go and they're the only ones that are going."

There was a scramble for telephones. Calls were put through to New York offices. Calls were put through to Washington, and finally, at 12:30 p. m., everything was straightened out and the *Martha Murley* pulled up anchor with all on board.

Of the two tons of equipment, more than half consisted of huge storage batteries for use in broadcasting.

Comes the Fog

The sea was calm and the ocean breeze was a welcome relief to the city men. The ship, registered in the name of Carl Dakin, who was the cook, headed for Nantucket Lightship, 80 miles out from New Bedford. Long before it reached Nantucket Lightship a heavy fog enveloped it, so thick, said Mr. Graham, that "you could reach out and grab yourself a handful."

There were only six bunks on the *Martha Murley,* which carried a crew of seven men. Of the photographers, newspapermen and radio men who sought in vain for comfortable resting places, some huddled in the tiny cabin, others chose to stretch out on the deck, covering themselves with tarpaulins that reeked of fish.

"The tarpaulins," said Mr. Edwards, "were of little good. They smelled so of fish that you couldn't pull them over your head and when you left your head out, the water just ran off the tarpaulin onto you."

Cargo Baskets Lift Equipment

There was a flurry of excitement a few hours before daybreak when a member of the crew sighted lights off to one side. Everyone thought it was the *Manhattan,* but it was the Coast Guard Cutter *Thetus.* What with the *Martha Murley* crew having celebrated freely, the cutter was a welcome sight to the passengers.

With the cutter leading the way, the *Martha Murley* finally was led gingerly, in the fog, to the incoming *Manhattan,* at 6:30 a. m. Thursday.

After a series of megaphoned shouts, Captain Edward A. Richman brought the *Manhattan* to a halt.

Wicker cargo baskets five feet square, were lowered and the men piled the equipment into them. Once the "cargo had been transferred the 20 men climbed up a jacob's ladder and 25 minutes after they had sighted the *Manhattan* they were headed for New York.

Corrigan, despite the early hour, was up and about. He watched the transfer of the equipment from a port hole and when the "welcoming committee" went aboard he was right on hand to welcome them.

The welcome in quarantine, at the 59th Street pier and along Broadway the next day was all that the newsreels expected; there was plenty of material for all cameramen.

Movietone News, with 15 men, had the largest number on the assignment. The others had nine to twelve men each.

Myron Selznick will form a production unit on a profit sharing basis with Carole Lombard. Gregory La Cava will be director and, at the request of Miss Lombard, the unit will bear his name.

20th-Fox Closes 5,500 Deals for 1938-'39 Product

Twentieth Century-Fox has obtained a total of 5,500 product contracts for 1938-'39, an increase of 10 to 12 per cent over the number of deals closed by the company at this time last year.

With selling having started last February, the contracts already signed represent about 50 per cent of the sales possibilities of the company. It is expected that the release this month of "Alexander's Ragtime Band" and the sixth annual S. R. Kent Drive, which will start next week, will give added impetus to the sales efforts.

The closing of product deals last week with B&K and Great States Theatres in Chicago is understood to give Twentieth Century-Fox its best representation in the two circuits' theatres in the history of the company. More Loop engagements than ever before are scheduled.

The company has discarded roadshows for its big pictures in favor of pre-release and regular runs backed by heavy exploitation campaigns. Herman Wobber, head of distribution, believes that roadshows are unfair to subsequent runs and make them wait too long for the film after the initial advertising momentum.

James P. O'Loghlin, Kent Drive leader, is confident that this year's drive will exceed last year's record breaking results because of improved economic and industrial conditions expected in the fall and because of the pictures the company has scheduled for release during the new season.

Mr. O'Loghlin just completed visits to all exchanges in the United States and Canada in preparation for the drive. On September 1st he will meet Mr. Wobber on the coast for another visit to the branches, returning to New York about October 1st. He will cover the field for a third time with division managers, starting October 15th.

Resigns After 20 Years

Walter S. Quade, for 20 years with the Universal exchange in Oklahoma City, has resigned as salesman for western Oklahoma and has been succeeded by W. G. Ray, formerly with Paramount in Memphis.

Schreiber Regains Circuit

Jacob Schreiber, who sold out his five theatre circuit last November to Advance Theatrical Operation Corporation, has regained possession. Jack Broder, who with Howard Harris, headed the former Advance organization, will continue to operate the candy concession in the theatres.

William Randolph Hearst, publisher and producer of the News of the Day, was overassessed $242,759 in capital gains taxes for 1930 and the amount credited against taxes for another year, the Internal Revenue Bureau in Washington decided last weekend.

W. A. Finney, Loew's district manager, has been transferred from Columbus to Atlanta, succeeding Lionel Keene, resigned. Mike Cullen of Pittsburgh goes to the Columbus post.

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant, Ralph Bellamy—This is one of the comedy pictures of the year. Enough said. Business good. Running time, 92 minutes. Played June 18-19.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

CITY STREETS: Edith Fellows, Leo Carrillo—I wouldn't give my opinion on this picture. My people went out of the theatre more or less disgusted. Some said it was fair, trying to be courteous to me, I imagine. Others came right out and said it was terrible. A word to the wise is sufficient. Running time, 63 minutes. Played July 30, 1938.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

HOLIDAY: Katharine Hepburn, Cary Grant, Doris Nolan, Lew Ayres, Edward Everett Horton, Binnie Barnes, Jean Dixon—Dear ole Katie Hepburn, the boys down here in the Ozarks just will not come to see you and I guess I have gone hillbilly because I won't even look at your pictures myself and for lack of business and good comments, I guess it was not so hot. One thing about specials: They're like life, damned uncertain and you never know what you're going to get from either. Running time, 92 minutes. Played July 10-11.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Rural patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett, Donald Grayson—These Starrett and Grayson westerns are getting better right along and will soon be up there with the best of them. Only kick we have is they make them a little too short for us. Running time, 56 minutes. Played July 30.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

OVERLAND EXPRESS, THE: Buck Jones, Marjorie Reynolds—This is one of the best Buck Jones we have had. A story of the Pony Express and such stories always go over for us. It's full of action but none of those foolish and nearly impossible scenes. Played July 22-23.—Bill Simon, Rialto Theatre, Saguache, Col. Small town and rural patronage.

PENITENTIARY: Walter Connolly, Jean Parker, John Howard—If your customers like prison stories, you can build this to the sky and they will like it. It's a good picture. Don't be afraid to step on it. We gave it a little extra advertising and did the best Friday and Saturday business in ten weeks. Played July 22-23.—Ben Simon, Rialto Theatre, Saguache, Col. Small town and rural patronage.

START CHEERING: Jimmy Durante, Joan Perry—Another good picture from Columbia. Good for any theatre. Business good. Played July 16-17.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Gave satisfaction to the Joe E. Brown fans, although our business was below normal. Played July 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

BELOVED BRAT: Bonita Granville, Dolores Costello, Donald Crisp, Natalie Moorhead—A swell picture. Wish we had more of this kind. Just what our people like. Played July 20.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

PENROD'S DOUBLE TROUBLE: Billy and Bobby Mauch—This Penrod picture was tops to our audience. Best of the Penrod series. We could have made some money on this picture but it is so short that it has to be double billed and the second feature takes the profit. Played July 28-30.—Alvin C. Myrick, State Theatre, Lake Park, Iowa. Small town and rural patronage.

Grand National

SIX SHOOTIN' SHERIFF: Ken Maynard, Marjorie Reynolds—The picture is very good material if they had a lead that could draw them in. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ARSENE LUPIN RETURNS: Virginia Bruce, Melvyn Douglas, Warren William—A nice picture; everyone liked this one. Running time, 80 minutes. Played July 29.—Oaty H. Elmore, Best Theatre, Charleston, W. Va. General patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice, Billie Burke—Brice another star of the legit that's out in pictures. A. Jones don't mean a thing. Garland good, pleasing star. Fair reports.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

GIRL OF THE GOLDEN WEST, THE: Jeannette MacDonald, Nelson Eddy, Walter Pidgeon—Eddy and MacDonald had about as much excuse for being in this picture as a bull in a china store. Too much singing that did not fit horse opery. Plenty walkouts. Running time, 110 minutes.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

HOLD THAT KISS: Mickey Rooney, Dennis O'Keefe, Maureen O'Sullivan—What a peach of a picture for small town trade. Here is one picture that Rooney did not steal from the balance of the cast. The other two Irish held their own and how! A swell show that everyone likes. Running time, 74 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LOVE FINDS ANDY HARDY: Judy Garland, Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford, Lana Turner—Tops. Surpasses all of the Judge Hardy series. This is doing big business all over the country. Beats all of the real big pictures that Metro has put out. Mickey Rooney brings down the house every other scene in this picture. Mark my words, Mickey, you are headed for real big things. Rooney is real box office at any theatreman's box office now, and now is the time to cash in on his name. The picture is one laugh from start to finish and I, personally, endorse this as one of the best all around pictures that I have seen, not just this year but any year since the start of the moving picture industry. This is a family picture. We packed them in for two days in a row. You can do the same. Give the picture plenty of publicity and it will do wonders, yes, miracles for you. The rest is up to you. Every patron in the theatre will come out after seeing the picture with a smile on their face and ask you for more like it. Don't miss this one under any circumstances. Congratulations are in store for every actor and actress in the picture besides the producer and director. Orchids to you, one and all, and may you produce more to compare with this masterpiece. Running time, 91 minutes. Played July 24-25.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

MERRILY WE LIVE: Patsy Kelly, Constance Bennett, Brian Aherne, Billie Burke—Kelly the only star to draw. Was hogtied. Never had a chance. Burke and Bennett passed on with Ziegfeld. No business.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—The only regret that I have is not being able to play this one week instead of one day. It will do anyone lots of good to see it and play it. If it makes money here, it should anywhere. Running time, 105 minutes. Played June 10.—Dozier Roberts, Peoples Theatres, Inc., of Alabama, Elba Theatre, Elba, Ala. Small town patronage.

TEST PILOT: See report on United Artists' "The Adventures of Tom Sawyer."

TOY WIFE, THE: Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner—This is a class picture and as such I think that it will fail in the smaller situations. As with most of Metro's pictures, it has skillful direction; care shows in depicting the story on the screen. But, in the last analysis, it has just a little too much class for popular appeal, which, to say the least, is regrettable. Call it a prestige picture and you have it. But you can't eat prestige. I speak only from a small town viewpoint. The picture is worthy of support for those that like the better things but there are not enough of them here.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YELLOW JACK: Robert Montgomery, Lewis Stone, Virginia Bruce, Henry Hull, Charles Coburn—It was not liked. Then, it moved too slow. There really was not enough to this episode of yellow fever to make a picture and that is just what happened. They did not make an audience picture of it. It lacked the tempo, so the audience reaction was unfavorable.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Lionel Barrymore, Vivien Leigh—Tried to make a he-man of Taylor all in one picture. Overdid it. Too long. Only fair business. And you makers of shorts, for the love of Mike, cut out some of the songs. You shipwreck a guy in the middle of the ocean and he comes up singing and always there is an orchestra on the spot to play for him.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

Monogram

MY OLD KENTUCKY HOME: Grant Richards, Evelyn Venable—This picture pleases 100 per cent and drew much better than "The Adventures of Marco Polo," "Four Men and a Prayer" and "Fools for Scandal," which we paid much more money for and played on same days of the week. What this country needs is more theatre owners with brains enough to play these independently produced pictures that get more money than socalled big pictures. Give us more like this, Mr. Dunlap and Mr. Derr. We will play them. Running time, 72 minutes. Played July 24-25.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Rural patronage.

Paramount

COLLEGE SWING: Martha Raye, George Burns and Gracie Allen, Bob Hope, Edward Everett Horton, Betty Grable, Jackie Coogan—If this is funny, then I am a diamond cutter. To think a company capable of producing pictures like "Wells Fargo" and "The Texans" would make one like this. Raye has talents but Burns and Allen are dead and buried years ago. Running time, 87 minutes. Played July 17-18.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Rural patronage.

DANGEROUS TO KNOW: Akim Tamiroff, Anna May Wong, Gail Patrick—Why take a good actor and ruin him in a picture that don't mean a thing, either to producer or theatre, is more than one of the customers can understand. Another actor that it will take two good pictures to put back in his rightful place. Surely had the production department asked any usher in any theatre about this type story, they would have tabooed the thing. Running time, 70 minutes. Played July 23.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Rural patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe, Charles Butterworth, Charles Winninger—Just a fair musical. Nothing to write home about. Mae West is dying out. Business poor. Running time, 78 minutes. Played July 2-3.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper, Carole Lombard—We picked this up instead of some of the new pictures and are glad we did. It went over good with the ladies and kids, but not so good with the men folk. Business good. Running time, 70 minutes. Played July 23-24.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

STOLEN HEAVEN: Olympe Bradna, Gene Raymond, Lewis Stone, Glenda Farrell—Not much of a picture for small town audiences. Slow, draggy and music too high brow. Just is not there. Could not follow the story very well and know the majority of the audience was of the same mind. Bradna is not built up enough to carry the lead and Raymond had better be MacDonald's husband and forget the screen. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STOLEN HEAVEN: Gene Raymond, Olympe Bradna, Lewis Stone, Glenda Farrell—Unless you have just inherited a fortune, don't play this one for you cannot

(*Continued on following page, column 2*)



TRUE STORIES FROM ALTEC FILES



TED NICHOLAS,
Manager of the Lyric Theatre, Indianapolis, Ind.

Quick Action by Engineer Saves Afternoon Show

INDIANAPOLIS, IND.—"Just a few minutes before our Saturday afternoon stage show, the sound suddenly stopped," declared Ted Nicholas, Manager of the Lyric Theatre here.

"We called our Altec Inspector, P. V. Woolley, at 1:30 P.M. He arrived at 1:45, and discovered a short circuit in the motor-generator armature. He immediately connected some storage batteries obtained locally to provide power in place of the defective motor-generator. Sound was ready right on schedule when the picture hit the sheet at the close of the stage show at 2:05.

"Woolley stayed with us the remainder of the day to be sure that the improvised power supply would hold up without interruption. He installed a new armature from Altec's warehouse the next morning and by opening time Sunday everything was normal."

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"...THAT YOUR THEATRE MAY NEVER BE DARK."

(*Continued from preceding page*)

expect it to make you a dime in a small town theatre. Running time, 85 minutes. Played June 15-16.—Dozier Roberts, Peoples Theatres, Inc., of Alabama, Elba Theatre, Elba, Ala.

THIS WAY, PLEASE: Charles (Buddy) Rogers, Betty Grable—A very nice little picture with plenty of comedy to make it worthwhile. Business fair. Running time, 73 minutes. Played May 28-29.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—An exceptionally good picture but somehow didn't do the business it should have had. Business only fair. Running time, 115 minutes. Played June 11-12.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

Republic

CALL OF THE YUKON: Richard Arlen, Beverly Roberts, Lyle Talbot—This picture drew and pleased far above average business. Much better for small towns than some of the socalled major companies' A pictures. Comments good by the customers. Running time, 64 minutes.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Rural patronage.

HOLLYWOOD STADIUM MYSTERY: Neil Hamilton, Evelyn Venable—This is a pretty good mystery picture but no draw. Just got by. Running time, 65 minutes. Played July 9-10.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

TRIGGER TRIO: Robert Livingston, Ray Corrigan, Max Terhune—Another good western. Business good. Running time, 56 minutes. Played June 4-5.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

WILD HORSE RODEO: Robert Livingston, Ray Corrigan, Max Terhune—Another good western by the Three Mesquiteers. Business fair. Running time, 58 minutes. Played July 4.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

RKO Radio

BORDER G-MAN: George O'Brien, Ray Whitley—Here's one with plenty of action and George O'Brien liked by all and didn't cost more than you took in. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

HAVING WONDERFUL TIME: Ginger Rogers, Douglas Fairbanks, Jr., Peggy Conklin, Lucille Ball—Opinions were divided regarding this comedy but we considered it fairly satisfactory. Weather hot but business was fair. Played July 13-14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MAID'S NIGHT OUT: Joan Fontaine, Allan Lane—What a different Fontaine we now have compared to "A Damsel in Distress." I hope this company continues to use her in comedies. She may go over big if they give her a male to share the lead with. A clever little comedy that went over with a bang. Running time. 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NIGHT SPOT: Allan Lane, Joan Woodbury—Just a picture for second half of double bill if you cannot find anything else.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Ann Miller, Kenny Baker, Milton Berle—This one was a little disappointing. Business was below average. Bob Burns fans said they were a little disappointed, too. Some nice comments on Ann Miller. In our estimation this is only a "C" picture. Played July 24-26.—Bill Simon, Rialto Theatre, Saguache, Col. Small town and rural patronage.

SHE'S GOT EVERYTHING: Gene Raymond, Ann Sothern—No good. Just a picture. Very little entertaining value. No one liked it.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SKY GIANT: Richard Dix, Chester Morris, Joan Fontaine—It will take pictures like this to make the exhibitor forget the 50-50 deal that RKO put out on "Snow White." "Sky Giant" is a very good picture for this type of show and it was allocated so that I could make some money. Gave it Sunday date and did extra business. Played July 24-26.—Alvin C. Myrick, State Theatre, Lake Park, Iowa. Small town and rural patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—This picture is fine for kids and would be fine for exhibitors if we could have the money that is paid out for checkers and checkers' expenses. As it is we get our fun for nothing. We had to pay 50% for the film, buy shorts, pay express, pay out another 25% for rent and light, stand for labor and trips. We took the knock from the raise in prices. We took the loss for people who stayed away from pictures before and after "Snow White" in order to see this masterpiece, insults from checkers and distributors and salesmen, aspersions cast on our credit, the whole populace of our communities wondering why we didn't seem to own our theatre any more. "Snow White" has left a bitter taste in my memory that quite nullifies the happiness she brought to me as a child.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

FIVE SHOWMEN JOIN REPORTERS

Five new contributors to "What the Picture Did for Me" this week include the following:

M. W. Bretzke, Lyric Theatre, Kenmare, North Dakota.

Oaty H. Elmore, Best Theatre, Charleston, West Virginia.

Dozier Roberts, Peoples Theatres, Inc., Elba Theatre, Elba, Alabama.

Alvin Myrick, State Theatre, Lake Park, Iowa.

A. J. Simmons, Plaza Theatre, Lamar, Missouri.

While exhibitors Myrick and Simmons are not strangers to readers of the column, Myrick's most recent report appeared a year ago, and Simmons last reported two years ago.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Having previously played in this vicinity, we were a little uncertain about its draw. But we needn't have been. Did a swell business all three days, drawing more people from out of town than we have had at all other shows in years. Running time, 86 minutes. Played July 9-10-11.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

Twentieth Century-Fox

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall, Binnie Barnes, Ian Hunter—One of those conversation pictures with good stars posing and no action. Didn't do any business. Wasn't generally liked. No extended runs. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BARONESS AND THE BUTLER, THE: William Powell, Annabella, Helen Westley—This picture is terrible. I hope no one else will get fooled the way we were. I heard that Annabella couldn't be understood but didn't think she would try to dominate the picture with her broken English. The picture is talky, nothing but talk, and what is the use of so much talk when it cannot be understood. On the top of that it is all about a lot of things no one is interested in. We lost money and patronage, both a very serious matter to us.—Erma L. Raeburn, Grand Thaetre, Lemmon, S. D. Small town patronage.

BARONESS AND THE BUTLER, THE: Annabella, William Powell, Helen Westley, Henry Stephenson—This is Annabella's first picture in this country. No one liked it. Played on a double bill. Running time, 80 minutes. Played July 31.—Oaty H. Elmore, Best Theatre, Charleston, W. Va. General patronage.

BATTLE OF BROADWAY: Victor McLaglen, Brian Donlevy, Louise Hovick, Raymond Waldburn—Here is a fine picture that we lost plenty of money on. I thought the Legion would get out to it but interest was at low ebb and the picture and our money wasted. Played July 27.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

JOSETTE: Simone Simon, Don Ameche, Robert Young, Bert Lahr, Joan Davis—This is the best picture to date from this star, and if they will keep her in this type picture she will build for the box office no matter how many gold keys she hands out. Why don't the film companies go on the air and broadcast their personalities and between acts tell the public not to wash their hair with whatever that stuff is Jimmy Fidler sells. Also the same for the cigaret snooper. Running time, 73 minutes. Played July 24-25.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Rural patronage.

LITTLE MISS BROADWAY: Shirley Temple, George Murphy, Jimmy Durante, Edna Mae Oliver—A good picture, although not on a level with some of her best past pictures. Although nobody can question the fact that Shirley is real box office, she is commencing to grow up and people are noticing it. Many a time during the run of the picture I heard the remark, "She isn't as cute as she used to be." People not excited over this one, although we did capacity business. George Murphy is excellent. I don't know what is keeping him from stardom. With such a good supporting cast and the Temple name you can't miss on this one. Running time, 70 minutes. Played July 28-29.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

ONE WILD NIGHT: June Lang, Dick Baldwin, Lyle Talbot, J. Edward Bromberg—The only one that will be wild will be the customers and the exhibitor that plays this. All things being equal it should rank

SO HERE GOES!

The underlying philosophy that produced "What the Picture Did for Me" and brings constant additions to its reporting personnel week after week is contained in a note from G. W. Barber, Jr., of the McCrory Theatre, McCrory, Arkansas. Writes Mr. Barber, whose first reports will appear in next week's issue:

"I have been getting a lot of good dope out of this column, so guess I had better try to help others. So here goes."

"This is the first time anything has come from us," writes Oaty H. Elmore, of the Best Theatre at Charleston, West Virginia. Mr. Elmore's introductory report is in the columns this week.

with the season's worst, that and "Tarzan's Revenge." Crude acting, cruder direction, there was not a single shot that showed any thought as to what it takes to please the customers. And the walkouts—I hate to think how many.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THREE BLIND MICE: Loretta Young, Joel McCrea, Marjorie Weaver, Binnie Barnes, David Niven, Stuart Erwin—This one shines. It's all dialogue, but the director, to use a popular word, kept it swinging. Clever dialogue, situations, and Binnie Barnes really went to town in her small bit. She has a flair for comedy and we have not seen her in as good a role as this for some time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WILD AND WOOLLY: Jane Withers, Walter Brennan—This is the type picture that we small town exhibitors enjoy playing. Everyone who saw it really enjoyed it. It is hard to understand why some companies spend so much on some pictures after seeing this one. Running time, 64 minutes. Played July 17-18.—Dozier Roberts, Peoples Theatres, Inc., of Alabama, Elba Theatre, Elba, Ala. Small town patronage.

United Artists

ADVENTURES OF MARCO POLO, THE: Gary Cooper, Sigrid Gurie, Basil Rathbone, Binnie Barnes—Grand picture. Liked by all. Extended runs in any spot.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, May Robson, Walter Brennan, Jackie Moran, Ann Gillis—I have been reading in various trade papers about a recession in the motion picture business but I disagree. I think the recession is in the production. All the exhibitor needs is good pictures. June was one of the poorest months I have ever experienced in show business. However, "Tom Sawyer" played on a Thursday-Friday-Saturday and followed by "Test Pilot" Sunday-Monday-Tuesday gave me six of the best days' business that I have had in two years. "Tom Sawyer" surely did not cost any more to make than "The Adventures of Marco Polo," and compare "Test Pilot" with "Marie Antoinette" and other Metro costumes. What the exhibitor wants is box office and not prestige, which the producers use as defense for their big pictures which fail at the box office. Played June 23-25.—Alvin C. Myrick, State Theatre, Lake Park, Iowa. Small town and rural patronage.

CALL OF THE WILD: Clark Gable, Loretta Young, Jack Oakie—Many came who had seen this picture before and still enjoyed it. We need more pictures of the great out-of-doors with stars worth listening to.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

DIVORCE OF LADY X, THE: Merle Oberon, Laurence Olivier, Binnie Barnes, Ralph Richardson—Here is one that was a flop. We lost money. The title is one which keeps them away from the box office. The story depends on clever situations and witty lines to put it over, but the clever situations are few and far between and the witty lines are not witty. Only a fair picture for our town. Laurence Olivier would get over better if he would speak slower.—Bill Simon, Rialto Theatre, Saguache, Col. Small town and rural patronage.

GOLDWYN FOLLIES, THE: "Charlie McCarthy," Edgar Bergen, Adolphe Menjou, Ritz Brothers, Phil Baker, Andrea Leeds, Zorina—A wonderful picture that everybody was enthused over. We were surely delighted with the beautiful color and the entertaining variety of everything.—Erma L. Raburn, Grand Theatre, Lemmon, S. D. Small town patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor—A very fine picture with a good cast but somehow didn't go over. Our people just don't go for this kind of picture. Business poor. Running time, 100 minutes. Played June 25-26.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

Universal

AND SUDDEN BILL DORN: Buck Jones, Evelyn Brent—A change to cooler weather and a large payoff to cherry pickers gave us the best night's business in some time. Some of our patrons stated that they did not think this was up to the Jones standard. Played July 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy, Charles Winninger, Ken Murray—This was one of the very best musicals of the year and gave splendid satisfaction. The title did not help but the show was ace high. Played July 20-21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Brothers

PENROD AND HIS TWIN BROTHER: Billy and Bobby Mauch, Frank Craven, Spring Byington—This is a good little picture that pleased well and drew a little above average. These Penrod stories go over well both with the youngsters and grownups. Played July 20-21.—Bill Simon, Rialto Theatre, Saguache, Col. Small town and rural patronage.

SWING YOUR LADY: Humphrey Bogart, Frank McHugh, Louise Fazenda, Nat Pendleton, Penny Singleton, Allen Jenkins—Since the company featured hillbilly music, I thought it would be a natural but it proved no good like some of the rest. We lost on this but made it back on "Alcatraz Island," so I guess Warner is O. K. Running time, 79 minutes. Played July 20-21.—Dozier Roberts, Peoples Theatres, Inc., of Alabama, Elba Theatre, Elba, Ala. Small town patronage.

Short Features

Columbia

WINDOW SHOPPING: Color Rhapsodies—One of the best colored cartoons of the season. A story of white mice window shopping at night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

RETURN OF THE BUFFALO: Treasure Chest—A very good nature reel. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SKY FISHING: Treasure Chest—An excellent fishing reel and travelogue.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIMID RABBIT, THE: Terry-Toons—A good cartoon. Book it for variety.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Metro-Goldwyn-Mayer

AWFUL TOOTH, THE: Our Gang—A very clever Gang.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LIFE IN SOME TOWN, U. S. A.: MGM Miniatures—It's O. K. but not anywhere near as good as I expected. Different and shows how ridiculous the old blue laws are. Vermont, take notice. You Vermont exhibitors should play this. What say, Carroll in Middlebury, and Freddie in Brandon? Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

RKO Radio

MOTH AND THE FLAME, THE: Walt Disney Cartoons—A beautiful cartoon well made and enjoyed by all. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

PROTEX THE WEAKERIST: Popeye the Sailor—Very good. Popeye is a favorite here. Play up his shorts in all of your advertising and they should do some extra business for you. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

RIVER, THE: Special Government Film—I thought the subject very interesting. My audience got very restless and they applauded when it finished. Don't misunderstand me. The applause was because it was over, not because they enjoyed it. 'Nuf said. Running time, 31 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Twentieth Century-Fox

MOVIETONE NEWS: Good.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Universal

BREATHLESS MOMENTS: Universal Special—A very good two reel thrill subject. They liked it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

ENRIC MADRIGUERA AND HIS ORCHESTRA: Melody Masters—An exceptionally fine band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PRISONER OF SWING: Hal LeRoy—As poor as any they have made this season. This is about the bottom of Vitagraph revues. LeRoy cannot act, so why use him. His dancing is passe, so why not put him on the shelf. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serials

Columbia

GREAT ADVENTURES OF WILD BILL HICKOK: Gordon Elliott, Kermit Maynard—I wish to report on Columbia's serial "The Great Adventures of Will Bill Hickok." In a period of six years I have looked at all serials and not until I played the above serial have I really thought serials meant anything, but "The Great Adventures of Wild Bill Hickok" is the greatest serial I ever had the pleasure to run. Boys, if Columbia salesmen want you to run it, grab it. I repeat, it is a knockout. Business excellent on same. It is one of those that people will look at and not ask you why you are running it. If Columbia continues to make them as good as this one, they will run the other serials out of business. On the fourth chapter and still a whiz.—M. W. Bretzke, Lyric Theatre, Kenmare, N. D. Small town patronage.

SECRET OF TREASURE ISLAND, THE: Don Terry, Gwen Gaze—Now on tenth episode and going over very well and pleasing. Looks like Columbia may have found out how to make serials. Cast excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

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OBITUARIES

John G. Blystone, Director, Dies of Heart Attack

John G. Blystone, who during a 31 year career in the motion picture industry directed some 60 productions, died in Hollywood August 7th, after suffering a heart attack. Funeral services were held at Valhalla Memorial Park, Burbank, August 9th.

Mr. Blystone, who was born December 2, 1892, at Rice Lake, Wis., entered the motion picture industry as a property man when he was 24 years old. He later became a director with Fox Films and was with that company when it became Twentieth Century-Fox. He resigned in 1936 and handled directorial assignments last year from Grand National and Universal. Among his most recent pictures were "23½ Hours Leave," "Great Guy," "The Magnificent Brute," "Bad Boy," and "Little Miss Nobody."

D. J. Selznick

David J. Selznick, head of Monogram's exchange in Pittsburgh, died August 9th, after a lingering illness. Mr. Selznick was an early exhibitor. His brother was the late Lewis J. Selznick. His nephews are Myron and David O. Selznick. He is survived by his widow and a daughter.

Sam Serwer

Sam Serwer, sales and advertising manager of Music Publishers Holding Company, a subsidiary of Warner Brothers, died suddenly of a heart attack in New York August 9th. Funeral services were held August 10th at the Riverside Memorial Chapel.

Charles Logue

Charles A. Logue, script writer and former newspaperman, died at his home in Hollywood August 3rd. He was 51. Mr. Logue entered films over 20 years ago and had worked for Universal and Columbia.

Robert Wiene

Robert Wiene, who produced "The Cabinet of Dr. Caligari," died in Paris following an operation.

H. Ellis Reed

H. Ellis Reed, former actor, who was one of the early backers of the Hollywood Bowl and was in charge of its construction, died August 4th, in Santa Monica Hospital. Mr. Reed was 46 years old and had been in ill health for six months.

Earl Schwartz

Earl Schwartz, 56, former film and stage musical director, died in an emergency hospital in San Francisco after collapsing on the street. Mr. Schwartz was credited with the original orchestrations for the Duncan Sisters' "Topsy and Eva," and he directed music for the "Four Horsemen of the Apocalypse," "The Covered Wagon" and others. He is survived by his widow, Mrs. Katharine Schwartz, a San Francisco newspaperwoman.

Jane Withers will be starred in a one-reel short subject which Twentieth Century-Fox will make for the use of the National Mobilization for Human Needs.

Stanislavsky Dies In Moscow at 75

Constantin Sergeivitch Stanislavsky, recognized as one of the great masters of Russian drama and a founder of the Moscow Art Theatre, died in Moscow last Sunday of a heart ailment.

The 75-year-old dramatist had been ill since June 15 when he collapsed during preparations for staging "Cartouche," a work of the 17th century French playwright Molière. All Russia celebrated his birthday last January.

Stanislavsky began his stage career that made him internationally famous by directing performances of non-professional artists in Czarist Russia.

Stanislavsky was an actor, producer, teacher and philosopher of the theatre.

For 55 years he strove to create new forms of theatrical expression. In 40 of those years, during which he headed the Moscow Art Theatre, he staged 50 plays and enacted 27 characterizations.

In recognition of his work for the proletarian stage, the government conferred on him the Red Banner of Labor, the Order of Lenin and the title of People's Artist of the U. S. S. R.

The Moscow Art Theatre under Stanislavsky's direction performed in New York in 1923 and 1924. It presented plays by Tolstoy, Gorky, Tchekhoff and other Russian dramatists in their own language, and they appeared in a large group, more than 50 in all. They were then looking forward to their American appearance, because the Russian revolution and tours on the Continent had depleted the company's purse.

The American Defense Society protested against their entrance here on the theory that they were Communist propagandists, which charge Stanislavsky denied.

Stanislavsky, whose real name was Constantin Sergeevich Alexeev, was born at Moscow in 1863. His father was a rich mill owner and his grandmother a French actress. He studied at the Imperial School of Dramatic Art and in 1888 began work as an actor and producer in the Society of Art and Literature. The Moscow Art Theatre was founded in 1898.

Brin Heads GN Branch

L. K. Brin has taken over the management of the Grand National exchange in Seattle. He succeeds Danny Matin, resigned. Mr. Brin was branch manager for First National in Seattle some 10 years ago and later operated the Egyptian there.

Sidney Accepts Chairmanship

Louis K. Sidney, has agreed to serve as chairman of the producers' committee of the fifth annual "Night of Stars," Madison Square Garden, New York, November 16th, for the benefit of oppressed Jewry in Central Europe. The goal is $100,000.

Atlantic Attachment Vacated

Ferdinand Pecora, New York supreme court justice, has granted the application of Atlantic Film Productions, Ltd., to vacate an attachment against it which was obtained by George McLeod Baynes, plaintiff in a $65,000 breach of contract suit. The attachment was vacated on technical grounds.

IN COURTS

Schenck Deposition To Be Taken In Action Against Loew's

Nicholas M. Schenck, president of Loew's and Metro-Goldwyn-Mayer, was expected to give a deposition Friday in connection with the action inaugurated against Loew's by stockholders who object to the profit sharing plan recently adopted for executives of the corporation.

The examination will be conducted by Emil K. Ellis, who returned to New York this week from the coast where he took 11 depositions of MGM executives and producers. Among those examined on the coast by Mr. Ellis were Louis B. Mayer, Al Lichtman, Eddie Mannix, Benjamin Thau, Sam Katz and Bernie Hyman.

Trial of the action is scheduled for the November term of the New York supreme court.

46 Investors Sue Over Condor Stock

An action against Glenn W. Stephens, a former director of Condor Pictures, was instituted in Madison, Wis., this week by 46 Milwaukee investors. They seek to recover $34,318 which they claim to have paid for stock.

Condor Pictures stock was promoted by the defunct B. F. Buckman & Company, Milwaukee investment firm. The circuit court action charges the stock now has no market value and that a registration statement filed with the Securities and Exchange Commission in February contained "untrue" statements.

Dismissal Motion Granted

New York supreme court justice Edward J. McGoldrick this week dismissed a $100,000 libel suit brought by Walter O'Keefe against Maxwell Hawkins and Norman C. White on the ground that the complaint was insufficient in law. Mr. O'Keefe had charged that he was libeled in a plagiarism action brought against him by Mr. White and Mr. Hawkins. The plagiarism action was dismissed.

Keith Ruling Reserved

Decision was reserved in New York supreme court this week on the application of B. F. Keith Corporation to dismiss a $10,000 damage suit brought against it by Sarah and George Mulholland, adjoining property owners of Keith's Prospect Theatre, Brooklyn. The plaintiffs contend that they were forced to move from their homes because of noises caused by the cooling system in the theatre.

"Test Pilot" Action Adjourned

Application for a temporary injunction against Metro-Goldwyn-Mayer and affiliated companies, by Dolores Lacy Collins, as administratrix of the estate of James H. Collins, was adjourned to September 20th in New York supreme court. Suit was brought for an injunction against the exhibition of the picture "Test Pilot," damages for $1,000,000 and an accounting of profits for the alleged plagiarism by the picture of the book of the same name written by Jimmy Collins.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

OPPORTUNITY

Now that the industry's big guns have laid down the initial barrage to introduce the Motion Pictures' Greatest Year campaign, it becomes obvious that final success depends to a great extent upon the follow-through of the man in the field. As pointed out elsewhere in this section by Oscar A. Doob, chairman of the theatre committee, the directors are making available every sort of box-office ammunition in the form of advertising, exploitation and publicity aids. But, stresses the Loew's Theatres ad head, it will be up to the man on the firing line to put all these aids to work locally if the campaign's objectives are to be reached.

In short, gentlemen, it's up to you. A million dollars is being expended to sell the motion picture, to enhance its prestige nationally. In the final count-up, the returns on this tremendous investment will be determined by the effort and enthusiasm of the theatreman.

Never before, has the industry displayed so united a front. Never before, has the industry been so unanimous in recognizing the vital importance of the theatreman. It would appear, then, that the present opportunity to consolidate these gains is one to be seized upon immediately. Thus, local differences must be swept aside and all situations pledged to launch a solid attack so that progress will not be hindered. With this in mind, nothing should delay the formation of committees in every situation with every theatreman on his toes to carry through whatever his individual assignment.

The responsibility is no light one. It will not be shirked by the theatreman eager to protect his livelihood, to do battle for a cause that makes this livelihood possible.

THE SMART BOYS KNOW IT

Theatremen alive to the possibilities of feeding voracious print-appetites of newspaper daily columnists plant many a neat bit of profitable publicity that otherwise might never see the light of day. For instance, there is Les Pollock. The Round Tabler recently wangled the entire space in Howard C. Hosmer's popular "It's This Way" column in the Rochester *Times-Union*, on the after-hours activities of the cleaning crew at Loew's, and followed that with another sock in the same spot on the theatre's cooling plant.

And it was Joe LaRose, handspringer at the Eastown, in Detroit, who conceived the idea of impressing his cooling plant upon the community by delivering a 300-pound block of ice to *Free-Press* columnist, Jimmy Pooler. Frozen inside the ice was the name of the newspaperman and a plug for the cooling system. Did Mr. Pooler mention the gift, the giver, the theatre? He did, to the extent of an eight-inch story about the gag in his widely-read column.

No progressive newspaper ever locks doors against free publicity because it is free. Plug or no plug, the Pollocks and LaRoses know that ingenious story angles bearing careful evidences of showmanship will always find a ready market.

▽ ▽ ▽

WARM WELCOME, INDEED

That deadline date in the July-August Contest is near enough almost to touch right now, which is occasion for a sort of last-call announcement that August 27th is nigh upon us. Thus you folks out thar' who would like a look at the Big Town in September "on the house" had better get those campaigns lined up so as not to be left when they blow the whistle. See last week's issue for all the details.

The home office folks might be a bit tuckered out right now with welcoming Mr. Corrigan back to these parts, but they're saving a bit of that kind of welcome for the six winners. They promise hospitality as warm as today's weather and the thermometer at this writing says 87.

Start movin', folks.

A-Mike Vogel

Round Table In Pictures





Above left, is the way Bill Exton, Kenosha, Kenosha, Wis., helped solve the unemployment situation in addition to getting in a good plug for his "White Banners" date. Boys parade downtown area, carrying banners bearing the manager's message, playdates, etc. . . . Leading department store in Brooklyn exploited Joe Lee's "Romance of the Limberlost" opening at the Fox with large window display. In addition, counters in their cosmetic department featured tieup with Jean Parker, star of the picture and Zell compacts.



Another of Frank La Falce's characteristic lobby displays at the Earle, Washington, D. C., this one in advance of "Cowboy from Brooklyn" on screen and "Ice Follies" on stage. Neatness is stressed by the Warner Bros. Washington zone theatres director of advertising and publicity in keeping the layout as simple as possible. Summer atmosphere is created by vases of floral decorations against cool background of yellow and green.



At right is Jack Fretwell's theatre staff dressed in uniform for his buildup on "Dr. Rhythm" at the State, Harrisonburg, Va. Cashier donned nurse's garb, while ushers were outfitted as internes. Small card clipped to pocket of each carried picture and playdate copy.



Giant cutout figure of Errol Flynn was planted on steps of City Hall by R. C. Glasmann, Orpheum, Ogden, Utah, for opening of "Robin Hood." Also shown is target used in connection with the theatreman's archery contest.

At right is photo of what was reported to have been the world's first children's theatre fire drill engineered by Ted De Grazia, Lyric, Bisbee, Ariz. Kids were instructed in the skill of fire-fighting. . . . Below, shot of New York Roxy stage, showing ensemble engaged in unique exploitation advance for "Alexander's Ragtime Band". As part of stage show, week ahead, girls in uniform did a military stilt routine against background of special set-piece.



In collaboration with the local Napoleon Society, Alexandre Lapiner, MGM publicity manager in Prague, Czechoslovakia for opening of "Conquest" arranged display at leading hotel. Rare historical Napoleon material was exhibited with credit card tying in with picture.





SHOWMEN'S LOBBY LAFFS



This cartoon was created by Round Tabler Larry Graburn, Capitol, Nova Scotia.

Merchants Tie-in with Sweeney on "Judge Hardy"

Ten days ahead of opening of "Judge Hardy's Children" at the La Porte Theatre, La Porte, Ind., Wayne Sweeney distributed small cards carrying cut of characters in the picture. Each person presenting a complete set at the boxoffice was admitted gratis. Wayne says the passes were controlled by printing only 50 of the Fay Holdan cards, which would mean that many passes handed out if complete sets were turned in.

Full sheet cards were used in five of the most prominent stores and one card was given with each purchase. The cards themselves were printed "eight-on" to save printing costs.

Farm Couple Chosen For "Wonderful Time"

For three days preceding the opening of "Having Wonderful Time" at the Fox Theatre, Atlanta, Hudson Edwards saw to it that a couple from nearby farm was shown the town in regal manner. Theatre management hooked up with the Atlantic Georgian, which brought about a belated honeymoon featuring "Fulton County's typical progressive farm couple." In stories published in paper Manager Edwards said an effort would be made for them to eclipse the good time enjoyed by Ginger Rogers and Douglas Fairbanks in the picture. Readers were asked where the couple should go and things they should do during their visit.

Campaign Directors Offer Cash Prizes to Theatremen

To further encourage the growing enthusiasm in the field on behalf of the "Motion Pictures' Greatest Year" campaign, the drive directors now inaugurate a contest for cash awards open to all participating theatremen. The details are announced as follows:

The competitions are divided into three classifications, according to population. The first division includes all communities up to 15,000 population; the second division, communities from 15,000 to 100,000. The third division takes in all cities over 100,000.

The first prize in each division will be $500; second prize, $100; third prize, $50; fourth and fifth prizes, $25 each—a total of $2,100 in all. Entries will be judged on advertising and exploitation originated by contestants in addition to ideas based on suggestions and accessories listed in the campaign pressbook.

Prizes will be awarded for the best entries covering the entire campaign. The committee of judges, representing the trade press, will be announced shortly.

Gala Opening Given "Texans"

Contingent of Hollywood stars appearing in the picture, including Lucien Hubbard, producer of "The Texans" attended the world premiere of that opus at the Majestic Theatre, San Antonio, Texas, and were guests at a formal dinner given by Governor James Allred. The party was paraded to the theatre escorted by high school band and police escort.

Tieups were put over with the city's leading department stores, each displaying full windows with tiein copy. Original costumes worn by leading players in the picture were the means of securing other important department store displays which aided in heralding the premiere. For street ballyhoo, specially constructed advertising wagon used by the Interstate Circuit to sell their pictures in outlying districts plugged the opening week in advance.

Special radio hookup was arranged with Station KABC, stars telling of interesting highlights in the picture. Week before opening all local newspapers cooperated with stories and art work consisting of photos of the various stars who arrived in San Antonio for the premiere.

"BEAT THE HEAT"

Loew's Form Hardy Clubs

Loew's Theatres are out to make the Hardy Family permanent citizens and beloved neighbors in all cities in which Loew's have houses. Enthused by the popularity of the Hardy Family series of MGM pictures, which reaches a peak with the current "Love Finds Andy Hardy," Oscar A. Doob, advertising head of the Loew circuit, is trying to make the Hardys a national institution—a moviegoing fad which it is hoped will overlap from picture to picture. The formation of Hardy Family clubs all over the circuit is the foundation for the permanent build-up. Starting with memberships composed of real Hardy families, the club will extend their members to include other large families —the Smiths, Williams, etc. The membership, it is aimed, will include "typical American families," composed of dad and ma and a boy and girl, like the Hardys.

Newspaper sponsorships for the clubs are being arranged. Among the spots where clubs were formed in time to promote "Love Finds Andy Hardy" are Houston (with Houston Post), Boston, Springfield, New Haven, Bridgeport and New York City.

To get over the family angle on "Love Finds Andy Hardy," Loew's Theatres in New York are offering prizes for best and funniest family group pictures to be used as advance lobby display.

"BEAT THE HEAT"

Gould Uses River Bally

To exploit his date on "Crime School," S. W. Gould, Kenyon Theatre, Pittsburgh, Pa., promoted use of bannered aquaplane. Chap on surf board attached to boat rode in back, covering the Monongahela, Ohio and Alleghany Rivers, where he attracted the anticipated attention. Long streamer carrying title letters was also attached to stern of boat.

Vacation Contests Offered Widely on "Wonderful Time"

"Having Wonderful Time" has opened the way for many theatre-newspaper tieups. The catch vacation phrase is a timely one, for instance, where newspapers like to stress the sale of subscriptions for vacation periods or offer the transfer of subscriptions to vacation addresses. The *Spokesman-Review,* Spokane, Washington, used about a third of a page space for this latter purpose, with illustration of Ginger Rogers and title.

Numerous pages devoted to summer resort advertising and reading matter have carried vacation contest plans with all expenses paid. The camera promotion angle has been widely used. "Having Wonderful Time" has been used as a heading for vacation and resort pages in various communities. This phrase dominated such a section in the Indianapolis *Star* for several days.

Hook-in between the Orpheum Theatre, Davenport, Iowa local paper and camera stores on "Having Wonderful Time" offered prizes to those turning in to the newspaper the best candid camera shots along with a humorous line on the picture. First prize was a week's vacation, with all expenses paid, to St. Paul and return. Paper published the best pictures submitted while all were mounted on a large board in the lobby of the theatre.

Doughnut Shops Tied In

During the run at the Iowa, Cedar Rapids, a hook-up was made with a chain of doughnut shops wherein window cards carried this caption: "It's always a wonderful time eating good doughnuts. Let 'Red' Skelton show you the proper way to dunk a doughnut in 'Having Wonderful Time.'" At Memphis during the run at the Malco, papers carried the story about the local doughnut-dunking champion.

Postal and Western Union Telegraph services have been tied in the wire services stressing value of telegrams in keeping in touch with friends while on vacation. The Orpheum at Davenport, Iowa, benefitted at the box-office from a colored sticker superimposed on a Western Union blank. It referred to vacation days and carried the theater billing and playdate.

"BEAT THE HEAT"

53-Station Broadcasts For "Men With Wings"

Advance campaign for Paramount's "Men With Wings" has already been inaugurated with a series of national broadcasts of half-hour programs over 53 stations of the Mutual system. The show, titled with same name as picture, will emanate from station KHJ in Los Angeles, with members of the cast and important flying names appearing.

Exhibitors scheduled to play the picture are reported to be negotiating with local stations concerned for time preceding and immediately following the coast-to-coast program.

Where Do You Fit?

by OSCAR A. DOOB

Chairman, Theatre Committee, Motion Pictures' Greatest Year, 1540 Broadway, New York City

As advertising director of Loew's circuit, I am getting many inquiries from Loew managers throughout the country asking, in substance:

"Where do I, and my theatre, fit into this great national drive that the industry is putting on?"

No doubt, other theatremen may have the same and similar questions in mind. Due to the short period of time available and the truly gigantic task of organization facing the drive committees, it is natural there may be some confusion and doubts. Let's try to clarify them:

So far as you are concerned the campaign is local—it centers right in your city or community and it involves your patrons, actual and those you hope to get.

What you get out of this campaign is entirely up to you. If you permit the theatre down the street to make *all* the fuss and let the public think that theatre alone is having a new season opening and a $250,000 contest, that's your loss.

Many, many theatres in this drive are going to increase their box-office receipts 20 percent or more. It's up to you to get your share of the returns. The committees are preparing a vast amount of practical materials to use to advertise the campaign—a great number of usable suggestions for exploitation and publicity—and they are planting in newspapers, magazines, etc., a tremendous amount of general publicity on the industry in general. But it will be up to YOU—the man at the point of sale (the box office)—to put all those aids to work in your locality.

▽

Another question asked is: *"Will this national campaign interfere with the new season campaign I was planning for myself and which I have every year?"*

Decidedly it should not. The national campaign is something added. It gives to your local campaign a flair, a spectacular contest, the brains of some of the country's leading advertising men, a huge sum of money to augment your local plans. Whatever campaign you had in mind before this national drive was projected should blossom into a ten times better campaign.

"What's this I hear about combining with all other theatres in this drive? Does that mean I must give my competitors my good ideas?"

That question is a tough one to answer briefly. The competitive spirit in our business is very keen and it is difficult to set it aside. But in this drive, the competitive spirit can continue and still leave plenty of room for unselfish, wholehearted cooperation among and between competing theatres for the common good of motion pictures. Many of the more spectacular and far-reaching activities of the drive can best be carried out as a project of ALL theatres in the city or community. A combined front with newspapers, for instance, will surely get more results than individual publicity efforts. If you plan a new season parade — floats, bands, etc. — it will make a much better showing if all theatres or most theatres cooperate to make the thing representative of a great industry. If you want Chamber of Commerce cooperation, a proclamation from the Governor or the Mayor—and many other exploitation items—the theatres working as a unit can accomplish more than any one theatre working alone.

▽

With a common interest—to promote business and encourage moviegoing generally—this is one time exhibitors can meet on mutual, unselfish ground. This drive has a BIG purpose; let's not be petty in carrying it through.

In most cities and communities, there will be little trouble in quickly organizing a local "drive committee" and subcommittees of exhibitors and publicity men. Even movie editors can be on those committees, as this campaign is the most important movie news of the day.

Many theatres already are reporting city-wide committees having been formed and big plans ready to go.

▽

The Theatre Committee has compiled a mailing list of all circuits and theatres to receive bulletins of special interest to theatres. Suggest that you make sure you are on that mailing list. We are trying to include everybody—and everybody's welcome—but we may unintentionally overlook somebody. Write at once, with name of person to receive the bulletins. Also send to the committee details on your campaign plans. The trade press is cooperating by giving space to your reports so that others may benefit by your ideas. Your questions will be answered and every other possible help will be given you by the Theatre Committee.

QUIGLEY AWARDS CLASSIFICATIONS

CLASS "A"

(Cities 250,000 and over)

ALABAMA
Birmingham

CALIFORNIA
Los Angeles — Oakland
San Francisco

COLORADO
Denver

DISTRICT OF COLUMBIA
Washington

GEORGIA
Atlanta

ILLINOIS
Chicago

INDIANA
Indianapolis

KENTUCKY
Louisville

LOUISIANA
New Orleans

MARYLAND
Baltimore

MASSACHUSETTS
Boston

MICHIGAN
Detroit

MINNESOTA
Minneapolis — St. Paul

MISSOURI
Kansas City — St. Louis

NEW JERSEY
Jersey City — Newark

NEW YORK
Buffalo — New York City
Rochester

OHIO
Akron — Cleveland
Cincinnati — Columbus
Toledo

OREGON
Portland

PENNSYLVANIA
Philadelphia — Pittsburgh

RHODE ISLAND
Providence

TENNESSEE
Memphis

TEXAS
Dallas — Houston

WASHINGTON
Seattle

On this and the following page are listed again all the communities in the "A," "B" and "C" classifications of the 1938 Quigley Awards Competitions. As noted, Class "D" includes all communities under 25,000, and "E" neighborhood and subsequent runs.

WISCONSIN
Milwaukee

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CLASS "B"

(Cities 100,000 to 250,000)

CALIFORNIA
Long Beach — San Diego

CONNECTICUT
Bridgeport — New Haven
Hartford — Waterbury

DELAWARE
Wilmington

FLORIDA
Jacksonville — Miami
Tampa

ILLINOIS
Peoria

INDIANA
Evansville — Gary
Ft. Wayne — So. Bend

IOWA
Des Moines

KANSAS
Kansas City — Wichita

MASSACHUSETTS
Cambridge — Lowell
Fall River — Lynn
New Bedford — Sommerville
Worcester — Springfield

MICHIGAN
Flint — Grand Rapids

MINNESOTA
Duluth

NEBRASKA
Omaha

NEW JERSEY
Camden — Paterson
Elizabeth — Trenton

NEW YORK
Albany — Utica
Syracuse — Yonkers

OHIO
Canton — Dayton
Youngstown

OKLAHOMA
Oklahoma City — Tulsa

PENNSYLVANIA
Erie — Reading
Scranton

TENNESSEE
Chattanooga — Knoxville
Nashville

TEXAS
El Paso — Ft. Worth
San Antonio

UTAH
Salt Lake City

VIRGINIA
Norfolk — Richmond

WASHINGTON
Spokane — Tacoma

▽

CLASS "C"

(Cities 25,000 to 100,000)

ALABAMA
Gadsden — Mobile
Montgomery

ARIZONA
Phoenix — Tucson

ARKANSAS
Ft. Smith — Little Rock

CALIFORNIA
Alameda — Riverside
Alhambra — Sacramento
Bakersfield — San Bernardino
Berkeley — San Jose
Fresno — Santa Ana
Glendale — Santa Barbara
Huntington Park — Santa Monica
Inglewood — Stockton
Pasadena

COLORADO
Colorado Springs — Pueblo

CONNECTICUT
Bristol — Stamford
Meriden — Torrington
New Britain — West Hartford
New London — West Haven
Norwalk

FLORIDA
Orlando — St. Petersburg
Pensacola — West Palm Beach

GEORGIA
Augusta — Macon
Columbus — Savannah

ILLINOIS
Alton — Galesburg
Aurora — Granite City
Belleville — Joliet
Berwyn — Maywood
Bloomington — Moline
Cicero — Oak Park
Danville — Quincy

CITIES IN THREE DIVISIONS LISTED

ILLINOIS (Continued)

Decatur
E. St. Louis
Elgin
Evanston
Rockford
Rock Island
Springfield
Waukegan

INDIANA

Anderson
E. Chicago
Elkhart
Hammond
Kokomo
Lafayette
Marion
Michigan City
Mishawaka
Muncie
New Albany
Richmond
Terre Haute

IOWA

Burlington
Cedar Rapids
Clinton
Council Bluffs
Davenport
Dubuque
Ottumwa
Sioux City
Waterloo

KANSAS

Hutchinson
Topeka

KENTUCKY

Ashland
Covington
Lexington
Newport
Paducah

LOUISIANA

Baton Rouge
Shreveport
Monroe

MAINE

Bangor
Portland
Lewiston

MARYLAND

Cumberland
Hagerstown

MASSACHUSETTS

Arlington
Beverly
Brockton
Brookline
Chelsea
Chicopee
Everett
Fitchburg
Haverhill
Holyoke
Lawrence
Maldon
Medford
Newton
Pittsfield
Quincy
Revere
Salem
Taunton
Waltham
Watertown

MICHIGAN

Ann Arbor
Battle Creek
Bay City
Dearborn
Hamtramck
Highland Park
Jackson
Kalamazoo
Lansing
Muskegon
Pontiac
Ft. Huron
Saginaw
Wyandotte

MISSISSIPPI

Lincoln
Meridian

MISSOURI

Joplin
St. Joseph
Sprinfield
University City

MONTANA

Butte
Great Falls

NEBRASKA

Lincoln

Theatremen are requested to forward all entries immediately to the Round Table. Please do not wait until the quarterly period "deadline." Arrangements have been made to preserve all material intended for the Competitions here at Committee Headquarters. Your cooperation is requested.

NEW HAMPSHIRE

Concord
Nashua
Manchester

NEW JERSEY

Atlantic City
Bayonne
Belleville
Bloomfield
Clifton
East Orange
Garfield
Hackensack
Hoboken
Irvington
Kearny
Montclair
New Brunswick
North Bergen
Orange
Passaic
Perth Amboy
Plainfield
Union City
West New York
West Orange
Woodbridge

NEW MEXICO

Albuquerque

NEW YORK

Amsterdam
Auburn
Binghamton
Elmira
Jamestown
Kingston
Lackawanna
Mt. Vernon
Newburgh
New Rochelle
Niagara Falls
Poughkeepsie
Rome
Schenectady
Troy
Watertown
White Plains

NORTH CAROLINA

Asheville
Charlotte
Durham
Greensboro
High Point
Raleigh
Wilmington
Winston-Salem

NORTH DAKOTA

Fargo

OHIO

Barberton
Cleveland Heights
East Cleveland
Elyria
Hamilton
Lakewood
Lima
Lorain
Mansfield
Marion
Massillon
Middletown
Newark
Norwood
Portsmouth
Springfield
Steubenville
Warren
Zanesville

OKLAHOMA

Enid
Muskogee

OREGON

Salem

PENNSYLVANIA

Aliquippa
Allentown
Altoona
Bethlehem
Chester
Easton
Harrisburg
Hazleton
Johnstown
Wilkes-Barre
Wilkinsburg
Lancaster
Lebanon
McKeesport
Nanticoke
New Castle
Norristown
Sharon
Washington
Williamsport
York

RHODE ISLAND

Central Falls
Cranston
E. Providence
Newport
Pawtucket
Woonsocket

SOUTH CAROLINA

Charleston
Columbia
Greenville
Spartanburg

SOUTH DAKOTA

Sioux Falls

TENNESSEE

Johnson City

TEXAS

Amarillo
Austin
Beaumont
Corpus Christi
Galveston
Laredo
Pt. Arthur
San Angelo
Waco
Wichita Falls

UTAH

Ogden

VERMONT

Burlington

VIRGINIA

Lynchburg
Newport News
Petersburg
Portsmouth
Roanoke

WASHINGTON

Bellingham
Everett

WEST VIRGINIA

Charleston
Clarksburg
Huntington
Parkersburg
Wheeling

WISCONSIN

Appleton
Eau Claire
Fond Du Lac
Green Bay
Kenosha
La Crosse
Madison
Oshkosh
Racine
Sheboygan
Superior
West Allis

CLASS "D"

This class includes all cities or towns with a population of 25,000 or under.

CLASS "E"

This class includes all suburban or neighborhood runs as well as subsequent-run situations.

FOREIGN

All foreign entries are subject to the same classification as those above.

Warner "Stunt-a-Day" Drive Helps Business to Thrive

Ohio Theatremen Attack Summer Opposition With Five-Week District Contest

by DICK WRIGHT

District Manager, Warner Ohio Theatres

At a meeting of the managers of the Ohio Zone in Mr. Nat Wolf's office it was agreed that we would inaugurate a Stunt-A-Day Drive for a five week period from May 22 to July 1. We were particularly anxious to continue our energetic activities in the selling of our attractions as we had been doing all during the Spring and we felt that it was time to let out another notch, particularly since we had a new competitor—the heat and the lure of the outdoors just on top of us.

The idea of the Stunt-A-Day Drive was to further stimulate activity in exploitation and selling of our attractions. We made up a daily stunt calendar which was filled out in advance, listing the various exploitation ideas that each manager expected to put over during the period. The selection of these 30 stunts was entirely up to the manager and of course were those which each manager felt he would get the most out of insofar as box office results were concerned. Mr. Sidney Dannenberg, in charge of advertising for the Warner Ohio Theatres and his assistant, Mr. Manny Pearlstein compiled a list of 300 stunts reported in the issues of the "Mouthpiece" for the past five and one-half years. These stunts ranged from benefit ticket sales, special house rentals, street ballyhoo, promotion of heralds, lobby stunts to institutional stories, etc. There was one stipulation in the drive which was that there would be no special allowances granted for any of the stunts put over.

Completed Calendar Mailed In

At the expiration of the 30 day period, each manager was instructed to send in his completed calendar with visual evidence of his having actually performed each stunt. A committee of judges, consisting of Nat Wolf, Division Manager, Mr. Dannenberg, Mr. Pearlstein, and District Managers Mr. Jess Fishman, Mr. Ray Brown, and the writer were appointed to decide which in their estimation was the most comprehensive insofar as consistent selling every day for thirty days was concerned, plus, of course, the merit of the stunts used.

The Stunt-A-Day Drive expired recently with results far beyond expectations. We found that every manager during this drive was loyal enough and conscientious enough to work hard in putting forth additional efforts to make the drive a success. In the following paragraphs, I will endeavor to point out highlights of the campaigns as executed by the various managers.

In Portsmouth, Knox Strachan, city manager of the Warner Theatres there, for his engagment of "In Old Chicago" placed a display case in his lobby containing old fire helmets, 1871 hand grenade fire extinguishers, and other early fire equipment. He also had an 1871 edition of the Portsmouth *Times* with an account of the Chicago Fire and also an actual photo of the ruins. As a street ballyhoo he used a piece of fire equipment used in 1860 which was appropriately bannered. 3,000 blotters were made up by the local insurance company at no cost to the theatre and were distributed in schools and office buildings.

Holds Archery Contest

Mr. Strachan on his engagement of "Adventures of Robin Hood" arranged for a four day archery contest which was held in the local downtown vacant store room on the main street. This was handled entirely by the Boy Scouts and was open to the public. Persons could shoot free of charge and were eligible to receive two passes to the theatre if they had high score for the day. Approximately 200 persons participated in this contest. Also the Portsmouth Boy Scouts had an inter-troop contest and the individual high score for the scouts for the four days, received a Scout Axe given by the Scout Master. Newspaper carried stories and the Boy Scouts mimeographed 2,000 copies of the rules of the Archery Contest which were distributed prior to the contest and currently. Mr. Strachan also located a man who had taken archery lessons from Mr. Hill, who was the archery advisor and instructor for the actual filming of the picture. Newspaper carried stories about this man.

On "Dr. Rhythm" Mr. Strachan tied up with a prescription gag with the Smith Drug Stores. The prescriptions carried a number. If this number appeared in the window of either store, the person received a pass. Six numbers were posted in the two windows. Prescription blanks were handed out at the theatre and the two stores with each purchase. 5,000 of these were distributed.

In Findlay, Glenn Nelson, manager of the Harris Theatre, tied in with the city on a Pet Parade which was one of the big features of a celebration sponsored by the city. Streets were roped off for the event and the theatre received a splendid amount of good will and publicity. On his engagement of "Penrod and His Twin Brother," Mr. Nelson staged a local Kiddie Review with the Findlay Dance Studio. He also tied in his newspaper which made a census of twins in Findlay with the request that they register at the Harris Theatre on the days the picture played. Thirty-six sets of twins appeared and claimed their free tickets for the current show. Nelson used many other old gags during the Stunt-A-Day Contest which included a guessing contest, wherein passes were given to the first nearest correct guess as to the number of beans in a jar, and a horse and buggy street ballyhoo.

When Doc Elliott, city manager of the Warner houses in Lima played a stage engagement of Olson and Johnson, he put on a campaign which certainly woke up the people of Lima. Six days before the opening, the Veterans of Foreign Wars Band paraded the downtown section with banners announcing the play date. Five days before opening, a bannered Studebaker car, 1912 model, covered the downtown section, circus grounds and parks. The car also made the smaller surrounding towns and the residential district of the city. Special window display at the leading drug store plugged the show, with passes given away to persons finding two items exactly alike in the window. Doc Elliott promoted hundreds of inches of tap ads, thus retaining his title "King of the Tap Ad-Getters."

Merchant Tieups Aid

Grattan Johnson and Don Reilly, managers of the Sigma and State Theatres in Lima, respectively did a lot of extra selling through the medium of Merchant tie-up of miniature postal telegraphs typed and put in laundry bags, grocery store bags imprinted with their attractions, and special lobby displays at no cost to their theatres.

Lou Lamm, manager of the Palace Theatre in Lorain concentrated on window displays during the drive and was able to promote a number of windows from the chain drug stores in Lorain as well as the hardware, jewelry and five-and-ten-cent stores. Mr. Lamm found that an award of a Lone Ranger Cowboy Suit every Saturday brought the kiddies out in droves and was well worth the effort used in lining up this give-away.

Searches for Largest Family

In Coshocton, Harry Bodie, manager of the Sixth St. Theatre tied up with the Tribune for a search for the largest family in Coshocton County in conjunction with the showing of Judge Hardy's Children. Newspaper gave Bodie three front page stories and plenty of publicity on the picture.

At the Lincoln Theatre, Massillon, Mr. Irv Solomon sold the local dairy chain on an ice cream cone contest in which the dairy paid for all the heralds and cones used.

(Continued on following page, column 2)

ELLIOTT, SCHOLER WIN DRIVE PRIZES

As this issue goes to press, winners in the "Stunt-a-Day Drive", detailed in these columns, are announced by the committee of judges. "Doc" Elliott, city manager, Lima, Ohio, finishes first in the Southern territory of the district. Joe Scholer, city manager, Sandusky, Ohio, takes down first money in the Northern territory.

Stores Cooperate for "Wells Fargo"

L. J. Williams, El Rey Theatre, San Francisco, to sell his opening of "Wells Fargo" contacted local merchants in his vicinity to put on an "Ocean Avenue Stampede" during week of run. Stores were converted into old western fronts with an assortment of signs written on windows to attract attention of passing autos and pedestrians. Dress shop displayed old dresses worn by members of the pioneer families of the Wells Fargo Express Bank Company; hardware store featured miners' supplies in addition to numerous other attractive displays.

Each of the cooperating merchants' windows carried streamers plugging the picture and Stampede, telegram blanks carrying tiein message were distributed at the stores and all their copy carried out the Stampede idea.

Entire street was decorated for the week, all stores false-fronted, the theatre itself being converted into the "Hangtown Opera House" with "no shovin'; no pushin'; git tickets here; check shootin' irons" and other gag copy planted prominently. Stage coach was stationed in front of the theatre ahead and during engagement, passersby having their pictures taken seated in the carriage. Entire staff was dressed as pioneers and Wells Fargo Bank was contacted for displays which included covered wagon and other relics.

'Phone Company Cooperates

Telephone company tieup brought display of switchboard with number of phones alongside to convey the idea of the length of time it took to carry a message during the Fargo days and today, showing how the human voice is carried across country in a few seconds.

Radio announcements were obtained in exchange for screen advertising; outdoor billing was all inclusive and campaign wound up last day with a little buccaroo contest. Circulars were distributed among school children inviting kids from two to 14 to participate in the contest for promoted prizes.

Feature of the campaign was opening day of the Stampede, for which a parade was held with stage-coach, covered wagon, busses, ponies with little buccaroos riding them, troupe of cowboys from nearby rodeo, Boy Scouts, police cars, sound trucks, etc. Entire entourage, including merchants' bannered trucks covered main streets with much shouting, cheering and shooting as the cowboys went over to curbs, lassoed people and tried to ride their horses into the stores.

"BEAT THE HEAT"

Ties Up Local Jamboree

With the fourth annual Smelt Jamboree held in Gladstone, Mich., and nearby Escanaba, J. P. Vogt, manager of the Rialto Theatre, got busy with his 16 mm. camera and took shots of the big events, such as special show consisting of the crowning of the king and queen, parade and smelt run dance. In addition, Vogt took shots of the thousands fishing at night and made a local news reel which he commentated from the stage over his public address system.

"STUNT-a-DAY" DRIVE

(Continued from preceding page)

Ben Schwartz, at the Ohio Theatre in Canton promoted a local packing company to pay for movies taken at the Eagles Lodge Picnic and also lined up three other large picnics on the same basis. Packing company bannered their trucks and announcements were made at the picnics that the film would be shown the following week at the Ohio Theatre. Ben also worked this same stunt when the Canton Repository and the sponsoring merchants brought the Sky Dancing Team of Benny and Betty Fox to Canton. Although hard to believe, an official estimate of the crowd listed over 100,000 people as having turned out to see this dancing team perform on top of one of Canton's leading hotels. Ben stepped into this one and planted a truck all bannered right in the middle of the square. Movies were taken of the crowd and announcements made accordingly.

In Akron, when John La Due, manager of the Strand Theatre learned that the winner of the marble championship contest was a fatherless boy, he arranged an excellent Father's Day Stunt with the *Times* Press, wherein they took the lad to dinner and entertained him at the theatre. John acted in being a father to him for the whole day. This gave the theatre some very nice publicity.

Stresses Cooling Plant

Marvin Samuelson, manager of the Colony Theatre in Cleveland laid a great deal of stress on the cooling plant at his theatre, inasmuch as the Colony just opened at Shaker Square last December and the comforts of its cooling system had to be sold to his neighborhood. Samuelson promoted imprinted napkins, grocery store bags, cooperative advertising envelopes, and personal letters to residents of his immediate vicinity, telling them of the comforts patrons could expect in his theatre. He also inaugurated a Kiddie Birthday Club.

In Mansfield, Frank Harpster, manager of the Ohio Theatre utilized the old gag of overprinting the front page of the *News-Journal* in red ink. This time he used the stunt on the picture "Kidnapped." The words, "Ohio Theatre Manager" in large type as well as the word kidnapped, the message in between was in smaller type. As part of his Stunt-A-Day campaign he personally sold a full page of advertising which the *News-Journal* ran in green ink tying in his cooling plant and various merchants in the town selling summer merchandise!

Scholer Ties Legion

Outstanding in Jerry Scholer's campaign, at the Ohio Theatre in Sandusky, was his tying in with the American Legion Drum and Bugle Corp, with a bicycle parade sponsored by the Montgomery-Ward Company. This promotion was engineered to sell "Cocoanut Grove." The theatre tied in with banners and passes for the winners. Scholer also placed a Chevrolet in front of the theatre. Contestants were asked to guess the number of gallons of gasoline and quarts of oil the car would use in running over a four day period. Heralds tied in his attractions with this contest.

While the Hippodrome Theatre, Cleveland came through with several "big league" stunts, during this period we'd say the outstanding contribution was the contest put over by Publicist Manny Pearlstein on the attraction "Having Wonderful Time." When the final days' stories of the Cleveland winner broke page one and stayed there through all editions of the day, the promotion in number of inches was said to have been unprecedented in the entire history of motion picture exploitation in this city of 1,000,000. Briefly the contest was one in which readers were asked to write a letter in not more than 150 words giving their impression of what constitutes "Having Wonderful Time" on their vacation. Prizes were promoted vacation trips, cash and guest tickets.

All Managers Represented

Space prohibits enumerating elements of every campaign executed by all the managers. Those boys that were not mentioned in the above paragraphs namely: Julius Lamm, Uptown, Cleveland; Lou Milder, Variety, Cleveland; Frank Savage, Warner, Youngstown; Don Jacobs of the Pastime, Coshocton; Clarence Sletz, Plaza, Sandusky; Bill Dworski, Madison, Mansfield; Wayne Williams, Majestic, Mansfield; Harland Fend, Sherman, Chillicothe; George Fraser, Lyric, Portsmouth, and Dick Cruciger of the Columbia Theatre in Portsmouth, also did a very fine job of selling their attractions throughout the campaign.

To date we are awaiting the completion of a few campaigns from the field before the judges make their decisions as to the winners. We feel that the Stunt-A-Day campaign required a lot of extra effort on the part of each manager, but it was well-worth the time and energy expended.

"BEAT THE HEAT"

Merchants Tiein With Gow on "Snow White"

Following contest suggested in the "Snow White" press book, Mel Gow, Capitol, Nanaimo, B. C., by audience selection had a girl chosen to represent the fairy princess. Dress shop cooperated to the extent of donating complete outfit to winner. One of the leading hotels acted as host to the Princess on opening day and local automobile dealer placed a new model car at her disposal for the day.

Parade was arranged for the Seven Dwarfs and the Princess, who were met by Mayor and police escort at a prearranged spot on the outskirts of the town and then marched into city visiting cooperating stores. Gow reports he had more offers for window display than he could profitably handle, finally tying up with 10 leading marchants for attractive windows. Merchant supplying outfit for the Princess also put on a style revue at the theatre, advertising the event in their ads and throughout the store.

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 122

Conducted by

F. H. RICHARDSON

Bluebook School Question No. 122 was: (A) Suppose a motor-generator bearing or some other similar one runs hot. What would you consider the best procedure? (B) Would you use water to cool it? (C) What must be avoided when a bronze bearing runs hot?

The following made acceptable replies: C. Rau and S. Evans; G. E. Doe; J. R. Prater; H. Edwards; L. Cimikoski; W. E. Limmroth; M. B. Stout; G. Burdis; J. A. Zachritz; R. Feasel; T. F. Bochert; C. Champney; L. H. Kelley, O. H. Schmidt; W. Schoeneman; C. A. Whitlock; R. and K. Wells; C. G. Jones; P. E. Shell; C. L. Horn; M. and J. Devoy; L. F. and G. Brown; L. Johnson; F. E. Dorp and H. A. Ames; F. H., S. and P. Dalbey; D. and W. Porter; A. D. Lonby; S. Hewitt; J. K. Robinson and R. E. Bullard; P. and L. Felt; G. L. Goss; D. N. Logman; H. T. Randolph; S. T. Logan; G. Thompson; T. and W. Turk; W. B. Hunter; F. W. Brandenburg; R. B. Kent; B. L. Kennedy; L. Day; T. W. Williams; L. B. Daniels, M. A. Cordell and S. U. Lamont; R. M. Schnider; R. Davis and M. F. Brown; S. True; R. Smith and B. L. Oden; E. Exline; B. L. Kent; B. L. Bunt and W. R. Davis; T. L. Ward and W. Jones; T. W. Redhouse; B. L. Morris, H. M. Jackson and W. V. Henderson; G. L. Baxter; M. F. Robinson and L. A. Beachwood; S. L. Maxwell; E. Lomax; G. T. Jones and Leonard; W. R. Watthews and J. R. Davidson; P. Slobodny; C. Umphrey; M. D. McGuire; W. B. Hennesy; M. Samuels and P. L. Goldstein; L. D. Tomlinson; T. S. Anderson; H. Bunker; H. H. Todd and L. E. Dodson; J. M. Kelner and A. W. Baxter; N. S. Reid and H. T. Watkins; A. C. Greene; W. Winkler and R. R. Robins; B. and M. Walker; R. R. Jacobs and B. B. Hornstein; K. Irwin; G. and T. A. Johnson; D. R. Spencer; E. and F. Wentworth; L. N. Schofield; E. Davis; D. A. Shea and H. T. Plum; H. J. Benjamin; L. M. Richardson; C. A. Whitlock and N. T. Baxter; L. and F. Savlor; K. L. Brant; B. L. Smith.

I believe that of the many excellent answers to Section A, that of J. R. Prater is perhaps best. He says:

"If a motor-generator bearing or some other similar one runs hot, the best procedure would depend upon the type of bearing and whether the condition appeared gradually or suddenly. On sleeve bearing machines, if the bearings gradually run warmer over a period of several days or at a change in season, try using a lighter or a heavier oil. Too-heavy oil may easily "starve" a bearing in cold weather, especially when first starting up. Unless the set is a very heavy one, an oil equivalent to a No. 10 S.A.E. should be plenty heavy enough. Even heavy grades of dynamo oil are no heavier than that, and they are used on large power house generators. Turbine oil is excellent when a light oil is needed.

"If the bearing becomes hot rather suddenly, see that it is getting oil—the oil ring may be stuck, or the oil may be too low in the oil well.

"If the bearing is receiving oil but still runs hot, drain and refill with new, rather thin oil. If it has been allowed to run dry, flush the bearing thoroughly with thin oil or kerosene to wash out any metallic particles or scale which may have formed in the dry bearing. Then fill the well with proper grade oil and *see that it stays filled.*

"If ball bearings run hot, screw down the greasecups a turn or two and be sure you are using the proper type of acid-free grease. Ball bearings seldom heat unless dirt has been forced into them with the grease, possibly causing broken balls or badly roughened balls and races. Even then the bearing would probably become unusually noisy before serious heat would develop."

In the course of the answer of Rau and Evans the following occurs: "A remedy, which however has not been tested by the writers, is to drop a bit of white lead into the oil well, which will permit the machine to operate to the end of the show, when of course the offending bearing must be cleaned out, the initial fault found and remedied."

That is a new one, to this scribe at least. Have any of our readers tested it out?

(B) L. Cimikoski says, "Water should never be applied directly to a hot bearing, though cold wet cloths may be applied to its outer surface, which may assist in cooling it to some extent—at least enough to avoid danger of 'freezing' when the armature is stopped. When this plan is resorted to, the machine should be kept running, with load cut off if possible, the bearing drained and refilled with a somewhat lighter oil than that ordinarily used."

M. B. Stout (he's located in Petersburg, Alaska) says, "Should a bearing run hot, if possible cut down the speed but never permit a complete stop. Apply graphite or light machine oil, or both, until it has cooled down. Then stop the machine, flush the bearing thoroughly with kerosene, relubricate and put it back in service. This is the practice employed in machines employed in radio. I am certain this course should be pursued in all cases, regardless of whether the bearing is bronze or not."

(C) R. Feasel replies, "When a bronze bearing runs hot there is greater danger of the shaft 'freezing' to the bearing if the machine is shut down entirely than with other types of bearing. The best plan is to immediately apply cold cloths to the outer surface of the bearing—ice cold, if possible—drain and flush the bearing with thin, fresh oil. This procedure should reduce the temperature sufficiently to avoid danger of 'freezing' the bearing when the machine finally is stopped."

To which I would add, if there is an idle machine, immediately switch the load to it, which will remove most of the strain from the bearing, thus inducing reduction of temperature with the machine still running and danger of freezing avoided.

I asked John Hertner, president of the Hertner Electric Company, about the white lead suggestion of Rau and Evans, and he has replied:

"I have never had any experience with white lead in a hot bearing, but it appeals to me and I would personally try it should I have the opportunity. White lead is often used where it is desired to keep metal from cutting. For instance, in making a press fit, a coat of white lead in machine oil will facilitate getting the parts together and will minimize the danger of cutting and sticking when only partly back in place, which often means removing and incidentally destroying the part that was being forced onto the shaft because the only way to get it off is to cut it into chips in the lathe.

"In a bronze bearing it would seem that the particles of white lead would form a coat on the metal, would fill all the small cavities formed by the initial cutting which is the source of the heat, and by preventing a metal-to-metal contact between shaft and bearing, would prevent its 'freezing.'

"Ball bearings sometimes run pretty hot because of having been filled with too much of too heavy grease. The churning of the grease absorbs considerable power and this means a liberation of heat. If the bearing housings are designed to hold oil, it is really a better lubricant than grease, although the latter is widely used."

BLUEBOOK SCHOOL QUESTION NO. 128

(A) What unit of measurement is employed for expressing carbon diameters? How may that unit be reduced to fractions of an inch?

(B) At what temperature is carbon volatilized—transformed into gas?

(C) Do carbon cores contain chemicals? If so, for what purpose?

(D) For what reasons was carbon selected as the base for electric arc electrodes?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr.	Nov. 30,'37†	62.	Dec. 25,'37
Call of the Rockies	Chas. Stewart-Iris Meridith	Apr. 30,'38†	54.	
Cattle Raiders	Chas. Stewart-Iris Meridith	Feb. 12,'38†	61.	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†	68.	
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58.	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75.	
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38†	58.	June 14,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
Hollywood Round-up (G)	Buck Jones-Helen Twelvetres	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56.	
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67.	
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55.	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56.	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56.	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56.	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55.	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38†	61.	June 18,'38
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55.	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†		
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55.	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58.	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38†	53.	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67.	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69.	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38†		
Convicted	Chas. Quigley-Rita Hayworth	Aug. 18,'38†		
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille		*61.	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Sept. 5,'38†		
Girls' School	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38†		
(See "In the Cutting Room," July 30,'38.)				
Gladiator, The	Joe E. Brown-June Travis	Aug. 15,'38†		
(See "In the Cutting Room," July 23,'38.)				
I Am the Law	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38†		
(See "Outside the Law," "In the Cutting Room," June 18,'38.)				
Juvenile Court	P. Kelly-R. Hayworth-F. Darro	Sept. 20,'38†		
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38†		
Not for Glory	J. Holt-B. Roberts-N. Beery, Jr			
Paris On Broadway	Lanny Ross			
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38†		
Stranger from Arizona	Buck Jones-Dorothy Faye	Sept. 22,'38†		
Thoroughbred	Edith Fellows—Jacqueline Wells			
West of Santa Fe	Chas. Starrett-Iris Meredith			
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold			
(See "In the Cutting Room," June 18,'38.)				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Amazing Dr. Clitterhouse, The (A)	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38†	*87.	June 25,'38
(Exploitation: July 30,'38, p. 80.)				
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76.)				
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38†	59.	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38†	*60.	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Patient in Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59.	
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23,'38†	*60.	Apr. 2,'38
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell-Hugh Herbert - E. E. Horton - Allen Jenkins-May Robson	Oct. 23,'37†	97.	Oct. 2,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	54.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
They Won't Forget (A) 265	Gloria Dickson - Claude Rains - Edward Norris-Otto Kruger	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
West of Shanghai (G) 164	B. Karloff-B. Roberts-R. Cortez	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18,'38†	65.	June 18,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Women Are Like That (G) 261.	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Broadway Musketeers	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter	Oct. 8,'38		
(See "Three Broadway Girls," "In the Cutting Room," June 18,'38.)				
Brother Rat	W. Morris-P. Lane-J. Bryan	Oct. 29,'38		
Four Daughters 359	Lane Sisters-Jeffrey Lynn G. Page-C. Rains-M. Robson	Sept. 24,'38		
Garden of the Moon (G)	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	*90.	July 30,'38
Secrets of An Actress	Kay Francis-George Brent	Sept. 10,'38		
(See "In the Cutting Room," Apr. 9,'38.)				

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
Evergreen (re-issue) (G) 8005.	Jessie Matthews-Barry Mackey	July 15,'38	98.	June 23,'34
F. P. 1. Doesn't Answer (re-issue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38†	71½	
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70.	
Girl Was Young, The (G) 7004.	N. Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
Non Stop New York (G) 7001.	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
(Exploitation: Mar. 12,'38, p. 65.)				
Sailing Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15,'38	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Show Goes On, The 8003	Anna Neagle-T. Carminati	June 15,'38	71	
Stranger Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38		
Three on a Weekend (G) 8004.	John Lodge-Margaret Lockwood	July 1,'38	86.	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder	May 1,'38	78.	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015.	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Asking for Trouble	Jessie Matthews-Kent Taylor			
Crime Over London (A) 8007.	Margot Grahame-P. Cavanaugh	Aug. 15,'38	80.	Nov. 7,'36
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Lady Vanishes, The	Margaret Lockwood-Paul Lukas	Oct. 1,'38		
Man With 100 Faces	Lilli Palmer-Noel Madison	Sept. 1,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Sept. 15,'38	85.	July 6,'35

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60.	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38†	59	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38†	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38†	59	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38†		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Boggs Steps Out (G) 216.	Stuart Erwin-Helen Chandler	Feb. 18,'38†	66.	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38†	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38†	57	
Shadow Strikes, The (G) 202.	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38†	59	
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21,'38†	66.	Nov. 6,'37
Trailing Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38†		
(See "In the Cutting Room," July 2,'38.)				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38†	58	
Zamboanga (G) 218	Native Cast	Apr. 15,'38†	64.	July 17,'37

Coming

Murder on Sunset Blvd.	Sally Rand			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81.	Jan. 29,'38
Bad Man of Brimstone (G) 812.	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814.	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72.	Dec. 4,'37
Bride Wore Red, The (G) 804.	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Chaser, The (G) 842	D. O'Keefe-A. Morris-L. Stone	July 29,'38†	75.	July 30,'38
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 16,'37, p. 76; Jan. 8,'38, p. 82.)				
Crowd Roars, The (G) 840	Robert Taylor-M. O'Sullivan	Aug. 5,'38†	92.	Aug. 6,'38
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice - John Beal	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†	74.	July 2,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70; July 23,'38, p. 68.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827.	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46; July 30,'38, pp. 83, 85.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79.	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77.	Mar. 26,'38
(Exploitation: July 30,'38, p. 84.)				
Last Gangster, The (A) 810	Edw. G. Robinsen-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)				
Live, Love and Learn (G) 808.	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78.	Oct. 23,'37
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†	85.	June 25,'38
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecillia Parker	July 22,'38†	91.	July 16,'38
Love Is a Headache (G) 821	Gladys George - Franchot Tone - Mickey Rooney-Ted Healy	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72.	Oct. 2,'37
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38†	71.	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95.	Feb. 26,'38
(Exploitation: July 23,'38, p. 65; July 30,'38, p. 82; Aug. 6,'38, p. 76.)				
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 1,'38†	81.	Apr. 9,'38
Rich Man, Poor Girl 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38†		
(See "In the Cutting Room," Aug. 6,'38.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38†	85.	July 9,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73.	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98.	May 28,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96.	June 4,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor - Janet Beecher -	June 24,'38†	61.	June 18,'38
Women Men Marry, The (A) 802	J. Hutchinson-Geo. Murphy Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103.	Jan. 20,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57; Aug. 6,'38, p. 78.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38†	83.	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85-90; July 23,'38, p. 66; July 30,'38, pp. 84, 85.)				
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77.	Nov. 27,'37
Coming				
Blockheads 844	Laurel & Hardy-Patsy Kelly-Patricia Ellis-Billy Gilbert	Aug. 19,'38†		
Boys' Town	S. Tracy-M. Rooney-H. Hull	Sept. 2,'38		
(See "In the Cutting Room," July 30,'38.)				
Citadel, The	Robert Donat-Rosalind Russell.			
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133.	Jan. 19,'35
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karjus	Sept. 30,'38		
(See "In the Cutting Room," July 9,'38.)				
Honolulu	E. Powell-Robert Young			
Listen, Darling	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Sept. 16,'38		
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George		160.	July 16,'38
(See production article, Mar. 26,'38, p. 16.)				
Stablemates	Wallace Beery-Mickey Rooney	Sept. 9,'38		
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Oct. 28,'38		
(See "In the Cutting Room," July 30,'38.)				
Three Loves Has Nancy	Janet Gaynor-R. Montgomery-Franchot Tone	Oct. 14,'38		
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo			
(See "In the Cutting Room," July 23,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103.	July 14,'34
Vacation from Love	Dennis O'Keefe-Florence Rice	Sept. 23,'38		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38		
(See "In the Cutting Room," June 25,'38.)				
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jan. 8,'38†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56.	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53.	
Federal Bullets (G) 3726	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38†	58.	Apr. 23,'38
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57.	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53.	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59.	
Man's Country	Jack Randall	July 6,'38†	55.	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60.	
(See "In the Cutting Room," Apr. 23,'38.)				
My Old Kentucky Home (G) 3749	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	63.	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†	53.	
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38†	81.	June 18,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53.	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62.	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57.	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57.	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59.	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54.	
Coming				
Gang Bullets		Sept. 28,'38		
Gangster's Boy	Jackie Cooper	Oct. 12,'38		
I Am a Criminal	Jackie Moran	Nov. 2,'38		
Mexicali Kid	Jack Randall	Sept. 7,'38		
Mr. Wong, Detective	Boris Karloff	Oct. 5,'38		
Starlight Over Texas	Tex Ritter-Carmen LaRoux	Sept. 14,'38		
Under the Big Top	Marjorie Main-Anne Nagel	Aug. 31,'38		
(See "Circus Comes to Town," "In the Cutting Room," July 23,'38.)				
Wanderer of the West	Jack Randall	Oct. 19,'38		
Wanted by Police	F. Darro-E. Knapp-R. Kent	Sept. 24,'38		
Where the Buffalo Roam	Tex Ritter	Oct. 26,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	70.	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue-Shirley Ross	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87.	Mar. 26,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38†	61.	July 23,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66.	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66; July 16,'38, p. 84; July 30,'38, p. 80.)				
Bulldog Drummond in Africa (G)	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38†	*60.	July 30,'38
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38†	88.	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
College Swing (G) 3737	Martha Raye-Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	80.	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger.	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65.	May 14,'38
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65.	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62.	
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8,'38	55.	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38†	68.	June 25,'38
Professor Beware (G)	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38†	*95.	July 16,'38
(See production article, Feb. 19,'38, p. 16.)				
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles-John Barrymore-Claire Dodd	Mar. 4,'38†	80.	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62.	Feb. 12,'38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85.	Apr. 23,'38
Texans, The (G)	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†	*90.	July 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†	75.	June 25,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray-J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68; July 9,'38, p. 44; July 23,'38, p. 68.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38†	90.	June 4,'38

[THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Arkansas Traveler	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38		
Artist and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Nov. 25,'38		
(See "In the Cutting Room," July 2,'38.)				
Campus Confessions	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38		
(See "In the Cutting Room," Aug. 6,'38.)				
Escape from Yesterday	Akim Tamiroff-Frances Farmer-Lief Erikson	Oct. 28,'38		
Give Me a Sailor (G)	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38†	*80.	July 30,'38
(Exploitation: July 9,'38, p. 46.)				
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew			
(See "In the Cutting Room," Aug. 6,'38.)				
Illegal Traffic	J. Carroll Naish-Mary Carlisle			
In Old Mexico (G)	William Boyd-George Hayes	Sept. 9,'38	*60.	Aug. 6,'38
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38		
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38 special		
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 21,'38		
(See "In the Cutting Room," July 23,'38.)				
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16,'38.)				
Sing, You, Sinners	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38		
(See "In the Cutting Room," May 7,'38.)				
Sons of the Legion	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson - William Frawley	Sept. 16,'38		
(See "In the Cutting Room," July 30,'38.)				
Soubrette	Olympe Bradna-Ray Milland	Nov. 11,'38		
St. Louis Blues	G. Raft-D. Lamour-T. Guizar	Nov. 18,'38		
Spawn of the North	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†		
(See "In the Cutting Room," June 4,'38.)				
Sunset Trail	W. Boyd-R. Hayden-G. Hayes			
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth			
Touchdown Army	Mary Carlisle - John Howard -	Oct. 7,'38		
Zaza	C. Colbert-H. Marshall-B. Lahr			
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38†	87.	July 16,'38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	59.	July 31,'37
Born to the Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38†	66.	Feb. 28,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Come On, Leathernecks	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38		
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38†	56	
Duke Comes Back, The (G) 7018	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29,'37†	64.	Dec. 11,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20,'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38†	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	60.	May 15,'37
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38†	60.	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	55.	Aug. 6,'38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38†	65.	Mar. 26,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38†	66.	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	70.	Jan. 1,'38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67.	Mar. 12,'38
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38†	58.	Feb. 5,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38†	55.	June 25,'38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38†	67.	May 7,'38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette-Carol Hughes	Apr. 20,'38†	65.	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37
Coming				
Billy the Kid Returns	R. Rogers-L. Roberts-S. Burnette			
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38†	65.	July 30,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 15,'38†		
Everything Happens to Us	Gleasons, James-Lucille-Russell	Aug. 29,'38		
Man from Music Mountain 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	
Pals of the Saddle	Three Mesquiteers			
Tenth Avenue Kid	Bruce Cabot-Beverly Roberts	Aug. 22,'38		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38†	61½	May 4,'38
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17,'38†	62.	May 28,'32
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38†	60.	June 18,'38
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69; July 30,'38, p. 82.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring (G) 886	Allan Lane-Frances Mercer	July 8,'38†	70.	July 30,'38
Damsel in Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38†	60.	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†	70.	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77.)				
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38†	72.	Mar. 5,'38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	85.	Dec. 4,'37
I'm From the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38†	66.	July 30,'38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38†	100.	Feb. 25,'33
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38†	107.	Nov. 11,'33
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	65.	Mar. 12,'38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 29,'38†	82.	July 30,'38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38†	59.	Aug. 6,'38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59.	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 22,'38†	80.	July 23,'38
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis: Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57; July 30,'38, p. 84; Aug. 6,'38, p. 78.)				
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38†	90.	May 7,'38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38	*75.	July 16,'38
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26,'38		
(See "In the Cutting Room," July 2,'38.)				
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38		
(See "In the Cutting Room," June 4,'38.)				
Fugitives for a Night	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38		
(See "Birthday of a Stooge," "In the Cutting Room," July 9,'38.)				
Gunga Din	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine			
(See "In the Cutting Room," July 30,'38.)				
Mad Miss Manton	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne			
Man to Remember, A	Anne Shirley-Lee Bowman-Edward Ellis			
Mr. Doodle Kicks Off	J. Penner-J. Travis-R. Lane			
Ranger Code 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38†		
Room Service 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30,'38		
Smashing the Rackets 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38†		
(See "In the Cutting Room," July 9,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Always Goodbye 852 (A)	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†	75.	July 2,'38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38	70.	Aug. 6,'38
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†	75.	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 30,'38, p. 64; July 30,'38, p. 81; Aug. 6,'38, p. 77.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38	77.	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38†	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94.	Oct. 2,'37
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†	71.	July 9,'38
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Pete Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Pete Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38†	67.	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	85½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37†	67.	Nov. 27,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75.	June 11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69.	Feb. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38†	78.	July 16,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38	106.	May 28,'38
Always in Trouble	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38		
By the Dawn's Early Light	Alice Faye - Warner Baxter - Chas. Winninger-A. Treacher	Nov. 25,'38		
Five of a Kind	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Dec. 9,'38		
Hold That Co-ed 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38		
(See "In the Cutting Room," July 23,'38.)				
Jesse James	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Dec. 23,'38		
Just Around the Corner	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38		
Meet the Girls 910	J. Lang-L. Bari-D. Baldwin	Oct. 7,'38		
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
My Lucky Star	Sonja Henie-Richard Greene-J. Davis-C. Romero-B. Ebsen	Sept. 2,'38		
(See "In the Cutting Room," July 16,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Mysterious Mr. Moto (G) 912.	Peter Lorre-Mary Maguire.....	Oct.	21,'38....	*62.	June 4,'38
Road Demons	Henry Arthur-Joan Valerie.....				
Safety In Numbers 906.....	J. Prouty-S. Byington-S. Deane..	Sept.	9,'38.....		
Sharpshooters	Gloria Stuart-Michael Whalen-Brian Donlevy				
Speed to Burn (G) 904.....	Lynn Bari-Michael Whalen.....	Aug.	21,'38.....	60.	June 11,'38
Straight Place and Show 911..	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks..	Oct.	14,'38.....		
Submarine Patrol 909.....	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft..	Sept.	30,'38.....		
(See "Wooden Anchors," "In the Cutting Room," July 30,'38.)					
Suez 913	Loretta Young - Tyrone Power - Annabella	Oct.	28,'38.....		
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen..	Sept.	23,'38....	*60.	July 2,'38
(Reviewed under the title, "Meridian 7-1212.")					
While New York Sleeps.....	Michael Whalen-Joan Woodbury..	Dec.	16,'38.....		

UNITED ARTISTS

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Action for Slander (A).....	Clive Brook-Ann Todd.....	Jan.	14,'38†....	83.	Aug. 14,'37
Adventures of Marco Polo (A).	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr.	15,'38†...	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55; July 30,'38, p. 83; Aug. 6,'38, pp. 76, 77.)					
Adventures of Tom Sawyer (G).	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan..	Feb.	11,'38†....	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70; July 9,'38, pp. 45, 47; July 16,'38, p. 86; July 30,'38, pp. 82, 85; Aug. 6,'38, pp. 74, 76, 78.)					
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart.....	July	22,'38.....	96.	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78.)					
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo-John Halliday.....	June	17,'38†...	84.	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77.)					
Divorce of Lady X, The (A)...	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr.	15,'38†....	91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo Carrillo-Pat Paterson	Nov.	19,'37†....	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)					
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie Withers..	Mar.	18,'38†....	73.	Nov. 6,'37
(Reviewed under the title, "Paradise or Two.")					
Goldwyn Follies, The (G).....	"Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou...	Feb.	4,'38†...	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69.)					
Hurricane, The (G).....	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith.....	Dec.	24,'37†...	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)					
I Met My Love Again (G)...	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan.	28,'38†....	80.	Jan. 15,'38
Murder on Diamond Row (G).	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni.....	Dec.	10,'37†....	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")					
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov.	26,'37†....	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 58.)					
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart....	Apr.	29,'38†....	88.	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best.....	July	1,'38†....	90.	Jan. 22,'38
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct.	29,'37†....	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)					
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.....	Feb.	25,'38†....	86.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct.	8,'37†....	88.	May 22,'37
(Reviewed under the title, "Farewell Again.))					

Coming

Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson.....	Sept.	23,'38....	100.	Apr. 30,'38
(Reviewed under the title, "The Drum.")					
Lady and the Cowboy, The....	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly..	Sept.	30,'38.....		
Made for Each Other.....	Carole Lombard-James Stewart..	Sept.	16,'38.....		
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell				
There Goes My Heart.....	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette..	Aug.	26,'38.....		
(See "In the Cutting Room," Aug. 6,'38.)					
Young In Heart, The.....	Janet Gayner-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young..	Sept.	15,'38.....		
(See "In the Cutting Room," July 16,'38.)					

UNIVERSAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036....	John Wayne-Diana Gibson.....	Dec.	5,'37†....	63.	Nov. 13,'37
Air Devils (G) 2038.....	Dick Purcell-Beryl Wallace.....	May	13,'38†....	61.	June 4,'38
Black Doll (G) 2014.....	Nan Grey-Donald Woods-Edgar Kennedy	Jan.	30,'38†....	66.	Jan. 22,'38
Border Wolves 2056.....	Bob Baker-Constance Moore.....	Feb.	25,'38†....	57.	
Boss of Lonely Valley 2052...	Buck Jones	Nov.	14,'37†....	59.	
Carnival Queen 2036.....	Dorothea Kent-Robert Wilcox..	Oct.	3,'37†....	66.	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar.	11,'38†....	68.	Mar. 12,'38
Courage of the West 2054.....	Bob Baker-Lois January	Dec.	5,'37†....	57.	
(See "In the Cutting Room," Sept. 11,'37.)					
Danger on the Air (G) 2032..	D. Woods-N. Grey-W. Lundigan..	July	1,'38†....	66.	July 2,'38
Devil's Party, The (G) 2009..	V. McLaglen-Beatrice Roberts...	May	20,'38†....	65.	May 28,'38
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson....	Feb.	13,'38†....	67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)					
Girl With Ideas, A (G) 2015..	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov.	7,'37†..	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012..	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs.....	Apr.	1,'38†....	70.	Mar. 26,'38
Idol of the Crowds (G) 2037...	John Wayne-Sheila Bromley.....	Oct.	10,'37†..	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019...	Fay Wray-Kent Taylor.....	Jan.	16,'38†....	65.	Jan. 15,'38
Lady In the Morgue (G) 2077..	Preston Foster-Patricia Ellis....	Apr.	22,'38†....	70.	May 14,'38
Last Stand, The 2029.....	Bob Baker-Constance Moore.....	Apr.	1,'38†....	56.	
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.....	Oct.	10,'37†....	59.	
Letter of Introduction (G)....	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou..	Aug.	5,'38†...	103.	Aug. 6,'38
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar.	25,'38†....	67.	July 10,'37
Little Tough Guy (A) 2008....	"Dead End" Kids - R. Wilcox - Helen Parrish	July	22,'38†....	83.	July 16,'38
Mad About Music (G) 2002...	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar.	4,'38†..	96½.	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69.)					
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo - Joy Hodges	Nov.	14,'37†....	87.	Oct. 23,'37
Midnight Intruder (G) 2016...	Louis Hayward-Barbara Read....	Feb.	6,'38†....	68.	Jan. 29,'38
Missing Guest, The.....	P. Kelly-C. Moore-W. Lundigan..	Aug.	12,'38†..		
(See "In the Cutting Room," July 16,'38.)					
Nurse from Brooklyn (G) 2022.	Sally Eilers-Paul Kelly.....	Apr.	15,'38†....	67.	Apr. 16,'38
Outlaw Express 2059.....	Bob Baker-Cecilia Callejo.....	June	17,'38†....	56.	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec.	12,'37†....	66.	Dec. 18,'37
Prison Break (G) 2028.....	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox..	July	15,'38†....	72.	July 23,'38
Rage of Paris, The (G) 2005..	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick.....	July	1,'38†....	78.	June 18,'38
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey.....	Apr.	8,'38†....	68.	Apr. 2,'38
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay.....	Jan.	23,'38†....	56.	
Sinners in Paradise (G) 2011..	John Boles-Madge Evans-Bruce Cabot	May	6,'38†....	63.	May 7,'38
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov.	28,'37†....	64½.	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan.	9,'38†....	61.	Jan. 29,'38
State Police (G) 2029.....	John King-Constance Moore.....	Mar.	18,'38†....	61.	Apr. 2,'38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.....	Dec.	19,'37†....	59.	
That's My Story 2034.....	Claudia Morgan-Wm. Lundigan..	Oct.	24,'37†....	62.	
(See "In the Cutting Room," July 3,'37.)					
Trouble at Midnight (G) 2020.	N. Beery, Jr.-Catherine Hughes..	Oct.	17,'37†....	68.	Nov. 20,'37
Western Trails 2058.....	Bob Baker-Marjorie Reynolds....	June	3,'38†....	57.	
(See "In the Cutting Room," June 25,'38.)					
Westland Case, The (G) 2024..	Preston Foster - Carol Hughes - Barbara Pepper	Oct.	31,'37†....	63.	Oct. 2,'37
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June	3,'38†....	68.	June 11,'38
Young Fugitives (G) 2039....	Robt. Wilcox-Dorothea Kent.....	June	24,'38†....	68.	June 25,'38
You're a Sweetheart (G) 2004.	Alice Faye - George Murphy - Chas. Winninger-Ken Murray..	Dec.	26,'37†....	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)					

Coming

Comet, The	W. Gargan-J. Hodges-A. Devine				
Dark Rapture	Mr. and Mrs. Armand Denis...	Aug.	26,'38..		
Freshmen Year	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore.....	Sept.	2,'38.....		
Last Express, The.....	Preston Foster	Sept.	16,'38.....		
Road to Reno.....	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall.....	Sept.	30,'38.....		
(See "In the Cutting Room," July 16,'38.)					
That Certain Age	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Sept.	23,'38†..		
(See "In the Cutting Room," Aug. 6,'38.)					
Twins of the West.....	Bob Baker-Marjorie Reynolds...	Sept.	16,'38.....		
Youth Takes a Fling.....	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish..	Sept.	9,'38.....		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G)222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38†	62	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay -E. Pallette.	Jan. 22,'38	90	Feb. 2,'35
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran	July 16,'38†	77	June 11,'38
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver.	Nov. 27,'37†	62	Sept. 11,'37
First Lady (G) 210	Kay Francis - Preston Foster - Anita Louise-Walter Connelly-Verree Teasdale-Victory Jory	Dec. 4,'37†	82	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins.	June 11,'38†	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard - Bette Davis - O. de Havilland-P. Knowles.	Nov. 20,'37†	90	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches"; exploitation: July 16,'38, p. 84.)				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-J. Schildkraut - E. O'Brien - Meere	Oct. 2,'37†	116	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38†	*65	May 7,'38
Love, Honor and Behave(A)216	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38†	71	Feb. 19,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38†	*70	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38†		
(See "In the Cutting Room," Apr. 9,'38.)				
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	66	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63	Jan. 15,'38
Racket Busters 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38†		
(See "In the Cutting Room," May 28,'38.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer-Basil Rathbone-Anita Louise	Dec. 25,'37†	98	Dec. 4,'37
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38†	*90	May 28,'38
(Exploitation: July 16,'38, p. 86.)				

Coming

Title	Star
Angels with Dirty Faces	James Cagney - Pat O'Brien - Ann Sheridan - "Crime School Kids"-Humphrey Bogart
Blackwell's Island	J. Garfield-R. Lane-D. Purcell
Boy Meets Girls (A) 213	James Cagney - Pat O'Brien - Marie Wilson
(Exploitation: July 9,'38, p. 46.)	
Curtain Call	K. Francis-J. Litel-I. Hunter
Devil's Island (G)	Boris Karloff
For Lovers Only	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins
(See "Head Over Heels," "In the Cutting Room," July 9,'38.)	
Four's a Crowd 213	E. Flynn - O. de Havilland - R. Russell-P. Knowles
Girls on Probation	Ronald Reagan-Jane Bryan
Going Places	D. Powell-A. Louise-A. Jenkins
Heart of the North	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles
(See "Unlawful," "In the Cutting Room," July 2,'38.)	
Singing Cop, The	Dick Foran-Jane Bryan
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter
Torchy Gets Her Man	Glenda Farrell-Barton MacLane
(See "In the Cutting Room," July 2,'38.)	
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas Bickford

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10,'38	60	Nov. 27,'37
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80	
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55	Feb. 5,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Sugar Hill Baby	Negro Cast	Sack	Jan. 1,'38	66	
Two-Gun Man from Harlem.	Negro Cast	Sack	May 1,'38†		

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Code of the Fearless	Fred Scott	Spectrum			
Fight for Peace (A)	War Film	Warwick		70	Apr. 30,'38
Harlemania	Negro Cast	Sack	Aug. 15,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls	Apr. 23,'38
Terror of Tiny Town, The (G)	Billy Curtis	Principal		*60	July 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90	
Alf's Button Afloat (G)	Bud Flanagan	General Films		89	July 23,'38
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95	Feb. 26,'38
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls	
Break the News (G)	Maurice Chevalier	General		78	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99	Apr. 30,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.		120	Jan. 29,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85	May 7,'38
Dark Sands (G)	Paul Robeson	Record		75	July 30,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Paliavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90	
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95	Feb. 5,'38
"Housemaster" (G)	Otto Kruger	Assoc. British		95	Feb. 26,'38
I Married for Love	Kabos-Radai	Danubia	Feb. 4,'38†	84	
I See Ice (G)	George Formby	Assoc. British		81	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65	
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75	Feb. 19,'38
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 28,'38†	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63	
Man Sometimes Errs	A. Tekos	Hungaria	Feb. 4,'38†	10 rls	
Madamoiselle Docteur (A)	Dita Parlo	United Artists		77	Dec. 18,'37
Meriusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Bueno		95	Mar. 26,'38
Nocturno (A)	Ria Byron	Schwab		90	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91	
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73	Apr. 30,'38
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls	
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Sutyi the Lucky Child	Adam Kiarl	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89	
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	78	June 18,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38†	90	
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May	13,'38†15½..
Cuckooraneho 8431 (Joe Besser)	Mar.	25,'38†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb.	4,'38†18½..
Fiddling Around (2-19-38) 8427 (Monte Collins-Tom Kennedy)	Jan.	21,'38†17½..
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan.	15,'37.19....
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July	1,'38†17½..
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May	20,'38†16....
He Done His Duty (12-18-37) 8425 (Andy Clyde)	Dec.	10,'37†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) 8426 (Charley Chase)	Dec.	24,'37†18....
Mind Needer, The 8433 (Charley Chase)	Apr.	29,'38†18....
Oh What a Knight 8424 (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (4-2-38) 8429 (Andy Clyde)	Mar.	4,'38†17½..
Sitter Downers, The (11-27-37) 8403 (3 Stooges)	Nov.	26,'37†16....
Soul of a Heel, The (6-11-38) 8435 (All Star)	June	4,'38†16½..
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr.	1,'38†18....
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan.	7,'38†17....
Three Missing Links (6-25-38) 8408 (3 Stooges)	July	29,'38†17½..
Time Out for Trouble (4-2-38) 8430 (Charley Chase)	Mar.	18,'38†16½..
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers' Follies (12-11-37) 8904	Dec.	15,'37†10½..

COLOR RHAPSODIES

Big Birdcast, The (6-4-38) 8508	May	13,'38†.7....
Bluebird's Baby (3-12-38) 8504	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38) 8506	Mar.	26,'38†.6....
Frog Pond, The 8512	Aug.	12,'38†.....
Gifts from the Air 7506 (re-issue)	Dec.	18,'37..7½..
Hollywood Picnic (1-15-38) 8503	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb.	17,'38†.6½..
Little Match Girl (11-27-37) 8502	Nov.	5,'37†.8½..
Poor Little Butterfly 7-23-38) 8510	July	4,'38†.8....
Poor Elmer 8511	July	22,'38†.1 rl..
Snowtime 8507	Apr.	14,'38†.7....
Window Shopping (7-2-38) 8509	June	3,'38†.7½..

COMMUNITY SING

No. 4 8654 (Barber Shop Songs)	Nov.	28,'37†10½..
No. 5 (1-22-37) 8655 (Song Parade)	Feb.	5,'38†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb.	25,'38†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar.	18,'38†10....
No. 8 8658 (Songs of the Southland)	May	6,'38†10½..
No. 9 (6-18-38) 8659 (Spanish Songs)	June	25,'38†.9½..
No. 10 (6-18-38) 8660 (Patriotic Songs)	July	4,'38†10....
No. 11 8661 Songs of Yesteryear	Aug.	26,'38†10....
No. 12 8862 Scotch Songs	Sept.	15,'38†10....

HAPPY HOUR

Aladdin and the Wonderful Lamp 8471	Dec.	18,'37†17....
Jungle Babies 8473	June	1,'38†.1 rl..
New Nation, The (Czechoslovakia) 8472	June	1,'38†10....

KRAZY KAT CARTOONS

20. Railroad Rhythm 8701	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs 8702	Feb.	22,'38†.6½..
22. Auto Clinic, The 8703	Mar.	4,'38†.6½..
23. Little Buckaroo 8704	Apr.	11,'38†.6....
24. Krazy Magic (6-4-38) 8705	May	20,'38†.6½..
25. Krazy's Travel Squawks (6-25-38) 8706	July	4,'38†.6½..

SCRAPPY CARTOONS

City Slicker (7-23-38) 8758	July	8,'38†.6....
Clock Goes 'Round and 'Round (11-20-37) 8753	Nov.	6,'37†.5½..
New Homestead, The (2-12-38) 8755	Jan.	7,'38†.7....
Scrappy's News Flashes (1-22-38) 8754	Dec.	8,'37†.6....
Scrappy's Playmates 8757	Mar.	27,'38†.6....
Scrappy's Trip to Mars 8756	Feb.	4,'38†.7....

SCREEN SNAPSHOTS

No. 3 (12-11-37) 8853	Nov.	18,'37.9½..
No. 4 8854	Dec.	24,'37†10....
No. 5 (1-22-38) 8855	Jan.	7,'38†.9½..
No. 6 (3-5-38) 8856	Feb.	4,'38†10....
No. 7 (4-2-37) 8857	Mar.	4,'38†10....
No. 8 (5-14-38) 8858	Apr.	1,'38†.9....
No. 9 8859	Apr.	29,'38†.9½..
No. 10 (6-18-38) 8860	May	27,'38†.9½..
No. 11 (7-30-38) 8861	June	24,'38†11....
No. 12 8862	July	29,'38†.....

SPECIAL SPORT THRILLS

Athletic Youth 8811	July	29,'38†.1 rl..
Cadet Champions (12-11-37) 8803	Dec.	17,'37†.9....
Demons of the Deep 8812	Aug.	19,'38†.1 rl..
Feminine Fun 8805	Feb.	18,'38†10....
Fistic Fun (7-30-38) 8810	July	1,'38†.9½..
Play Ball (4-23-38) 8807	Apr.	15,'38†10....
Snow Foolin' (2-12-38) 8804	Jan.	21,'38†10....
Sport Stamina (6-4-38) 8808	Apr.	10,'38†.9½..
Thrilling Moments (6-25-38) 8809	June	10,'38†.9½..
Unusual Hunting (3-26-38) 8806	Mar.	15,'38†10....

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38) 8603	Dec.	10,'37†.9½..
Silver Threads (12-11-37) 8602	Nov.	12,'37†10½..

WORLD IN COLOR

El Salvador (2-12-38) 8552	Jan.	15,'38†.9....
Friendly Neighbors (Ontario) (6-18-38) 8553	Apr.	29,'38†.9½..

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38) 8910 Cabin Kids	Feb.	25,'38†10....
How to Dance the Shag 8909 Arthur Murray and "Shag" Dancers	Dec.	17,'37†.8....
Love Goes West (1-15-38) 8908 Louise Massey-Westerners	Dec.	31,'37†10½..

TERRY-TOONS

Barnyard Boss, The 8510	Dec.	24,'37†.6½..
Big Top, The 8520	May	12,'38†.6½..
Billy Goat's Whiskers, The 8509	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra 8512	Jan.	21,'38†.6½..
Eliza Runs Again 8526	July	29,'38†.6½..
Gandy the Goose (3-19-38) 8515	Mar.	4,'38†.6....
Happy and Lucky 8516	Mar.	18,'38†.6½..
Here's to Good Old Jail 8522	June	10,'38†.6½..
His Off Day 8513	Feb.	4,'38†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb.	18,'38†.6....
Last Indian, The 8523	June	24,'38†.6½..
Lion Hunt, The (1-15-38) 8511	Jan.	7,'38†.7....
Maid in China 8519	Apr.	29,'38†.7....
Milk for Baby 8524	July	8,'38..6½..
Mountain Romance, A (4-39-38) 8517	Apr.	1,'38†.6½..
Mrs. O'Leary's Cow 8525	July	22,'38..6½..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr.	15,'38†.6½..

TREASURE CHEST

Grey Owl's Little Brother 8605	Dec.	24,'37†10....
Kingdom for a Horse (5-7-38) 8604	Apr.	22,'38†10....
Music from the Stars (4-30-38) 8610 Horace Lapp and Orch.	Mar.	25,'38†11....
Not So Dumb 8603	Dec.	10,'37†.9....
Return of the Buffalo 8608	Apr.	8,'38†.9½..
Sky Fishing (3-26-38) 8607	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38) 8606	Feb.	11,'38†10....
We Live in Two Worlds 8609	July	22,'38†11....

TWO-REEL COMEDIES

Air Parade (2-12-38) 8113 Niela Goodelle	Jan.	14,'38†19....
Bashful Buckaroo, The 8202 Charles Kemper	Dec.	3,'37†19½..
Beautiful But Dummies 8117 Buster West-Tom Patricola	Mar.	25,'38†17....
Cactus Caballeros 8206 Harry Gribbon-Joey Faye	May	27,'38†19....
Cupid Takes a Holiday (2-19-38) 8115 Danny Kaye	Feb.	4,'38†15....
Cute Crime 8118 Jefferson Machamer	Apr.	29,'38†18....
Dates and Nuts (1-15-38) 8307 H. Timberg, Jr.-P. Rooney, Jr.	Dec.	31,'37†19....
Dime a Dance 8112 Imogene Coca-Danny Kaye	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38) 8204 Charles Kemper	Jan.	21,'38†18....
Heir Today 8305 Tim and Irene	Nov.	5,'37†18....
Hi-Ho Hollywood 8203 Harriet Hutchins-Margt. Johnson	Jan.	7,'38†16....
Jitterbugs 8119 Buster West-Tom Patricola	May	20,'38†16....
Love and Onions (3-26-36) 8308 H. Timberg, Jr.-P. Rooney, Jr.	Mar.	11,'38†19....
Miss They Missed, The (2-12-38) 8114 Willie Howard	Jan.	28,'38†18....
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May	13,'38†18½..
Pardon My Accident 8120 Willie Howard	June	10,'38†17....
Sing for Sweetie 8309 Lee Sullivan	Apr.	15,'38†19....
Uncle Sol Solves It 8303	Feb.	11,'38†15....
Wanna Be a Model? 8116 Jefferson Machamer	Feb.	25,'38†16....
Winner Lose All 8310 Charles Kemper	June	17,'38†19...

MGM

CAPTAIN AND THE KIDS (In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38) W-682	Apr.	2,'38† 9....
Captain's Pup W-684	Apr.	30,'38† 9...
Cleaning House (3-5-38) W-681	Feb.	19,'38†.8....
Day at the Beach, A W-685	June	25,'38†10....
Pigmy Hunt, The	Aug.	6,'38†.....
Poultry Pirates W-683	Apr.	16,'38†.9....
What a Lion! W-686	July	16,'38†.....

CRIME DOESN'T PAY

No. 14—What Price Safety P-611 John Wray-George Huston	Feb.	5,'38†21....
No. 15—Miracle Money (5-21-38) P-612	Mar.	26,'38†21....
No. 16—Come Across (6-4-38) P-613	May	14,'38†21....
No. 17—Criminal Is Born, A P-614	June	25,'38†21....

FITZPATRICK TRAVEL TALKS

Beautiful Budapest (5-7-38) T-659	Apr.	16,'38†.9....
Czechoslovakia On Parade (7-2-38) T-661	June	11,'38†.9...
Glimpses of Austria T-657	Feb.	19,'38†.9....
Glimpses of New Brunswick (4-2-38) T-658	Mar.	19,'38†.8....
Land of Incas T-655	Dec.	25,'37..8....
Natural Wonders of the West T-656	Jan.	22,'38†.9....
Paris On Parade T-662	July	9,'38†.....
Rural Sweden T-660	May	14,'38†.8....

HARMAN-ISING (Happy Harmonies)

35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight	Mar.	12,'38†.8....

HISTORICAL MYSTERIES

Bravest of the Brave, The H-728	Aug.	6,'38†.....
Captain Kidd's Treasure (8-26-38) H-723 Stanley Andrews-Chas. Irwin	Jan.	22,'38†10....
Face Behind the Mask, The (4-9-38) H-725 Leonard Penn-Mary Howard	Mar.	19,'38†11...
Joaquin Murrieta (7-23-38) H-726 (sepia)	June	11,'38†11....
Ship That Died, The H-724 Leonard Penn-Rhea Mitchell	Feb.	19,'38†10....
Strange Glory (8-6-38) H-727 Frank McGlynn	July	2,'38†11....

LAUREL and HARDY REISSUES (1937-8)

County Hospital (4-23-32) C-241	Jan.	22,'38†17....

M-G-M MINIATURES

Forgotten Step, The (6-4-38) M-677 Monty Wooley	May	7,'38†10....
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May	7,'38†10....
Life in Some Town, U.S.A. (4-9-38) M-674	Feb.	26,'38†10....
Optical Poem, An M-675	Mar.	5,'38†.7....
Stroke of Genius M-673 Cecilia Parker-Wm. Henry	Feb.	5,'38†11....
That Mothers Might Live M-676 Shephard Struwick-Mary Howard	Apr.	30,'38†10....
Tracking the Sleeping Death M-680 Gilbert Emery-Doris Lloyd	July	9,'38†10....
Tupapaoo (7-9-38) M-679 Moroni Olsen	June	11,'38†11....
What Do You Think, No. 2 (2-12-38) M-671	Dec.	25,'37†10....
What Do You Think, No. 3 M-672	Jan.	15,'38†11....

MUSICAL COMEDIES

Billy Rose's Casa Manana Revue R-603 Harriet Hoctor-E. Marshall	Mar.	26,'38†21....
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan.	29,'38†21....
It's in the Stars R-606	July	30,'38†19....
Magician's Daughter, The R-605 Eleanor Lynn-F. Albertson	July	16,'38†18....
Our Gang Follies of 1938 (1-8-38) R-601	Dec.	18,'37†21....
Snow Gets in Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May	14,'38†20....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
OUR GANG		
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Bear Facts (4-2-38) C-735	Mar. 5,'38	11
Came the Brawn C-737	Apr. 16,'38	11
Canned Fishing C-734	Feb. 12,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The C-741	Aug. 6,'38	
Party Fever C-742		
Three Men in a Tub C-736	Mar. 26,'38	10
PETE SMITH SPECIALTIES		
Anaesthesia (8-6-38) S-711	July 9,'38	10
Candid Cameramaniacs (1-1-38) S-702	Dec. 11,'37	.9
Follow the Arrow S-712	July 30,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	.9
La Savate (4-9-38) S-706	Mar. 12,'38	.8
Modeling for Money S-708 (Exploitation: June 4,'38, p. 85.)	Apr. 30,'38	10
Penny's Party (color) S-707 Prudence Penny-Gwen Lee	Apr. 9,'38	.9
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10
Three on a Rope (3-26-38) S-705	Feb. 19,'38	10
ROBERT BENCHLEY		
Courtship of a Newt, The F-757	July 23,'38	.8
Evening Alone, An F-755	May 14,'38	10
How to Figure Income Tax (4-9-38) F-753	Mar. 19,'38	.8
How to Raise a Baby F-756	July 2,'38	.9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	.8
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38) J-771	Jan. 8,'38	20
New Audioscopiks, The (2-5-38) A-761	Jan. 15,'38	.8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-28-38) T7-7	Feb. 25,'38	.7
Buzzy Boop T7-12	July 22,'38	.1 rl
Honest Love and True T7-8	Mar. 25,'38	.7
Lost Kitten (7-23-38) T7-11	June 24,'38	.7
Out of the Inkwell T7-9	Apr. 22,'38	.7
Puddy the Watchman T8-1	Aug. 12,'38	.1 rl
Riding the Rails (2-26-38) T7-6	Jan. 28,'38	.7
Swing School T7-10 (6-18-38)	May 27,'38	.7
Zula Hula (1-15-38) T7-5	Dec. 24,'37	.7
COLOR CLASSICS		
All's Fair at the Fair C8-1	Aug. 26,'38	.1 rl
Hold It C7-5	Apr. 29,'38	.7
Hunky and Spunky (7-23-38) C7-6	June 24,'38	..7
Little Lamby (1-8-38) C7-3	Dec. 31,'37	.7
Tears of an Onion C7-4	Feb. 25,'38	
HEADLINERS		
Bob Crosby and Orch. A7-12	May 6,'38	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hall's Holiday (4-23-38) A7-11 George Hall and Orch.	Apr. 8,'38	10
Himber Harmonies (2-26-38) A7-8 Richard Himber and Orch.	Jan. 29,'38	11
Listen to Lucas (2-26-38) A7-9	Feb. 18,'38	10
Meet the Maestros	Jan. 7,'38	
Moments of Charm A8-1	Aug. 5,'38	10
Oh Kay, Rhythm (1-8-32) A7-6 Herbie Kay and Orch.	Dec. 17,'37	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11
Star Reporter, No. 3 A7-10	Mar. 11,'38	
PARAGRAPHICS		
Accent on Beauty (1-8-38) V7-6	Dec. 31,'37	10
Bike Parade V7-10	Apr. 22,'38	10
California Giants V7-7	Jan. 28,'38	
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wong (7-9-38) V7-12	June 17,'38	10
Gold (3-12-38) V7-8	Feb. 25,'38	10
Inventor, The (10-23-37) V74	Nov. 5,'37	11
Jungle Glimpses (color) V7-9	Mar. 25,'38	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38	.16
Tuna V7-5	Dec. 3,'37	.1 rl
PARAMOUNT PICTORIAL		
No. 5—Dolls That Are Different—Ebb Tide—Skils and Shadows P7-5	Dec. 3,'37	.1 rl
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6	Jan. 7,'38	.1 rl
No. 7—Let's Visit the Moon —Autumn in the Alps—Shadow Man (2-26-38) P7-7	Feb. 4,'38	10
No. 8—Styles in the Sun-Sleeping City — Pulchritude for Pups P7-8	Mar. 4,'38	.1 rl
No. 9—Can They Take It—Seeing's Believing—Alpine Aqueduct P7-9	Apr. 1,'38	10
No. 10—Sailboat Time — Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7,'38	.1 rl
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	.1 rl
(New Series)		
No. 1—P8-1	Aug. 5,'38	10
POPEYE THE SAILOR		
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15,'38	.7
Bulldozing the Bull E8-1	Aug. 19,'38	.1 rl
Fowl Play E7-5	Dec. 17,'37	.1 rl
House Builder-Upper, The E7-8	Mar. 18,'38	.1 rl
I Yam Love Sick E7-10	May 20,'38	.7
Jeep, The E7-12	July 15,'38	.7
Learn Polikeness (2-26-38) E7-7	Feb. 18,'38	.7
Let's Celebrake E7-6	Jan. 21,'38	
Mutiny Ain't Nice E8-2	Sept. 16,'38	.1 rl
Plumbing Is a Pipe (6-11-38) E7-11 (Color Special)	June 17,'38	.7
Protex the Weakerist (11-20-37) E7-4	Nov. 19,'37	.7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 3 J7-3	Jan. 14,'38	
No. 4 J7-4	Mar. 18,'38	
No. 5 (6-11-38) J7-5	May 13,'38	.1 rl
No. 6 J7-6	July 8,'38	.1 rl
(New Series)		
No. 1 J8-1	Sept. 2,'38	.1 rl
SCREEN SONGS		
Beside a Moonlit Stream SC 7-6	July 29,'38	.1 rl
Thanks for the Memory SC7-4 Bert Block and Orch.	Mar. 25,'38	.8
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dersey and Orch.	May 27,'38	.8
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28,'38	.7
GRANTLAND RICE SPORTLIGHTS		
No. 45—Water, Water Everywhere (1-15-38) R7-6	Dec. 31,'37	10
No. 46—Good Looking Winners (2-26-38) R7-7	Jan. 28,'38	10
No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb. 25,'38	10
No. 48—Cops and Robbers R7-9	Mar. 25,'38	10
No. 49—Win, Place or Show R7-10	Apr. 22,'38	10
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	.1 rl
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	.1 rl
No. 53—A Sporting Test R8-1	Aug. 5,'38	.1 rl
No. 54—Hunting Thrills R8-2	Sept. 2,'38	.1 rl
UNUSUAL OCCUPATIONS (In Color)		
No. 3 (1-22-38) L7-3	Dec. 10,'37	10
No. 4 (2-26-38) L7-4	Feb. 11,'38	10
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 L8-1	Aug. 5,'38	.1 rl

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Dummy Owners, The (1-1-38) 83,703	Jan. 7,'38	19
His Pest Friend 83,704	Mar. 11,'38	18
Jitters, The (6-25-38) 83-706	July 1,'38	19
HEADLINERS		
No. 2—Music Will Tell (1-1-38) 83,602 Ted. Flo Rito and Orch.	Feb. 11,'38	18
No. 3—Picketing for Love 83,603	June 3,'38	17
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38) 83,403	Jan. 28,'38	18
False Roomers 83,404	Mar. 25,'38	17
Fool Coverage 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
MARCH OF TIME 1937-38		
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday (1-1-38) 83,105	Dec. 24,'37	19
No. 6 — Inside Nazi Germany 83,106	Jan. 21,'38	16
No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile 83,107	Feb. 18,'38	19
No. 8—Brain Trust Island —Arms and the League 83,108	Mar. 18,'38	19
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83,110	May 13,'38	19
No. 11—Men of Medicine: 1938 83,111	June 10,'38	17
No. 12.—U.S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel —Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
NU-ATLAS PRODUCTIONS		
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 64,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Ray Smeck and His Aloha Islanders	June 3,'38	10
Latin Rhythm (3-5-38) 84,206 Jan Peerce	Feb. 18,'38	11
Maids and Music 84-209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84-207 Gogo De Lys	Mar. 11,'38	11
Radio Hookup, A 84,205 Dorothy Stone-Chas. Collins	Jan. 28,'38	10
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Sweet Shoe (1-1-38) 84,203 Rita Rio and Orch.	Nov. 26,'38	11
PATHE NEWS Released twice a week		
PATHE PARADE		
No. 3—Baby Party — Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603	Jan. 14,'38	10
No. 4—Air College (2-26-38) 84,604	Feb. 25,'38	.8
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38)	Aug. 12,'38	10
PATHE REVIEWS Released once a month		
PATHE TOPICS Released seven times a year		
RADIO FLASH COMEDIES		
Photografter, The 83,203 Jack Rice	June 17,'38	15
Stupor-Visor, The (1-22-38) 83,202 Pat Gleason	Feb. 5,'38	17
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37) 83,501 Phil Harris and Orch.	Dec. 3,'37	20
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18
RKO PATHE SPORTSCOPE		
Bit and Bridle 84,306	May 13,'38	10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Flying Feathers 84,308	June 24,'38	.9
In the Swim (5-5-38) 84,302	Feb. 18,'38	10
Pinehurst 84,305	Apr. 22,'38	.9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	.9
White Magic 84,301	Jan. 28,'38	10
Windward Way 84,303	Mar. 11,'38	10
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble 83,303	Aug. 12,'38	16
Rhythm Wranglers (12-25-37) 83,301 Ray Whitley	Dec. 17,'37	19
SPECIAL		
Quintupland (2-26-38) 83,801 Dionne Quintuplets	Feb. 18,'38	19
WALT DISNEY CARTOONS		
Boat Builders 84,108	Feb. 25,'38	.7
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	.8
Donald's Nephews 84,111	Apr. 15,'38	.8
Donald's Ostrich (1-1-38) 84,105	Dec. 10,'37	.9
Fox Hunt, The (6-18-38) 84,116	July 29,'38	.8
Good Scouts (6-25-38) 84,115	July 8,'38	.8
Lonesome Ghosts (12-25-37) 84,106	Dec. 24,'37	.9
Mickey's Parrot 84,118	Sept. 9,'38	.8
Mickey's Trailer 84,112	May 6,'38	.8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	.8
Pluto's Quinpuplets 84,104	Nov. 26,'37	.9
Polar Trappers, 84,114	June 17,'38	.8
Self Control (1-22-38) 84,107	Feb. 11,'38	.8
Whalers, The 84,117	Aug. 19,'38	.8
Wynken, Blynken and Nod 84,113	May 27,'38	.8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Big Thrills 9202	Oct. 28,'38	.1 rl
Recording Modern Science 9201	Aug. 19,'38	.1 rl
FASHIONS (in color)		
Fashion Forecasts (Autumn Styles) 9601	Sept. 16,'38	.1 rl
No Title 9602	Nov. 11,'38	.1 rl
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38	.1 rl

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
What Every Girl Should Know 9402	Nov. 25,'38	1 rl.
MAGIC CARPET SERIES (Lowell Thomas)		
Land of Contentment 9102	Oct. 14,'38	1 rl.
Golden California 9101	Aug. 5,'38	1 rl.
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38	1 rl.
Goose Flies High, The	Sept. 9,'38	1 rl.
String Bean Jack 9521 (in color)	Aug. 26,'38	1 rl.
Wolf's Side of the Story 9503	Sept. 23,'38	1 rl.
ED THORGERSEN (Sports)		
Thoroughbreds 9301	Sept. 30,'38	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 44 2375	Jan.	3,'36†.9
No. 45 (2-26-38) 2376	Jan.	29,'38†.9
No. 46 2377	Feb.	28,'38†.9
No. 47 2378	Mar.	21,'38†.9½
No. 48 2379	Apr.	11,'38†.9
No. 49 2380	Apr.	25,'38†.9
No. 50 (4-30-38) 2381	May	9,'38†.9
No. 51 (6-11-38) 2382	June	13,'38†10
No. 52 (6-25-38) 2383	June	27,'38†.9
No. 53 3351	Aug.	22,'38 1 rl.
MENTONE MUSICAL COMEDIES		
Down on the Barn (2-26-38) 2167 — Billy Jones-Ernie Hare	Feb.	23,'38†17
Fits and Benefits 2173 — York and King	July	27,'38†19
High Jack N' the Show (5-21-38) 2170 — (James Barton)	May	18,'38†17
Latin Hi-Hattin' (4-30-38) 2169 — Dorothy Stone-Chas. Collins	Apr.	27,'38†17
Music and Flowers (5-21-38) 2171 — Block and Sully	June	15,'38†19
Oh, Say Can You Hear? (12-18-37) 2165 — Merry Macs	Dec.	29,'37†15
Rhythm Cafe 3221 — Virginia Verrill	Aug.	17,'38.20
Rhapsody in Zoo (12-11-37) 2166 — Mark Plant	Jan.	26,'38†15½
Somewhere in Paris (3-5-38) 2168 — J. Harold Murray	Mar.	23,'38†17
Stars and Stripes (7-2-38) 2172 — Ed. East-Ralph Dumke	July	6,'38†17½
OSWALD CARTOONS		
Barnyard Romeo 2291	Aug.	1,'38†.7
Big Cat and the Little Mousie, The 2293	Aug.	15,'38†.7
Cheese Nappers (7-2-38) 2288	July	4,'38†.7
Feed the Kitty 2281	Mar.	14,'38†.7
Happy Scouts (7-2-38) 2395	June	20,'38†.7
Lamplighter, The 2277	Jan.	10,'38†.7
Man Hunt (2-26-38) 2278	Feb.	7,'38†.7
Movie Phony News 2285	May	30,'38†
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June	6,'38†.7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr.	11,'38†.7½
Problem Child, The (5-14-38) 2284	May	16,'38†.7
Queen's Kittens 2292	Aug.	8,'38†.7
Tail End (5-21-38) 2283	Apr.	25,'38†.7
Trade Mice 2280	Feb.	28,'38†7
Yokel Boy Makes Good (3-12-38) 2279	Feb.	21,'38†.7
Voodoo In Harlem (7-9-38) 2289	July	18,'38†.7
STRANGER THAN FICTION SERIES		
No. 45—Novelty (2-26-38) 2389	Jan.	17,'38†.9
No. 46—Novelty (2-26-38) 2390	Feb.	21,'38†.9
No. 47—Novelty 2391	Mar.	14,'38†.9
No. 48—Novelty 2392	Apr.	4,'38†.8½
No. 49—Novelty (5-7-38) 2393	Apr.	18,'38†.8½
No. 50—Novelty 2394	May	2,'38†.9
No. 51—Novelty (6-11-38) 2395	June	6,'38†.9
No. 52—Novelty (7-2-38) 2396	June	20,'38†.9
No. 53—Novelty 3364	Aug.	29,'38 1 rl.
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec.	30,'37†23
Breathless Moments (2-26-38) 2160	Feb.	28,'38†19

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
One On the House 3026 — Willie, West, McGinty	Dec.	18,'37†.2 rls.
Wedding Yells 3021 — Ken Murray-Oswald	Jan.	1,'38†20
Script Girl 3009 — Cross and Dunn	Jan.	15,'38†.2 rls.
Romance Road 3003 — Walter Cassell-Anne Nagel	Jan.	29,'38†19
Candid Kid, The (2-26-38) 3015 — Josephine Huston	Feb.	12,'38†20
Waiting Around 2-26-38) 3027 — Frank Libuse	Feb.	20,'38†20
Little Me 3010 — Wini Shaw	Mar.	5,'38†.2rls
Romance of Louisiana 3005 — Addison Richards	Mar.	12,'38†.2 rls.
Under the Wire 3022 — Joe and Asbestos	Mar.	26,'38†.2 rls.
Got a Match 3016 — Joan Abbott	Apr.	9,'38†.2 rls.
Hold That Ball 3028 — Preisser Sisters	Apr.	23,'38†.2 rls.
Forget-Me-Knots 3011 — Bernice Claire	May	7,'38†.2 rls.
Stocks and Blondes 3023 — Gene Lockhart	May	21,'38†.2 rls.
Out Where the Stars Begin 3004 — Evelyn Thawl-Jeffrey Lynn	May	28,'38†.2 rls.
Prisoner of Swing 3012 — Hal LeRoy	June	11,'38†.2 rls.
Rise and Sing 3029 — Cross and Dunn	June	25,'38†.2 rls.
Rainbow's Eend (7-23-38) 3017 — Eddie Peabody	July	2,'38†22
My Pop 3024 — Henry Armetta	July	16,'38†.2 rls.
Sons of the Plains (7-23-38) 3006 — Mauch Twins	July	30,'38†19
COLORTOUR ADVENTURE (In Color)		
Land of the Kangaroo (11-20-37) 3504	Dec.	18,'37†10
India's Millions 3505	Jan.	8,'38†.1 rl.
Malayan Jungles (2-6-38) 3507	Feb.	5,'38†10
What the World Makes 3502	Mar.	12,'38†.1 rl.
Crossroads of the Orient (4-30-38) 3508	Apr.	2,'38†.1 rl.
Toradja Land 3510	Apr.	30,'38†.1 rl.
Pearl of the East 3509	May	21,'38†.1 rl.
Mechanix Illustrated (7-23-38) 3511	June	4,'38†10
Isles of Enchantment 3512	June	25,'38†.1 rl.
Hermit Kingdom 3513	Aug.	27,'38†.1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Alibi Mark 3304	Dec.	25,'37†.1 rl.
Bolted Door, The (2-5-38) 3305	Jan.	22,'38†13
Hit and Run (2-26-38) 3306	Feb.	19,'38†12
Shopgirl's Evidence 3307	Mar.	19,'38†
Dear Old Dad 3308	Apr.	16,'38†12
Wanderlust 3309	May	14,'38†.1 rl.
Dream Comes True, A 3310	June	6,'38†.1 rl.
Fighting Judge, The (8-6-38) 3311	July	2,'38†13
Night Intruder (7-30-38) 3312	July	23,'38†14
Toils of the Law 3313	Aug.	20,'38†.1 rl.
LOONEY TUNES		
No. 46—Porky's Poppa 3605	Jan.	15,'38†
No. 47—Porky at the Crocadero 3606	Feb.	5,'38†.7
No. 48—What Price Porky 3607	Feb.	26,'38†
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar.	19,'38†11
No. 50—Porky's Five and Ten 3609	Apr.	16,'38†
No. 51—Porky's Hare Hunt 3610	Apr.	30,'38†
No. 52—Injun Trouble 3611	May	21,'38†.1 rl.
No. 53—Porky the Fireman 3612	June	4,'38†.1 rl.
No. 54—Porky's Party 3613	June	25,'38†.1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July	16,'38†.7
No. 56—Porky and Daffy (7-30-38) 3615	Aug.	6,'38†.7
No. 57—Wholly Smoke 3616	Aug.	27,'38†.1 rl.
MELODY MASTERS		
Henry King and Orch. 3706	Dec.	25,'37†.1 rl.
Leon Navaro and Orch. 3709	Jan.	15,'38†.1 rl.
Enric Madriguera and Orch. (2-5-38) 3708	Jan.	29,'38†10
Carl Hoff and Orch. 3710	Feb.	12,'38†.1 rl.
Benny Meroff and Orch. 3707	Mar.	5,'381.1 rl.
Mike Riley and Orch. 3711	Mar.	26,'38†.1 rl.
Rubinoff and His Violin 3712	Apr.	16,'38†10
Carl "Deacon" Moore and Orch 3713	May	7,'38†.1 rl.
Freddie Rich and Orch. 3714	May	28,'38†.1 rl.
Clyde Lucas and Orch. 3715	June	18,'38†.1 rl.
Don Bestor and Orch. 3716	July	9,'38†.1 rl.
Music with a Smile (7-30-38) — "Happy" Felton & Orch.		10
MERRIE MELODIES (In Color)		
No. 48—Woods Are Full of Cuckoos 3404	Dec.	4,'37†.1 rl.
No. 49—September in the Rain 3405	Dec.	18,'37†.1 rl.
No. 50—Daffy Duck and Egghead 3406	Jan.	1,'38†.7
No. 51—My Little Buckaroo 3407	Jan.	29,'38†.7
No. 52—Jungle Jitters (2-5-38) 3408	Feb.	19,'38†.7
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar.	12,'38†.7
No. 54—A Star Is Hatched 3410	Apr.	2,'38†
No. 55—Penguin Parade (4-30-38) 3411	Apr.	23,'38†.7
No. 56—Now That Summer Is Gone 3412	May	14,'38†.1 rl.
No. 57—Isle of the Pingo Pongo 3413	May	28,'38†.1 rl.
No. 58—Katnip Kollege 3414	June	11,'38†.1 rl.
No. 59—Have You Got Any Castles 3415	June	25,'38†.1 rl.
No. 60—Love and Curses (7-23-38) 3416	July	9,'38†.7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July	23,'38†.7
No. 62—The Major Lied 'Til Dawn 3418	Aug.	13,'38†.1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
PICTORIAL REVUES		
No. 4—Boxers—Dolls 3804	Dec.	11,'37†
No. 5—Ice Cream—Jockeys (1-29-38) 3805		
No. 6—Hockey—Shoes (2-5-38) 3806	Feb.	5,'38†10
No. 7—Dogs—Billiards—Lithography 3807	Mar.	5,'38†10
No. 8—Song Writers—Bowling 3808	Apr.	2,'38†
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr.	30,'38†10
No. 10—Beavers—Polo—Woolens 3810	June	4,'38†.1 rl.
No. 11—Plastics—Perfume 3811	July	9,'38†.1 rl.
No. 12—Hollywood — Sculling—Furs 3812	Aug.	13,'38†.1 rl.
VITAPHONE VARIETIES		
Vitaphone Frolics 3904 (11-20-37) — Jack & Loretta Clemens	Dec.	4,'37†10
Unreal Newsreels 3905	Jan.	8,'38†
Ski Flight 3908	Jan.	22,'38†.9
Alibi Time (2-19-38) 3906	Feb.	12,'38†11
Radio Ramblers		
Vitaphone Gambols 3907 — Chaz Chase	Mar.	19,'38†.1 rl.
Mr. & Mrs. Jesse Crawford 3909	Apr.	9,'38†.9
Juggling Fool, The 3910 — Bobby May	May	14,'38†.1 rl.
Vitaphone Capers 3911	June	18,'38†.1 rl.
Swing Cat's Jamboree (7-9-38) 3912 — Louis Prima and Orch.	Aug.	6,'38†.8

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Beautiful and Gay Budapest (5-14-38)	June	15,'38†10½
Fabulous Marseilles (6-18-38)	June	15,'38†10½
Historic Sites, Normandy Coast (6-25-38)	June	15,'38†10½
Hong Kong, Gateway to China (2-19-38)	May	15,'38†11
Makassar (8-6-38)		10
Manila (2-26-38)	May	15,'38†11
Old Towns of Normandy (4-9-38)	July	15,'38†10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July	15,'38†10½
Singapore (2-26-38)	May	15,'38†11
Voyage to Cebu (7-2-38)	July	15,'38†.9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Skiing on Your Feet	Jan.	14,'38†
Trailing the Jaguar (7-2-38)	July	15,'38†28
LENAUER		
Datelines (6-18-38)		8
MODERN		
America Marching On (1-29-38)		10
SACK (with Negro Cast)		
Brown Gravey	July	30,'38.21
Framing of the Shrew, The	July	30,'38.19
Lady Fare, The	July	30,'38.20
Melancholy Dame, The	July	30,'38.19
Music Hath Harms	July	30,'38.21
Off in the Silly Night	July	30,'38.20
SANDERS		
Life in Lapland (2-12-38)	Feb.	18,'38†.8½

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes) — Gordon Elliott-Kermit Maynard	June 30,'38†	20 (each)
Mysterious Pilot, The (12-25-37) 8140 — Capt. Frank Hawks (15 episodes)	Dec.	9,'37†21 (each)
Secret of Treasure Island, The (4-9-38) 8160 — Don Terry-Gwen Gaze (15 episodes)	Mar.	17,'38†19 (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201 — Ralph Byrd-Lynn Roberts (15 episodes)	Aug.	20,'38†16 (each)
Fighting Devil Dogs, The 7501 (5-28-38) — Lee Powell-Herman Brix	May	28,'38†18 (each)
Hawk of the Wildrness 7301	Dec.	3,'38†
Lone Ranger, The 7401 (2-5-38) — Lee Powell-Herman Brix (15.episodes)	Feb.	12,'38†18 (each)

(Exploitation: July 16,'38, p. 86.)

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38) — Johnny Mack Brown-E. Hansen	July	5,'38†20 (each)
Flash Gordon's Trip to Mars (2-19-38) 2581 — Larry Crabbe-Jean Rogers (15 episodes)	Mar.	21,'38†20 (each)
Red Barry — Buster Crabbe-Frances Robinson	Oct.	11,'38
Tim Tyler's Luck (11-37-37) 2881 — Frankie Thomas, Jr.-Frances Robinson	Dec.	27,'37†.2 rls.

J. C. JENKINS—HIS COLYUM

Lincoln, Nebraska

Dear Herald:

Doggone the doggoned luck. Every time we come down here to Lincoln to see Bob Livingston, the manager of Lincoln's popular theatre, he's gone. This time we were told that he was out gathering up dogs for the government, to chase rabbits out of the shelterbelts and for other purposes. Bob knows a good able bodied dog better than all the kennel superintendents in the state.

While we were here we visited the capitol building to see that everything was running all right, and it was. We found enough people warming chairs in the building to make a good size town.

We hope we will be pardoned for swelling up a bit when we recall that we have completed a twelve million dollar building and we don't owe a nickel on it.

▽

Every time we go to Paulena, Iowa, to visit Mr. and Mrs. Johannsen of the Paulena theatre we have a good time, they see to that. In fact, northwest Iowa has a lot of excellent theatre managers, such as Dale Goldie at Cherokee, Kerberg at Sheldon, Doc Sanders at Sanborn, Mr. and Mrs. Sartorius at Hartley, Mr. and Mrs. Bill Bogart at Rock Valley, E. W. Kerr and "Morrie" at Council Bluffs, not to mention that boy Recnagel who operates the theatre and the Illinois Central railroad at Fonda, and Boma of the Rialto theatre at Pocahontas, who ran us ragged on the golf links once and—but gee whiz, we can't mention all of 'em, the woods are full of 'em.

▽

About the only way to get Shine Mason of the McAllen theatres of McAllen, Texas, to come up here would be to stage a bull fight. Shine is strong for bull fights, in fact he's strong for the bull at anytime.

▽

Our most excellent friend, Bill Weaver of the HERALD office in Hollywood, writes us that he arranged with Monogram for our daughter Ruth, and our daughter-in-law Florence and her children, to see them shoot a circus picture on the Monogram lot. Wasn't that fine of Bill? He's always been that way ever since he was a boy and used to play the piano in Mr. Anderson's theatre at Boone, Iowa, after he came back from the Des Moines river where he had been fishing for bullheads. Thanks Bill, your equals (if you ever had any) have all passed on. Give our regards to Mrs. Weaver.

Aufweidersehen

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

New "Picture Play" Format

Picture Play, "fan" magazine, published monthly, by Street and Smith, New York, is observing its 23rd year, under the new editorship of Muriel Babcock, with a new cover style and redesigned throughout. A new "candid-camera" section has been added, as photographed in Hollywood by Bob Wallace.

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 94, Vol. 20.—America welcomes Corrigan....Howard Hughes returns to his home port....Leopold and whole royal family unveil a great monument to King Albert....Kuda Bux, Hindu mystic from India demonstrates power by walking over burning pit....Henry Morgenthau, Jr., on Paris vacation....Darryl Zanuck returns from European trip....Gov. Winship of Puerto Rico escapes death at assassin's hand....Coney Island picks modern version of Venus....350,000 railroad ties go for a ride 125 miles down Wind River in Wyoming....Lew Lehr....Speedboats race like broncos in Gold Cup regatta....Europe's bicyclists pedal in famous Tour de France

MOVIETONE NEWS—No. 95, Vol. 20.—President Roosevelt visits Panama en route home....Maharajah of Bhavnagar, visits New York....Lord Runciman, British envoy, is sent to mediate Czech dispute....Sonja Henie visits Paris....Fashions by Vyvyan Donner and Helen Claire....S.S. Queen Mary arrives after record breaking crossing....New "Mauretania" is launched....Lew Lehr....Wheat field reaped, threshed and sacked by one machine with 33 mule-drawn combine....Aquaplane race....James S. Ferebee, Chicago golfer....Girls tobogganing into Maine lake is latest water thrill on wheels.

NEWS OF THE DAY—No. 292, Vol. 9.—Corrigan comes home again....Camera glimpses of New York's heat wave....Fire-walker scalds tootsies....Unveil memorial to King Albert....Mexico City's crack police pistol team puts on demonstration with shooting irons at Los Angeles, Cal.....Fur fashion preview ....Thrilling spills feature speedboat regatta.

NEWS OF THE DAY—No. 293, Vol. 9.—Roosevelt inspects Panama Canal....Corrigan on tour of triumph....Britain launches new "Mauretania"....Famous paintings come to life....Carnegie heiress weds in Scotland....Hat fashions....Toboggan maids in vacation thrills....Marathon golfer wins amazing bet....Aquaplaners bounce in Catalina classic.

PARAMOUNT NEWS—No. 105.—Bombing toll rises in Holy Land riots....Huge band tootles at 'Musical Clinic'....Brazilian training-ship Almirante Saldanha piles up on coral reef in effort to make port....Hundreds of workers attack huge piles of sand-littering city streets following disastrous floods in Kobe, Japan....George Boarman is a father again at 82....Barefoot Hindu runs unharmed over fire....Corrigan homecoming.

PARAMOUNT NEWS—No. 106.—Greenberg hot after home run record....Bud Potts, 13, is sandlot hero with two no-hit, no-run games to his credit....Hold list rites for 53 plane crash dead....Granddaughter of Andrew Carnegie weds Scottish attorney at steel man's Skibo Castle....20 dead as earthquake wipes out mining town in less than half a minute in Greece....Jenny Kammersgaard, 19, stays in water more than 40 hours on 28-mile swim....Corrigan gets another great reception, this time from the Hub's Irish....U. S. sees Kentucky endorse New Deal....'Queen Mary' regains Atlantic speed mark....Britain launches the new Mauretania....Record heat keeps gals down on farm.

RKO PATHE NEWS—No. 5, Vol. 10.—City welcomes Corrigan....Belgium honors late King Albert....New Yorker, Elmer Andrews, heads U. S. labor agency ....Tear gas to foil auto thieves....Giant plane makes test flight....Gooney bird sanctuary in Pacific....X-ray eyes defy scientists....Parachrute tested.

RKO PATHE NEWS—No. 6, Vol. 10.—Chandler-Barkley senatorial nomination campaign....Timber blaze rages in Northwest....Mexican labor leader attacks press..Marathon golfer wins plantation....Tourists flock to Grand Canyon....New link in America's air defense....Model T Fords stage derby ....."Mauretania" launched at Birkenhead....Aquaplane teams compete in tourney....Hoosier beauties vie for title.

UNIVERSAL NEWSREEL—No. 690, Vol. 10.—American welcomes Corrigan....George Boarman new papa at 82....Outboard aces thrill crowds....Brazilian ship runs aground....Coast hails Howard Hughes....Cadets get war training....Indian walks on hot coals...."Venus" contest staged...."Turtle" racing car arrives...."Iron man" throws 52nd foe.

UNIVERSAL NEWSREEL—No. 691, Vol. 10.—Corrigan feted....Army maneuvers realistic....New "Mauretania" launched....Aquaplane derby held....F.D.R., Jr.'s baby leaves hospital with parents....Carnegie heiress weds Scot....Senator Barkley defeats rival....Wins farm by 144-hole golf game....Beauties chute the chutes....60,000 "Reds" demonstrate....400 shrimp boats blessed.

Thirty-five to Be Honored At Silver Jubilee

More than 35 theatre men who have served more than 25 years in the motion picture industry are expected to be honored August 30 and 31st, when a silver jubilee is held in the Schroeder Hotel, Milwaukee.

The latest names added to the honor roll include Frank Fischer, George and Paul Langheinrich, Frank Cook, Jack Camp, Jack Silliman, Jack Frackman, Max Weisner, Ed Vollendorpf, Frank Trottman and Herbert Schwahn, all of Milwaukee; Jack Yeo, Burlington; Charles H. Braun, Hartford, and Walter A. Baier, Fort Atkinson.

MGM Official in New York

Elias Lapiniere, publicity and advertising director for Metro-Goldwyn-Mayer on the Continent with headquarters in Paris, arrived in New York aboard the *Normandie* Monday for a stay of two or three weeks during which he will obtain material on the new season's films.

Walter Reade Circuit houses in New York and New Jersey have signed service and repair-replacement agreements with Altec. Bert Sanford, Jr., acted for Altec in the deal and Walter Reade, Jr., and Leo Justin for the circuit.

Legion of Decency Approves Six Films

Ten features approved last week by the Legion of Decency included six graded under Class A, Section 1, as "unobjectionable for general patronage," as follows: "The Crowd Roars," MGM; "A Desperate Adventure," Republic; "Gateway," Twentieth Century-Fox; "Heroes of the Hills," Republic; "Letter of Introduction," Universal; "Mr. Chump," Warner.

Four rated under Section II of Class A, as "unobjectionable for adults," are: "Crime Over London," GB Pictures; "Ehestreik" (German), Bavaria Film-UFA; "Der Kleine und Grosse Liebe" (German), UFA, and "South Riding," United Artists-London.

Board Upholds "Wreckage" Ban

The New York State Board of Regents this week upheld Irwin Esmond, motion picture director, and rejected an appeal by Cinema Service Corporation on "Human Wreckage." The film was rejected April 15th, by Mr. Esmond.

Andre R. Heymann, president of the French Cinema Center, New York this week said that on a recent trip to Paris he acquired the non-theatrical rights to a number of French features.

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BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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BOOKS

THE 1938-39 EDITION OF THE INDUSTRY'S INternational reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and you will receive one of the first copies postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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In Better Theatres: BRITISH DESIGNS

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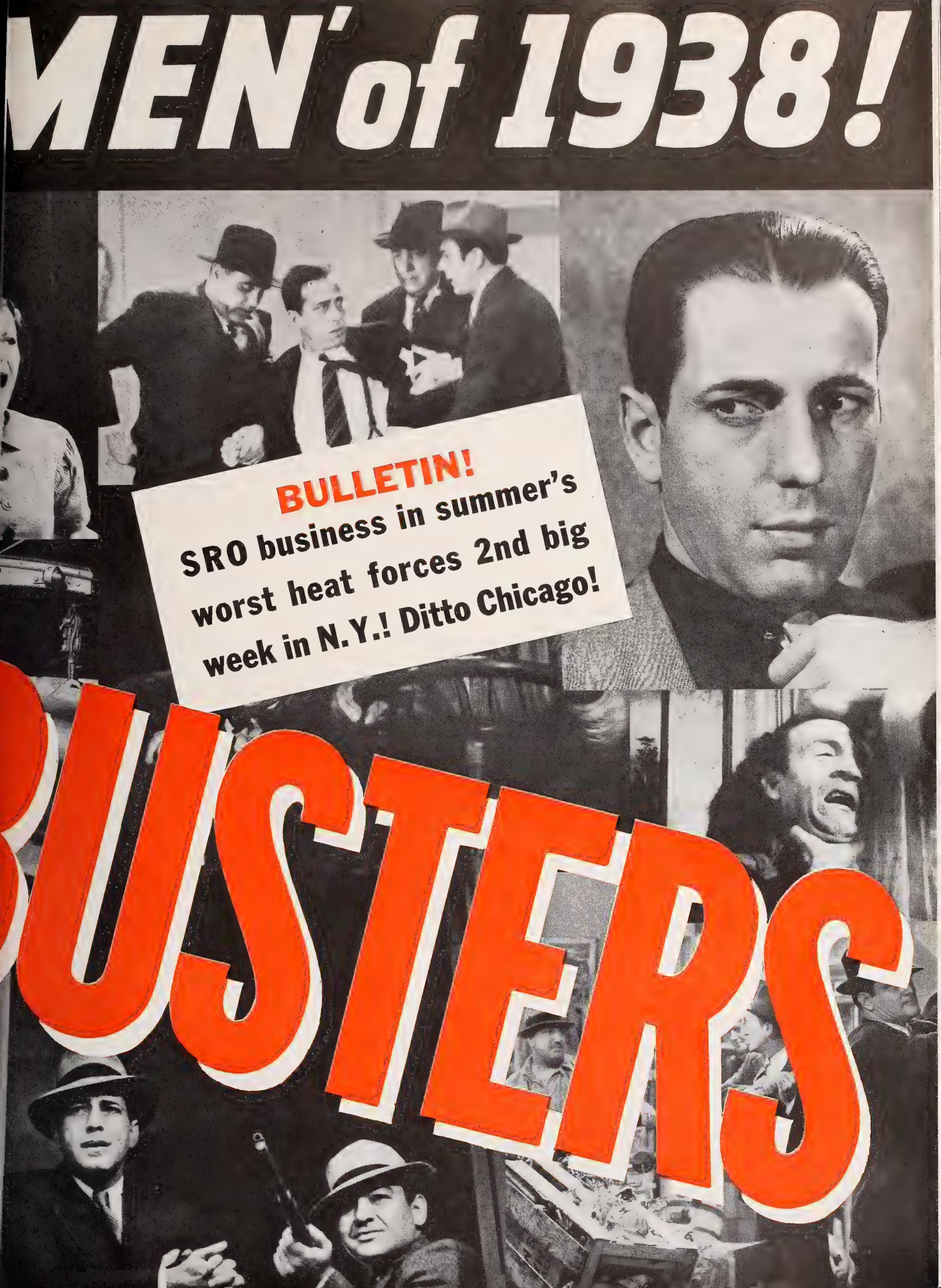
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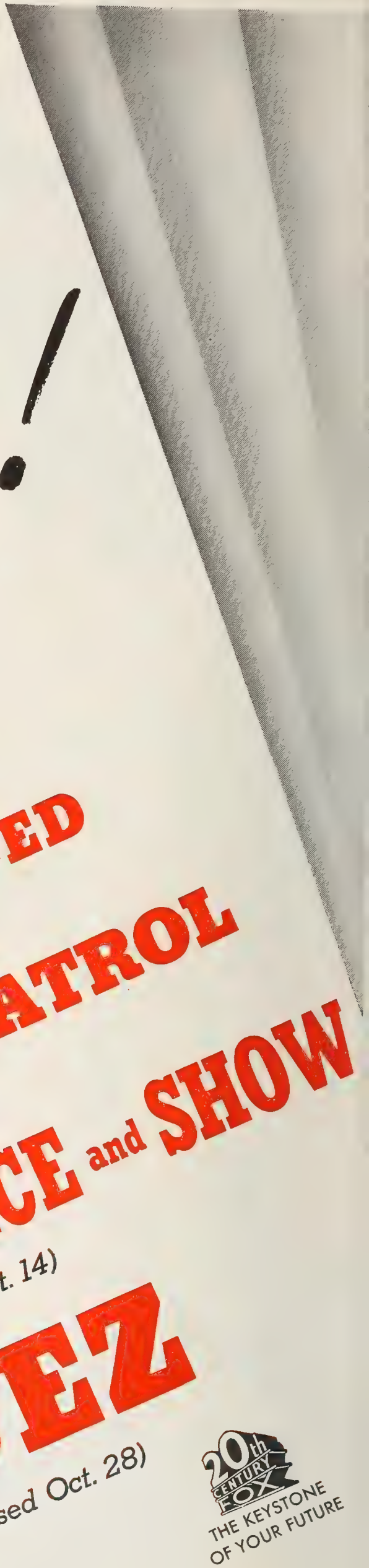
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(Released Sept. 16)

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(Released Sept. 30)

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(Released Oct. 28)



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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 8 — August 20, 1938

ESCAPISM and NOSTALGIA

SAYS Mr. Howard Barnes of the New York Herald Tribune of "Alexanders Ragtime Band": *"In many respects the show is the epitome of escapist drama."*

That, gentlemen, is also the epitome of the advanced school of screen criticism.

Mr. Barnes takes his two columns on page one of the Herald Tribune's Sunday amusement section to try to pick this production apart with a dissection needle under a microscope to find out what makes it tick. That cost the life of Heaven knows how many spruce trees for pulpwood and gets us exactly nowhere.

"Escapist" indeed.

It would appear that in the eyes of many of our young men of what may be called the Watts school, a customer looking for entertainment, as opposed to an evening worrying over "Realism" and the Utopian aspects of the sickle-and-hammer brand life, is a sort of dope who must be branded as an "escapist."

WHAT a discouragement it must be to the earnest Leftists to discover that the population of these United States is so full of escapists as is indicated by the altogether remarkable box office patronage of this picture.

What an amazement that anything dating from the glamours of the common people of remote 1911 should have a triumphant revival value in 1938. This is alarming evidence of a tendency toward survival of the old bourgeoise traits of a people who believed in a gold dollar and primed their own pumps.

It is alleged by Mr. Barnes that those parts of the production that come within his personal experience memory "are enormously nostalgic."

The high-brow movie criticism has been full of nostalgia diagnoses for several years. It was probably the late and very nostalgic Mr. Andre Sennwald who started that one around.

You, and Mr. Barnes, are hereby informed that in these days of social and political progress both escapism and nostalgia are treason.

SPEAKING of politics and pictures, it was inevitable that the opening of "Marie Antoinette" in Broadway Tuesday night should be an occasion for special observation by and of our metropolitan school of screen criticism.

One finds Mr. Barnes considering: "It is a bit odd to find the French Revolution used as incidental color for a royal tragedy. While there is no arrant judging of historical facts, 'Marie Antoinette' enlists your sympathy on the side of a stupid monarchy, apologizes for its shortcomings and inevitably makes the republicans the villains of the piece. . . . If I were a Frenchman, though, I am certain I would resent the distortion of a world shaking event to make a setting for her loves and her death."

Apparently the critic wants to change the subject. Metro-Goldwyn-Mayer was interested in making a piece of entertainment built around Norma Shearer in the role of Marie Antoinette. Mr. Barnes seems to want a screen history of the French Revolution. They will never get together.

Anyway, Mr. Barnes did at last come to say that " 'Marie Antoinette' is a handsome engrossing entertainment, which has not shirked its ultimate tragedy." He just will have that "ultimate tragedy." Maybe it's his nostalgia again.

△ △ △

"LIFE IN ACTION"

"THE dramatic arts in particular flourish when life is not in repose but in action."

And that is why, according to Mr. Owen D. Young, chairman of the board of General Electric Company, thinks "We may expect the arts, especially the drama, to take a major place in our life during the next half century."

Mr. Young was speaking at the opening of the Mohawk Drama Festival, Union College, Schenectady.

"I suspect," said Mr. Young, "that the last half century has been devoted to invention and discovery in the physical sciences with the result that our methods of production have outgrown our machinery for handling it, our material development has become out of balance with our social and political mechanism and life is again not in repose but action."

Concerning the uptrend that he foresees in drama and the other arts, Mr. Young remarked that there was a significance in the support being given such activities by the great Foundations, such as the Rockefeller and Carnegie institutions.

Regardless of what merit may be contained in Mr. Young's theory of advance of the dramatic arts in periods of stress, it has already been made clear enough that the Rockefeller interests have been having a good look at the drama of the screen, beginning in a fashion downstairs with the biggest theatre in the world, the Music Hall. Rockefeller funds have also been exploring the function of the screen in education. More is yet to be heard.

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INDICATIVE

THE WPA Theatre is proud about an attendance total of 250,000 for a year of its New York shows. The WPA or Federal theatre of these parts has been conspicuously leftist. It is therefore of interest to compare its following with that of the motion picture which, drawing upon the same metropolitan territory, entertains about twice that quarter of a million every week. The ratio is one to a hundred.

△ △ △

THE Pan American Union has been looking into the amusement habits of Mexico and finds that the motion picture ranks first, the theatre second, bullfights third, fourth to athletic sports, fifth to jai alai, sixth to cockfighting and seventh to circuses and carnivals. Perhaps the Mexicans have discovered that it is within the capacities of the camera to transmit any and all of the thrills of the other diversions.

This Week

Contest

The headquarters committee for the "Motion Pictures' Greatest Year" campaign issued the official rules for the $250,000 Movie Quiz contest which will open September 1st and a complete list of the 94 productions on which the contest questions will be based. Announcement was made also that subscription pledges for support of the campaign have passed $900,000.

An explanation of the method in which the contest is to be conducted, the official rules, the film list and news of the campaign are treated on pages 12, 13 *and* 14.

Another Conference

Assistant Secretary of Commerce Patterson this week disclosed that he has some very vague plans for calling representatives of the motion picture and other industries in for a general business conference, on subjects which he would not discuss, at a time he could not set, subject to approval by the President, according to Francis L. Burt, in Washington.

In answer to all questions, the assistant secretary said merely that he had "some very vague plans" for such a meeting but that nothing definite had been developed.

Going to Town

Next Tuesday has been selected for a Swing Jamboree at Soldiers Field, Chicago, which is expected to attract from 500,000 to 1,000,000, depending on the weather. The occasion is the beginning of a campaign to make people conscious of Chicago as a city during the time that New York and San Francisco are having their fairs. The campaign is under the direction of the New Century Committee of Chicago. Other events planned soon by the committee include a Lake Michigan Day with a regatta, a bathing beauty contest, a motion picture and candid camera contest, a Farmers' Day and many others. The bathing beauty contest is being conducted in Chicago theatres mostly with the Essaness and Warner theatres cooperating.

Admission Tax

Last hopes for relief from the admission tax apparently faded this week with prediction by Senator Pat Harrison of Mississippi, chairman of the Senate finance committee, that an entire new tax would be promulgated at the next session of Congress, not only retaining the admission and other nuisance levies but providing for new tax money, probably through the broadening of the tax base by lowering personal exemptions. The nuisance levies are due to expire June 30th next unless extended by Congress.

Film Roadshows

From a five-year high mark of ten roadshows during the closing season, distributors are preparing to drop to practical elimination of two-a-day engagements during the 1938-39 season. Thus far only one distributor is roadshowing a production scheduled for the new season, although executives pointed out that a final decision on each picture is not made until after the film is completed. During the last five years there were a total of 30 pictures roadshown. The decrease in the number of roadshow attractions for the coming year is attributed by executives of distributing companies to (1) economic conditions, (2) patrons being show-wise and knowing a roadshow attraction will be released at popular prices within a few months, at the most, (3) protests from exhibitors, and (4) inability of distributors to obtain the houses they want.

Roadshows and the reasons why they are on the wane are discussed on page 15.

Record Breaking

A gross of $80,000 for the second week of "Alexander's Ragtime Band" and a run of six or seven weeks at the Roxy Theatre, New York, was predicted this week as the film continued to attract record crowds. During the first week the picture broke all attendance records by having a total attendance for the week of 192,520 persons. The admissions totaled $87,489.84.

A breakdown of the attendance figure for the week is included in a story on page 27.

Editorial	Page 7
The Hollywood Scene	Page 25
This Week in Pictures	Page 10
Release Chart	Page 71
Managers' Round Table	Page 63
In the Cutting Room	Page 54
Showmen's Reviews	Page 46
Asides and Interludes	Page 33
In the Courts	Page 51
In the Newsreels	Page 56
In British Studios	Page 32
Short Subjects on Broadway	Page 51
What the Picture Did for Me	Page 58
Deaths of the Week	Page 51
Technological	Page 81

Georgian Suit

During a lull in the Government suit against the industry, occasioned by the granting of an extension to November 1st of the time set for answering briefs to be filed, an anti-trust suit asking $654,000 in damages was filed against the Lucas & Jenkins circuit in Georgia and nine distributors. The Savannah Theatre Company, complainant, charged "a conspiracy to monopolize the motion picture theatre business in the cities of Savannah, Macon, Augusta, Gainesville, Athens, Barnesville and other towns."

As indicated last week the distributors' committee charged with the preparation of a program of self-regulation of trade practices will hold no further meetings until after Labor Day when reports from attorneys on the possible effect of the Government suit on the negotiations will be considered.

Anti-trust and trade practice news is detailed on page 17.

Columnist Curb

Studios should adopt some method of fair control over radio columnists who review films, Frank Newman, head of the Evergreen Circuit, declared this week at the western regional convention held by National Theatres Inc., at the Ambassador, Los Angeles. Radio reviewers often do more harm than good, Mr. Newman said, and his remarks led to the subject being one of the principal topics discussed at Tuesday's session. The delegates also discussed the possibilities of eliminating giveaways entirely. George Powser, district manager for Long Beach, the Imperial Valley and San Diego, said he is making an experiment in eliminating giveaways and suggested that other district heads study their situations for eventual total elimination of cash drawings and chance games.

Columbia in Britain

Columbia will spend $1,000,000 or more on three British pictures to be produced at London Films Studio at Denham within the next year, Joseph A. McConville, Columbia foreign manager, said Wednesday, when he returned from Europe. The program will be augmented by "a few extra deals later" with British producers, he added. The three major films will be designed for world distribution on the 1939-40 list and will be made under the supervision of Irving Asher, associate producer at the Alexander Korda plant. Mr. McConville said it will be determined later whether the three films will be aimed at double or triple quota credit. He said he expected the contracts to be signed late this week following conferences with Harry and Jack Cohn.

No Wage Change

The result of one of the shortest conference on terms since the signing of the five year basic agreement between studio unions and producers was an agreement to maintain present wage and hour schedules until next year. The meeting, held in the New York office of Pat Casey, studio labor contact for the producers, opened with a request by the unions for a 10 per cent increase and a counter request by the producers for a 10 per cent decrease.

See page 19.

Theatre Closings

The number of summer theatre closings this year, despite the widespread talk a few weeks of wholesale darkenings, is no greater than in 1937, it is revealed this week in a nation-wide survey conducted by MOTION PICTUE HERALD. Exhibitors, pessimistic in the spring, now are confidently looking forward to a decided turn for the better in fall business. Those houses which have closed for the hot weather days are, for the most part, the same theatres which go dark each year. Many houses originally scheduled to close have remained open. The theatremen, generally, have not resorted to cutting price scales.

The results of the survey are given in detail starting on page 37.

MOTION PICTURE HERALD

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Theatres' Wage-Hour Status to Be Decided; Studios Seen Exempt

The status of theatre employees under the new Federal Wages and Hours Act which goes into effect October 24th may be a matter for determination by the administrator, Elmer F. Andrews, who took office this week, but production activities probably will be little affected, it was indicated in Washington this week.

Managers of theatres will be beyond the application of the law under a provision exempting persons employed in executive or administrative capacities. Whether the exemption will extend to ushers and other employees will depend upon the definition which the administrator will issue as to whether theatre operations, particularly those of circuit houses, are in or affect interstate commerce.

Film talent, Mr. Andrews intimated, will be considered professional and as such will be exempt from the provisions of the law. While the new administrator made no pretense of issuing an official dictum, he inferred that in all probability the exemption would be held to apply also to the technical forces of the studios. He indicated the motion picture industry would not be unduly burdened by the new act, since it is one of the "high wage" industires on which the minimum wage provisions will have little effect.

The act provides a floor of 25 cents an hour and a ceiling of 44 hours a week for the first year of operation, the limits increasing to a floor of 40 cents an hour and a ceiling of 40 hours a week in 1945.

Executives in all branches of the industry are exempt as professionals, it was said. It is the general expectation that distributors will come under the law because they handle merchandise in interstate commerce.

Corrigan Film

Douglas Corrigan on Tuesday signed with RKO Radio to bring to the screen the story of his life and the flight to Ireland that lifted him to fame. The deal was completed by Leo Spitz, president, and the papers were signed on the "old crate" in which the young flyer made his "big mistake." Production will start immediately on completion of the script, which is already being developed in Hollywood under the direction of Pandro S. Berman, vice-president in charge of production. Mr. Corrigan left New York for Albany immediately after signing the contract on the first leg of his nation-wide tour.

Best in Scandinavia

Scandinavian film critics, approached by the trade journal, *Biografbladet* to name their choices for the ten best motion pictures of the year, placed five American pictures, headed by "The Life of Emile Zola" at the top of the list. Of a total of 210 votes cast on non-Swedish productions 146 were for American pictures, 50 for French, 10 for Russian, two for German, one for British and one for Austrian.

Kris Winther on page 34 *gives the results of the poll.*

Britannic Publicity

Establishment of an advisory committee to coordinate the confused and disunited production of films by various departments in the British Government has been recommended in a report for the Select Committee on Estimates. The council severely criticised the present divers methods used by the various departments at present, calling them inadequate, inefficient and uneconomical and incidently declaring that not enough attention is paid to making sure that the films reach a wide public audience.

News from Britain written by Aubrey Flanagan and concerned with the present move toward admission price control by Government is on page 31.

"Birth" Action

Certiorari proceedings, served on Dr. Ernest E. Cole of the Department of Education of New York last week in accordance with a court order obtained by the American Committee on Maternal Welfare, will be returnable in Troy, September 16th, in special term, supreme court. The action is due over the rejection of the picture "The Birth of a Baby," by Irwin Esmond, director of the Motion Picture Division of the Department of Education.

This Week In Pictures



Photo by Metropolitan

Murray Silverstone, United Artists executive chairman, begins the premiere attending devolving upon him as part of his new duties at the trade showing of Alexander Korda's "Drums" at the Hollywood theatre, New York. With him is Miss Kay Swift.



Photo by Cosmo-Sileo

Circuit operators lunching as the guests of Gradwell Sears, Warner general sales manager, above, before a screening of "Four Daughters." Reading clockwise from Mr. Sears at the head of the table: Leon Netter, Robert O'Donnell, Sam Dembow, Jack Parkington, Mort Blumenstock, Mitchell Rawson, Dave Chatkin, Louis Frisch, Fred Meyers, John O'Connor, Max Fellerman, Joe Seider and Sam Rinzler.



Councillor Harry Mears, favorite for the presidency of the Cinematograph Exhibitors Association of Great Britain.



Madge Evans, center above, introducing Mary Jo Baxter as New England's "Army Girl" to the radio audience during a broadcast from the lobby of the Strand theatre in Providence, R. I., arranged by David B. Whalen of Republic for the opening of the film, "Army Girl."



Photo by Cosmo-Sileo

Miss Kate Cameron, motion picture critic of the New York Daily News, *arriving on the* Champlain *from a vacation in the British Isles and Paris.*



David Rose, above left, Paramount's British production manager, undergoing a journalistic third degree in Claridges, London's sacrosanct pied a terre *for illuminati. Aubrey Flanagan of* Motion Picture Herald *on the right.*







Photo by Cosmo-Sileo

The Managers' Round Table departing and arriving, above. A-Mike Vogel, left, chairman, and editor, rehearsing a point in his speech before leaving for the Famous Players Canadian annual meeting next week in Toronto and Gertrude Merriam, right, associate editor, who arrives this weekend by plane from the coast where she has been visiting Round Table members and Hollywood for three weeks. Miss Merriam's arrival picture was taken when she left New York but in the Corrigan spirit it is being used on her return.

The Corrigan, looking in the wrong direction, presents the Silver Plaque for the second quarter of the Quigley Award contest to Ray Bell, Loew Theatres publicity head in Washington, D. C., at a reception in the offices of the District Commissioners. The flier's connection with the motion picture industry was confirmed this week by the anouncement that RKO had purchased the rights to his life story.



Norma Shearer, right, lunches at the Blackstone Hotel, Chicago, with W. E. Banford, MGM resident manager, and J. I. Flynn, MGM district manager. On her way to New York on a vacation trip, Miss Shearer said she expected to appear next in "The Women" and that she was averse to the current "bathtub style of hairdress."



J. H. Meadows, operator of the Strand in Dawson Springs, Ky., above left, and his family meet George O'Brien and Tim Holt on the RKO lot in Hollywood.

Tyrone Power, below left, on holiday in Mexico City, visiting with Carlos Baz, executive of the Hotel Reforma.



PLANS COMPLETED FOR 'MOVIE QUIZ' CONTEST; RULE BOOKLETS PREPARED

Committee Expects 100,000,000 Entrants for National Awards; Reports Indicate Enthusiastic Cooperation by Theatre Men

Plans for one of the vital elements of the industry's "Motion Pictures' Greatest Year" campaign neared completion this week with announcement of the rules for the "Movie Quiz" contest in which $250,000 is to be distributed to the theatre going public as prizes and the preparation of booklets containing the rules and the list of productions which will figure in the contest. The contest procedure has been approved by the Post-office Department.

Entrants in the contest will be required to answer questions, listed in the booklet, on 30 of the 94 pictures designated, write a 50-word appreciation of the film they consider the best, and submit their answers to the contest committee before midnight of December 31st. The first and second prizes will be $50,000 and $25,000, with the others ranging down to 5,000 prizes of $10 each.

More than 100,000,000 of the 32 page booklets will be printed for distribution through theatres to patrons. Because of the quantity the cost to exhibitors has been kept down to $5.50 a thousand copies. The industry's message to the public, outlining its reasons for the slogan "Motion Pictures Are Your Best Entertainment" and the official rules of the contest will preface the booklet. Billboard and newspaper advertising all over the country will acquaint the public with its existence, directing readers to ask at their local theatres for copies. The rules and the productions, as announced by the committee headed by Charles McCarthy and Robert Gillham, are listed in full on opposite page.

Employees Asked to Help

Theatre and exchange employees have been asked to aid in the campaign by pledging 10 acquaintances to enter the "Movie Quiz" contest. Pledge cards will be supplied to every company office in the country. Oscar Doob, chairman of the theatre committee, said employees of Loew's already have been supplied with the pledge cards and it was hoped that 100,000 entrants would be obtained through them. Other members of the theatre committee are Harry Goldberg and John Dowd.

Shipment of accessories in the campaign started Friday and shipment to all branches will be completed, it is expected, by August 23. The campaign accessories will be sold through the branches at the prices listed below:

1-sheets (2 styles)	.05 each
3-sheets (2 styles)	.15 each
1 Standard 14"x22" window card	.03 each
1 Jumbo (22"x28") window card	.05 each
1 14"x36" insert card	.10 each
1 22"x28" lobby card	.10 each
1 40x60	.35 each
1 6"x9" two color herald	1.75 per M
1 24"x82" banner card	.50 each
1 24"x60" banner card	.35 each
1 6'x40" giant standee	3.25 each
3 styles Small Bannerettes—size 19½"x16"	.45 each
3 Styles Large Bannerettes—size 28"x37"	.65 each
3 Styles 72"x38" Horizontal Valance	1.10 each

HOW EXHIBITORS CAN JOIN CONTEST

To enable his patrons to enter the "Movie Quiz" contest an exhibitor must take the following steps:

Become a participant in the "Motion Pictures' Greatest Year" campaign by subscribing to the campaign fund at the established rate of 10 cents per seat.

Arrange to book at least 30 of the 94 contest pictures being released between August 1st and October 31st.

Obtain his supply of the official "Movie Quiz" contest booklets containing rules and instructions for contestants and a list of the contest pictures for distribution to his patrons after September 1st.

Arrange for proper accessories and local advertising to call the attention of his community to his "contest" theatres and his playdates for the pictures involved.

1 Style 28-Ft. Burgee Streamer	1.80 each
1 Set—4 slides (sold only in sets)	.35 set
Movie Quiz Books	5.50 per M
Wide assortment of ad and scene mats	10 per column
Trailers—4 styles	prices to come
Campaign Press Books	Free

The first of a series of five trailers for use by exhibitors in the campaign will be ready within a few days it was said at headquarters this week.

Charles B. Paine, former treasurer of Universal Pictures has been appointed to handle the financial phases of the sale and distribution of campaign accessories. James Clark is chairman of the general committee in charge and Mr. Paine will work with him and with Frank C. Walker, treasurer of the campaign.

Circuit Heads Push Drive

The importance of unselfish cooperation by all theatres was emphasized by Joseph R. Vogel of Loew's in a letter to all district managers, managers and theatre staffs of Loew's out-of-town circuit.

Harry Goldberg, director of advertising and publicity for Warners, has addressed meetings of district managers and advertising and publicity men in Chicago, Milwaukee and Washington, outlining for them the plans for the campaign.

Announcement from campaign headquarters in New York on Tuesday placed the total of industry pledges at slightly over $900,000. Indications were that the $1,000,000 goal would be reached before the end of the month.

At the district and division managers' meeting held in Kansas City by National Theatres, Spyros Skouras, operating head of the circuit, pledged his company's cooperation in the campaign.

All Hollywood studios will cooperate in the making of a 15 minute radio transcription which will trace the development of sound films for program use in connection with the industry campaign. The transcription will be prepared under the direction of the Hollywood radio committee of the drive of which Irving Rubine of Warner Brothers is chairman.

Sound tracks will be contributed by studios for re-recording. These will include Al Jolson's "Mammy" song from his first sound film, Clark Gable, Claudette Colbert, Shirley Temple and others. Will H. Hays will contribute an introductory resume of the history of sound film.

Appointment of a committee to handle special features of the campaign was announced this week by George J. Schaefer, chairman of the executive committee. Acceptances for the group have been received from Charles L. O'Reilly, chairman, of New York; Tony Sudekum, of Nashville, Tenn.; John Balaban of Chicago; George W. Trendle of Detroit; Robert J. O'Donnell of Dallas, Texas, and Charles Skouras of Los Angeles.

New York Meeting Called

The committee for the New York metropolitan area called a meeting for Thursday at the Hotel Astor at which more than 50 community committees were to be named to work in the five boroughs, adjoining counties, and New Jersey. Joseph Seider, Max Cohen, Harry Brandt and Irving Dollinger are co-chairmen of the metropolitan area committee. Mr. Cohen is treasurer; Leon Rosenblatt, secretary, and Leo Abrams chairman of the distributors' committee for the area. Committee members include Jack Bowen, Laurence Bolognino, Arthur Rapf, J. M. Hirshblond, David M. Levy, Lee Newbury, Robert Wolf, Samuel Rinzler, Edward Bell, Harry Randell, Rudolph Sanders, David Snapper, Samuel Strausberg and others.

Additional regional meetings were scheduled for Seattle, St. John, N. B., Louisville and Toledo this week. Martin Smith, chairman of the Toledo committee is engineering a special exploitation fund for local parades and street decorations.

Exhibitors in the Dallas territory met Monday and pledged support to the campaign after hearing detailed plans for the drive from R. E. Griffith. Plans were made for putting the drive on statewide basis with local committees in charge.

Montreal exhibitors also pledged their cooperation at a meeting presided over by J. J. Fitzgibbons, chairman of the Canadian unit.

Frank La Falce, Warner publicity man, has been named chairman of the publicity committee for the Washington, D. C., area. Rodney Conger has been appointed to a like position in the Baltimore territory.

Exhibitor Organization Continues

A large group of southern theatre men assembled in Atlanta Monday for a one day meeting to pledge support to the campaign. William K. Jenkins, general chairman, presided. Speakers included O. C. Lam of Rome, Ga.; Roy Martin, of Columbus, Ga., and Robert Mochri.

Sidney C. Davidson, former director of exploitation for Warners, has joined the campaign committee to work on general promotion and national tie-ups.

Further encouragement to support the campaign was given Loew managers at a meeting at the Ziegfeld theatre, New York Monday night attended by district managers, managers and assistants of the circuit in the metropolitan area. C. C. Moskowitz, in charge of operation in the metropolitan district; Marvin Schenck and Oscar Doob explained details of the campaign and urged every Loew theatre not only to put on a drive of its own but to cooperate with other theatres.

A general committee of New Haven exhibi-

(Continued on page 14, column 3)

COMPLETE TEXT OF CONTEST RULES

The official rules of the "Movie Quiz" contest to be conducted in conjunction with the "Motion Pictures' Greatest Year" campaign, as announced by the committee in charge, follow:

1. This contest is open to everybody residing within the 48 States of the U.S.A., District of Columbia and Canada with the exception of persons employed by, or related to any person employed in the motion picture industry. Motion picture boards of review or censorship and those connected with the same, persons whose occupation or business is reviewing motion pictures, motion picture radio commentators, employees or relatives of employees of the advertising agencies, judges and the judging organization associated with this contest are not eligible to enter.

2. This contest is a game of skill. A group of 94 motion picture films will be released and shown on the screen between August 1, 1938, and October 31, 1938. Free booklets will be available at all theatres where these motion pictures will be featured. These booklets will contain simple questions and the correct answers will be found in the pictures shown on the screen. The name of the Motion Picture and the question to be answered for that particular picture is clearly described in the booklet. The question asked belongs only to that one specially designated motion picture and to no other. Thirty questions must be answered to be eligible in this contest.

3. When thirty questions have been answered, then write a statement of not more than fifty words telling the name of the motion picture you liked best and why. Fancy writing or phraseology are not necessary. Just write as if you were telling a friend why the picture appealed to you. Only one fifty word letter may accompany your set of Thirty answers. Your statement may be typewritten or in longhand. Fancy penmanship or artistic writing will not influence the judges. Do not decorate your entries.

4. Your statement must be original and over your own name and signature and bear your true name and bonafide address. Each contestant may submit only one entry. Use one side of paper only in submitting your entry.

5. It is not necessary to wait until the end of the contest to submit your entry. When you have completed the answers to thirty questions you may submit them. Be sure to enclose the fifty word statement with your answers.

6. Entries will be judged by the highest number of correct answers to questions. In the event of ties then the best fifty word statement will be selected and graded on the basis of sincerity, merit, originality and advertising value to determine the winners.

7. In the further event of ties in best statements submitted, duplicate prizes will be awarded.

8. The sponsors of this contest will not be responsible for entries lost in the mails. All entries must be sent by first class mail. In fairness to all contestants no correspondence will be entered into regarding the contest.

9. All entries become the property of the sponsors of this contest and none will be returned.

10. Mail your entries to Movie Quiz Contest (address to be announced), New York City, N. Y. All entries must be postmarked not later than midnight, December 31, 1938.

$250,000 TO BE SPLIT FOR 5,404 PRIZES

There will be 5,404 prizes in the "Movie Quiz" contest totaling $250,000. First prize will be $50,000 and second prize $25,000, with the others to be awarded in the following order and amounts:

Two of $10,000 each.
Five of $5,000 each.
Five of $2,000 each.
Ten of $1,000 each.
Forty of $500 each.
Forty of $250 each.
Three hundred of $100 each.
Five thousand of $10 each.

The prize winners will be announced as soon after the close of the contest on December 31, 1938, as is practicable.

11. The sponsors of this contest pledge that each and every entry will be carefully read and considered by a nationally known, independent judging organization highly skilled in contest work.

12. To assure absolute fairness to each and all contestants, the final adjudging and distribution of awards will be made by an honorary committee as follows: (To be announced).

13. The judges' decision will be final. Each and every participant in this contest agrees to abstain from any form of litigation whatsoever in any and all matters relating to this contest. Your signed, submitted entry is an express acceptance of the rules and conditions governing this contest.

14. A complete list of winners will be released as soon as possible after the contest closes. Watch for announcements.

Caution: Under no consideration should you purchase solutions to this series of questions from so-called solution experts. The correct answers are known only to the judges and to nobody else.

Method Illustrated

In addition to making public the above rules, the contest committee also offers this sample of how questions will be listed:

Let us presume that the picture is "The Singular Mr. Quiz," a Fictitious Picture Corporation production, starring Joe Doakes and Martha Millicent. (The title and the stars are of course suppositious).

In one of the scenes from this picture, Joe and Martha are left alone in the drawing room of her Park Avenue mansion. Suddenly Martha walks out on Joe. The question is: "Why did Martha walk out on Joe in the picture, 'The Singular Mr. Quiz'?"

One of these four answers is the correct one:

1. She remembers that she has to address a meeting of the League for Prospective Brides.
2. She smells something burning in the kitchen.
3. The script calls for it.
4. They have quarreled.

Common sense, plus your recollection of the picture should tell you that Number Four is the correct answer. Check it.

The question may involve neither personalities nor action, but may deal with the description of a scene or a major "prop" as for example:

"Frozen Champagne" (again an imaginary title), a Super-Super Co. production, starring Pierre van Zinch and Gwendolyn Goldilocks.

Pierre and Gloria have finally disposed of the stolen jewels, and sail from New York to Zanzibar to escape the police. They embark on the following type vessel: (Check the correct answer).

1. A two-seated kayak.
2. The Hoboken ferry.
3. A tramp steamer.
4. The Confederate iron-clad "Merrimac."

Number three is, you may have guessed, the correct answer.

Titles Announced

The pictures on which the contest questions will be based are listed below with their release dates and star credits:

Mother Carey's Chickens: July 29, RKO, with Anne Shirley, Ruby Keeler, Fay Bainter.

The Chaser: July 29, MGM, with Dennis O'Keefe, Anne Morrison, Lewis Stone, Nat Pendleton, Henry O'Neill.

The Amazing Dr. Clitterhouse: July 29, Warner, Edward G. Robinson with Claire Trevor, Humphrey Bogart, Allen Jenkins, Donald Crisp, Gale Page.

Professor Beware: July 29, Paramount, Harold Lloyd with Phyllis Welch, Raymond Walburn, Lionel Stander, William Frawley, Thurston Hall.

Little Miss Broadway: July 29, 20th-Fox, Shirley Temple with George Murphy, Jimmy Durante, Phyllis Brooks, Edna Mae Oliver, George Barbier, Edward Ellis.

Barefoot Boy: Aug. 3, Monogram, Jackie Moran, Marcia Mae Jones, Claire Windsor, Ralph Morgan.

Algiers: Aug. 5, United Artists, Charles Boyer, Sigrid Gurie, Hedy Lamarr with Joseph Calleia, Alan Hale, Gene Lockhart, Nina Koshetz.

The Crowd Roars: Aug. 5, MGM, Robert Taylor with Edward Arnold, Frank Morgan, Maureen O'Sullivan, William Gargan, Lionel Stander.

Gateway: Aug. 5, 20th-Fox, Don Ameche, Arleen Whelan with Gregory Ratoff, Binnie Barnes, Gilbert Roland, Raymond Walburn.

Bulldog Drummond in Africa: Aug. 5, Paramount, with John Howard, Heather Angel, H. B. Warner, J. Carrol Naish, Reginald Denny, E. E. Clive, Anthony Quinn.

Letter of Introduction: Aug. 5, Universal, with Adolphe Menjou, Andrea Leeds, Edgar Bergen and "Charlie McCarthy," George Murphy, Rita Johnson.

I'm from the City: Aug. 5, RKO, Joe Penner with Richard Lane, Lorraine Krueger, Paul Guilfoyle, Kay Sutton.

Mr. Chump: Aug. 8, Warner, with Lola Lane, Penny Singleton, Johnnie Davis and Donald Briggs.

Rich Man, Poor Girl: Aug. 12, MGM, with Robert Young, Lew Ayres, Ruth Hussey, Guy Kibbee, Rita Johnson, Lana Turner.

Keep Smiling: Aug. 12, 20th-Fox, Jane Withers with Gloria Stuart, Henry Wilcoxon, Helen Westley, Jed Prouty, Douglas Fowley, Robert Allen.

The Texans: Aug. 12, Paramount, Joan Bennett and Randolph Scott with May Robson, Walter Brennan, Robert Cummings, Raymond Hatton.

The Missing Guest: Aug. 12, Universal, Paul Kelly, Constance Moore, William Lundigan, Edwin Stanley, Selmer Jackson, Billy Wayne, George Cooper.

Painted Desert: Aug. 12, RKO, George O'Brien with Laraine Johnson, Ray Whitley.

Racket Busters: Aug. 13, Warner, with Humphrey Bogart, George Brent, Gloria Dickson, Allen Jenkins, Walter Abel.

The Gladiator: Aug. 15, Columbia, Joe E. Brown with Man Mountain Dean, June Travis, Dickie Moore, Lucien Littlefield, Robert Kent.

Block-Heads: Aug. 19, MGM, Stan Laurel and Oliver Hardy with Patricia Ellis, Minna Gombell, Billy Gilbert, James Finlayson.

Alexander's Ragtime Band: Aug. 19, 20th-Fox, with Tyrone Power, Alice Faye, Dom Ameche and Ethel Merman, Jack Haley, Jean Hersholt, Helen Westley.

Give Me a Sailor: Aug. 19, Paramount, Martha Raye, Bob Hope with Betty Grable, Jack Whiting, J. C. Nugent, Clarence Kolb.

Smashing the Rackets: Aug. 19, RKO, with Chester Morris, Frances Mercer, Rita Johnson, Bruce Cabot.

Marie Antoinette: Aug. 26, MGM, Norma Shearer, Tyrone Power with John Barrymore, Robert Morley, Anita Louise, Joseph Schildkraut.

(Continued on following page)

TITLES OF 94 PICTURES IN CONTEST

(*Continued from preceding page*)

Dark Rapture: Aug. 26, Universal, African Jungle feature.

Speed to Burn: Aug. 26, 20th-Fox, with Michael Whalen, Lynn Bari, Marvin Stephens, Henry Armetta, Chick Chandler, Sidney Blackmer.

Spawn of the North: Aug. 26, Paramount, George Raft, Henry Fonda, Dorothy Lamour with Akim Tamiroff, John Barrymore, Louise Platt, Lynne Overman.

Breaking the Ice: Aug. 26, RKO, Bobby Breen with Charlie Ruggles, Dolores Costello and Irene Dare.

Boy Meets Girl: Aug. 27, Warner, James Cagney and Pat O'Brien with Marie Wilson, Ralph Bellamy, Frank McHugh, Dick Foran.

Under the Big Top: Aug. 31, Monogram, Anne Nagel, Marjorie Main, Jack LaRue, Grant Richards.

I Am the Law: Sept. 2, Columbia, Edward G. Robinson with Barbara O'Neil, John Beal, Wendy Barrie, Otto Kruger.

Three Loves Has Nancy: Sept. 2, MGM, Robert Montgomery, Janet Gaynor, Franchot Tone, Claire Dodd, Cora Witherspoon, Reginald Owen, Guy Kibbee.

My Lucky Star: Sept. 2, 20th-Fox, Sonja Henie and Richard Greene with Joan Davis, Cesar Romero, Buddy Ebsen, Arthur Treacher, George Barbier.

Sing You Sinners: Sept. 2, Paramount, Bing Crosby, Fred MacMurray with Ellen Drew, Elizabeth Patterson, Donald O'Connor.

Freshman Year: Sept. 2, Universal, with Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore, Stanley Hughes, Frank Melton.

Carefree: Sept. 2, RKO, Fred Astaire, Ginger Rogers with Ralph Bellamy, Luella Gear, Jack Carson, Clarence Kolb, Franklin Pangborn.

Four's a Crowd: Sept. 2, Warner, Errol Flynn, Olivia de Haviland, Rosalind Russell, Patric Knowles with Walter Connolly, Hugh Herbert.

Safety in Numbers: Sept. 9, 20th-Fox, The Jones Family with Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts.

In Old Mexico: Sept. 9, Paramount, William Boyd with George Hayes, Russell Hayden, Paul Sutton, Betty Amann, Jane Clayton.

The Comet: Sept. 9, Universal, William Gargan, Joyce Hodges, Andy Devine.

The Affairs of Annabel: Sept. 9, RKO, Jack Oakie, Lucille Ball with Ruth Donnelly, Bradley Page, Fritz Feld, Thurston Hall, Elisabeth Risdon.

Boys' Town: Sept. 9, MGM, Spencer Tracy, Mickey Rooney with Henry Hull, Leslie Fenton, Gene Reynolds.

Secrets of an Actress: Sept. 10: Warner, Kay Francis, George Brent, Ian Hunter, Gloria Dickson, Isabel Jeans.

The Lady Objects: Sept. 14, Columbia, with Lanny Ross and Gloria Stuart, Joan Marsh, Roy Benson, Pierre Watkin, Robert Paige, Arthur Loft.

Juvenile Court: Sept. 15, Columbia, Paul Kelly, Rita Hayworth, Frankie Darrow, David Gorcy, Hally Chester, Don Lattore, Allan Ramsey, Johnny Tyrrell, Dick Curtis, Lee Shumway, Dick Ellis, Joe De Stephani.

Road to Reno: Sept. 16, Universal, Randolph Scott, Hope Hampton, Glenda Farrell, Alan Marshall, Helen Broderick, David Oliver.

Hold that Co-ed: Sept. 16, 20th-Fox, with John Barrymore, George Murphy, Marjorie Weaver, Joan Davis, Jack Haley, George Barbier.

Sons of the Legion: Sept. 16, Paramount, Donald O'Connor, Billy Lee, Billy Cook, L. Overman, E. Patterson, William Frawley, E. Keyes.

Ranger Code: Sept. 16, RKO, George O'Brien with Rita Hayworth, Ray Whitley, Tim Holt, Cecilia Gallaejo, Lucio Villegas, Charles Stevens.

Too Hot to Handle: Sept. 16, MGM, Clark Gable and Myrna Loy with Walter Pidgeon, Walter Connolly, Leo Carrillo, Johnny Hines.

The Valley of the Giants: Sept. 17, Warner, Charles Bickford, Claire Trevor, Jack LaRue, Wayne Morris, Alan Hale, Frank McHugh.

Drums: Sept. 22, United Artists, with Sabu, Raymond Massey, Valerie Hobson.

Listen Darling: Sept. 23, MGM, with Judy Garland, Freddie Bartholomew, Mary Astor, Alan Hale, Walter Pidgeon.

Last Express: Sept. 23, Universal, Preston Foster.

Time Out for Murder: Sept. 23, 20th-Fox, Gloria Stuart, Michael Whalen, Chick Chandler, Douglas Fowley.

Campus Confessions: Sept. 23, Paramount, with Betty Grable, Eleanore Whitney, William Henry, Fritz Feld and "Hank" Luisetti.

Fugitives for a Night: Sept. 23, RKO, with Frank Albertson, Eleanor Lynn and Allan Lane, Bradley Page, Adrianne Ames, Jonathan Hale.

Four Daughters: Sept. 24, Warner, Priscilla Lane, Claude Rains, Jeffrey Lynn, John Garfield, Rosemary Lane, Dick Foran, Lola Lane, Gale Page, May Robson, Frank McHugh.

Wanted by the Police: Sept. 24, Monogram, starring Frankie Darrow.

Mr. Wong, Detective: Sept. 28, Monogram, starring Boris Karloff.

Girls' School: Sept. 28, Columbia, Anne Shirley, Nan Grey, Ralph Bellamy, Noah Beery, Jr., Cecil Cunningham, Margaret Tallichet, Doris Kenyon, Marjorie Main.

You Can't Take It With You: Sept. 28, Columbia, with Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold, and Mischa Auer.

Submarine Patrol: Sept. 30, 20th-Fox, Richard Greene, Nancy Kelly, George Bancroft, Slim Summerville, Preston Foster, John Carradine.

Room Service: Sept. 30, RKO Marx Brothers with Frank Albertson, Lucille Ball, Ann Miller, Clifford Dustan, Donald MacBride.

Youth Takes a Fling: Sept. 30, Universal, Joel McCrea, Andrea Leeds, Dorothea Kent, Frank Jenks, Virginia Grey, Granville Bates.

Stablemates: Sept. 30, MGM, Wallace Beery, Mickey Rooney, Minor Whatson, Arthur Hohl.

Garden of the Moon: Oct. 1, Warner, with Pat O'Brien, John Payne, Margaret Lindsay, Joe Venuti and His Swing Cats, Johnnie Davis, Jerry Colonna, Jimmy Fidler.

Crime Takes a Holiday: Oct. 4, Columbia, Jack Holt with Marcia Ralston, Russell Hopton, Douglas Dumbrille.

The Young in Heart: Oct. 7, United Artists, Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard with Roland Young, Billie Burke.

Vacation from Love: Oct. 7, MGM, Florence Rice, Dennie O'Keefe, Frank Morgan.

Touchdown, Army: Oct. 7, Paramount, Mary Carlisle, John Howard, Robert Cummings, William Frawley.

Meet the Girls: Oct. 7, 20th-Fox, Big Town Girls with June Lang, Lynn Bari, Robert Allen, Ruth Donnelly.

Mr. Doodle Kicks Off: Oct. 7, RKO, Joe Penner.

Swing That Cheer: Oct. 7, Universal, Tom Brown, Andy Devine, Robert Wilcox.

Broadway Musketeers: Oct. 8, Warner, with Anne Sheridan, Marie Wilson, Margaret Lindsay, Janet Chapman and John Litel.

There Goes My Heart: Oct. 14, United Artists, starring Fredric March, Virginia Bruce with Patsy Kelly, Alan Mobray, Nancy Carroll, Eugene Pallette.

That Certain Age: Oct. 14, Universal, with Deanna Durbin, Melvyn Douglas, Jackie Cooper, John Halliday, Irene Rich.

The Great Waltz: Oct. 14, MGM, Luise Rainer, Fernand Gravet, Miliza Korjus with Hugh Herbert, Lionel Atwill.

Arkansas Traveler: Oct. 14, Paramount, Bob Burns, Fay Bainter, Jean Parker, Irvin S. Cobb, John Beal.

Straight, Place and Show: Oct. 14, 20th-Fox, The Ritz Brothers with Richard Arlen, Ethel Merman, Phyllis Brooks, George Barbier, Willie Best.

The Sisters: Oct. 15, Warner, Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Lee Patrick, Henry Travers.

The Cowboy and the Lady: Oct. 21, United Artists, Gary Cooper and Merle Oberon with David Niven, Patsy Kelly, Walter Brennan.

Mysterious Rider: Oct. 21, Paramount, Douglas Dumbrille, Russell Hayden, Sidney Toler.

Mysterious Mr. Moto: Oct. 21, 20th-Fox, Peter Lorree with Mary Maguire, Henry Wilcoxon, Erik Rhodes, Harold Huber.

Young Dr. Kildare: Oct. 21, cast not set.

King of Alcatraz: Oct. 21, Paramount, Lloyd Nolan, Gail Patrick, J. Carrol Naish, Preston Stanley.

The Mad Miss Manton: Oct. 21, RKO, Barbara Stanwyck, Henry Fonda.

Girls on Probation: Oct. 22, Warner, with Jane Bryan, Ronald Reagan, Anthony Averill, Sheila Bromley, Henry O'Neill.

Sweethearts: Oct. 28. MGM, Jeanette MacDonald, Nelson Eddy, Frank Morgan, Ray Bolger, Mischa Auer.

Suez: Oct. 28, 20th-Fox, with Tyrone Power, Loretta Young, Annabella, and J. Edward Bromberg, Joseph Schildkraut, Henry Stephenson, Sidney Blackmer, Sig Rumann.

Brother Rat: Oct. 29, Warner, Wayne Morris, Priscilla Lane, Eddie Albert, Jane Bryan, Ronald Reagan, Jane Wyman, Henry O'Neill, Johnny "Scat" Davis.

Thoroughbred: Oct. 31, Columbia, Edith Fellows.

Men with Wings: October Special; Paramount, Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine.

Standard Theatres in Oklahoma City has opened a school for managers, teaching house maintenance, personnel, exploitation and allied subjects.

Exhibitor Units Pledge Support

(*Continued from page* 12)

tors conferred in New York on Monday with Harold B. Franklin and pledged their support of the campaign. Members were Maurice Shulman, Jacob Fishman, Lawrence Caplan, Irving Jacocks and Edward Levy.

Pledges of financial support for the campaign were received from approximately 100 circuit and independent theatre men who attended the regional organization meeting in Des Moines last week, Ralph Branton, chairman of the Des Moines and Omaha territory committee reported. Plans were made for local meetings throughout the territory.

Approximately $4,000 was contributed by independent and circuit exhibitors at a meeting in Minneapolis presided over by W. A. Steffes and addressed by A. W. Smith, Jr. Named on committees to promote the campaign in the territory were John Friedl, Will Glaser, Ben Friedman, S. J. Blackmore, John Pillar, Marty Lebedoff, Julius Overmoe, W. H. Workman, Ralph Cramblet, Frank Mantsky, Charles Weiner, Moe Levy, Barry Burke and Eddie Rubin.

Members of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware pledged complete cooperation for the campaign at a meeting in Philadelphia last week. George Aarons was named secretary for the local drive committee which includes Ted Schlesinger, Lewen Pizor, Ben Amsterdam, Sam Gross, Harry Bodkin, Luke Gring, Milt Rogasner and Leo Posel.

Final details for the participation of St. Louis exhibitors will be completed at a mass meeting to be held at the Coronado Hotel next Monday.

A mass meeting of exhibitors and distributors was held Monday at the Uptown theatre, called by the committee on the national advertising drive. Outlining purposes of the drive and enlisting the support of exhibitors were Elmer C. Rhoden, Fox Midwest head, chairman; Clarence A. Schultz, Commonwealth Amusement Corporation head; Glen W. Dickinson, head of the Dickinson Circuit, and Ed Dubinsky-Durwood, head of the Dubinsky Brothers circuit.

Allied Theatre Owners of New Jersey adopted resolutions Tuesday at Asbury Park calling upon the organization to inform its members that participation in the national industry advertising campaign is not recommended by it. The resolution also called for the resignation of any of the organization's officers and directors from posts which they may be holding on committees of the New York exchange territory for the "Motion Pictures' Greatest Year" campaign.

The reasons given for the resolution were that the campaign was undertaken without consultation with the New Jersey organization; that exhibitors as well as producers and distributors are asked to share in the cost of the campaign; that participation in it may place exhibitors in "a precarious position" in negotiating new season contracts, and that it might imply undue friendliness with the rest of the industry which is participating in the drive.

Distributors of foreign language pictures were invited to a meeting in New York this week to discuss a booking drive for their product to be conducted during the industry campaign. Sponsors pointed out that the industry's drive was concentrated upon American pictures.

FILM ROADSHOWS DROP; 30 IN LAST FIVE YEARS

Ten in 1937-38 Season; "Marie Antoinette" the Lone Instance to Date This Year; Distributors Tell the Reason Why

Roadshowing of motion pictures, a selling practice met with decidedly divided opinion among exhibitors, is on the wane. Under the present plans of distributors the practice will be practically eliminated during the 1938-39 season despite the fact that many executives consider engagements on a two-a-day basis excellent exploitation.

Dating as far back as 1913 when "Quo Vadis" made a huge profit in a 22-week engagement at the Astor theatre, New York, roadshows have passed the stage where distributors look to them for any appreciable profit, it was pointed out in the home office sales offices. Instead, a roadshow today is designed primarily to arouse interest and to serve as the backbone of exploitation and advertising campaigns when the picture is released generally.

With the exception of the current showing of Metro-Goldwyn Mayer's "Marie Antoinette" at advanced prices in New York, San Francisco and Los Angeles, not one picture is scheduled for roadshowing in the new season. Executives of the distributing companies emphasized the point, however, that this does not necessarily mean there will be no roadshows. In most cases, they said a final decision is not made until after the film is completed.

Generally speaking, however, the days of a picture drawing capacity audiences week after week at $2.20 top are considered past. Also looked upon as a thing of the past is the setting out by a producer to make a picture specifically for roadshowing.

While distributors freely conceded this, at the same time each executive qualified his remarks with the word that "it all depends upon the individual picture." Gradwell Sears, sales manager of Warner Brothers, flatly declared that there "can't be anything such as a trend in how pictures are to be handled."

The books show that in the closing season there were ten roadshows. In the 1936-37 season there were eight; in 1935-36, none; in 1934-35, six, and in 1933-34, six.

Numerous reasons were cited by distributors for the decline in interest in roadshows, chiefly:

1. General business conditions are unfavorable.

2. Potential patrons are show-wise and know that a roadshow attraction will be released at popular prices within a few months, at the most.

3. Complaints from exhibitors.

4. Inability by distributors to obtain the houses they want.

There have been repeated exceptions to the four reasons mentioned, however. One distributor pointed out that Warner Brothers roadshowed its "Midsummer Night's Dream" in thousands of theatres. This was prompted by the fact, the spokesman said, that the picture appealed to a class instead of mass audience.

As another example of the necessity of judging each picture on its merits as to whether it should be roadshown, A. Montague, Columbia sales manager, cited his company's "Lost Horizon," which was among the ten roadshows last year. "If I had the same picture tomorrow," he said, "I'd roadshow it again." He pointed out that because of the idealistic type of the picture, it held no appeal for the masses until after they had been awakened to its entertainment content.

Backed by a $75,000 campaign, the picture developed into a hit attraction, and had it been released without a roadshow, Mr. Montague said he believed "it would have opened in numerous theatres and would have been gone before the audiences realized they wanted to see it."

Mr. Montague also praised the roadshowing of "Lloyds of London" by Twentieth Century-Fox. "Who would have thought," he asked, "that there would be drama connected with an insurance company? At the start the picture just seemed to be a story of the growth of an insurance company. Audiences had to be shown that there was drama in the picture."

Exhibitors, Mr. Montague contended, are not opposed to the roadshowing of pictures that need it.

Exploitation Value First

A spokesman for MGM said that every one of its roadshow attractions has made money but he added that the exploitation value of a roadshow was considered of far greater importance.

At Twentieth Century-Fox, Martin Moscowitz, assistant to Herman Wobber, distribution executive, pointed out that distributors roadshow only those productions that are done on a massive or spectacular scale. When $2,000,000 has been spent on a production, he continued, the loss of $50,000 on a roadshow is only a "drop in the bucket" compared to the exploitation and advertising value.

Both Mr. Montague and Mr. Moscowitz mentioned the fact that patrons have grown show-wise, and said that in addition to knowing that a picture will be released to popular price theatres within a short time, patrons are aware that many of the legitimate theatres in which roadshow attractions are exhibited are not so comfortably equipped as the regular first-run motion picture theatre. It was generally agreed by distributors that audiences at roadshows are made up of persons who ordinarily attend first-run theatres. Patrons of neighborhood and subsequent-run houses are not considered potential roadshow audiences.

Different from Earlier Days

That these factors have developed or appeared with the growth of the industry is shown by the manner in which roadshows were handled in years gone by. Howard Hughes' "Hell's Angels," for instance, played simultaneously at two Broadway houses for almost a year.

"The Birth of a Nation," however, is still considered the classic of roadshows. Terry Ramsaye, author of "A Million and One Nights," told of the success of this picture when he recorded the death of Joseph Jefferson McCarthy in MOTION PICTURE HERALD, March 6, 1937. Mr. Ramsaye wrote:

"'The Birth of a Nation' cost about $100,000 and its gross income from roadshow exploitation was in the vicinity of ten

(*Continued on following page*)

Roadshows of Eight Companies Compared for Five-Year Period

During the last five years there were a total of 30 feature pictures roadshowed by the eight large companies. During the 1935 season not a single film was roadshowed. The number each company showed during the five years was as follows:

Company	*1937*	*1936*	*1935*	*1934*	*1933*	*Total*
Columbia	1	0	0	0	0	1
Metro-Goldwyn-Mayer	4	2	0	2	0	8
Paramount	0	2	0	1	3	6
RKO	0	0	0	0	0	0
Twentieth Century-Fox	2	0	0	1	3	6
United Artists	2	1	0	2	0	5
Universal	0	0	0	0	0	0
Warner Brothers	1	3	0	0	0	4
Total	10	8	0	6	6	30

MUSIC HALL A FACTOR

(Continued from preceding page)

millions of dollars. Of larger importance, however, was the encouragement that it gave to the rise of the motion picture from the limitations of the nickelodeon. There had been other notable roadshow exploitations before, conspicuously 'Quo Vadis,' a tremendous success but not so definitely integrated with the stream of motion picture development as the showmanship brought to bear by Mr. McCarthy and his associate, Theodore Mitchell, on the American 'Birth of a Nation.'"

One of the factors to which the decline of the roadshow is attributed is the first-run showing of pictures at the Radio City Music Hall in New York, and New York is generally considered the necessary starting point for successful roadshowing of a production. The top RKO Radio product plays the Music Hall. Coincidentally this company and Universal are the only two which have not roadshown a picture in the last five years.

A few weeks ago plans were drafted by United Artists for the roadshowing of Alexander Korda's "Drums," but the plans were abandoned when the company could not obtain the houses it wanted in Chicago and Philadelphia.

The 30 pictures roadshown in the last five years were:

1937-38

Captains Courageous—MGM
Firefly—MGM
Goldwyn Follies—UA
The Good Earth—MGM
Hurricane—UA
In Old Chicago—Fox
Life of Emile Zola—WB
Lloyds of London—Fox
Lost Horizon—Col.
Marie Antoinette—MGM

1936-37

Anthony Adverse—WB
Great Ziegfeld--MGM
Green Pastures—WB
High, Wide and Handsome—Para.
Midsummer Night's Dream—WB
Modern Times—UA
Romeo and Juliet—MGM
Souls at Sea—Para.

1934-35

Catherine the Great—UA
Crusade—Para.
Dinner at Eight—MGM
House of Rothschild—UA
Queen Christina—MGM
The World Moves On—Fox

1933-34

Berkeley Square—Fox
Cavalcade—Fox
Farewell to Arms—Para.
Pilgrimage—Fox
The Sign of the Cross—Para.
Song of Songs—Para.

As a rule only six cities now are considered good roadshow locations. Besides New York they include Chicago, Philadelphia, Boston, Los Angeles and San Francisco. A possible seventh is Miami, during the winter season. Here, too, however, the distributors pointed out that there have been and probably will be exceptions, for "it all depends upon the picture."

Jack Lefton, for 16 years salesman with Universal out of Cleveland, has joined Republic, succeeding R. O. Flemm, resigned.

BILLBOARD RESTRICTION DEFEATED IN NEW YORK

New York's Constitutional Convention this week defeated a motion by Lithgow Osborne, Conservation Commissioner, to discharge from the Committee on Highways. Parkways and Grade Crossings a proposal which would have permitted the Legislature to limit the erection of signboards and other advertising devices in the Adirondack and Catskill Parks and on the State's parkways and scenic highways.

As originally drafted the measure applied to all highways in the state but was amended by Mr. Osborne to apply solely to the places specified in the final form.

Robert Moses, Republican chairman of the highways committee, who had opposed the earlier draft as "too broad in scope," joined Mr. Osborne in urging that the amended proposal be brought to the floor.

National Theatres Executives Meet

Detailing of the circuit's general policies for the coming year and a pledge of cooperation with the industry's "Motion Pictures' Greatest Year" campaign by Spyros Skouras concluded a two day meeting of National Theatres managers and executives in Kansas City August 11th.

Mr. Skouras on the first day of the meeting presented $150 cash prize awards to managers who won the recent business drive of the circuit. The winners were Morrill Moore, B. M. Montee, C. H. Zile, C. C. Murray, and J. Earle Hayes of the Fox Midwest division; Ember Brennan, Lowell Parmentier, Gene Kilburg and Harold Knudson of the Wisconsin division, and Don Dugan, Harold Jones, Jack Copeland and Harry Ashton of the Intermountain division.

Charles P. Skouras discussed general operating methods, Arch Bowles went into details of theatre operation, and H. J. Fitzgerald urged managers to get back to fundamentals and pay attention to details. Herman Wobber, general sales manager of Twentieth Century-Fox, and H. E. Jameyson, district manager of Fox Midwest, deplored the activity of radio commentators and newspaper columnists. William F. Rodgers, MGM sales manager, outlined his company's product for the coming year.

All those attending the meeting were the guests of E. C. Rhoden of Fox Midwest, at dinner on the first night and the convention closed with a banquet and show.

"Showmanship in production of pictures is not enough—there must be showmanship in exhibition," Darryl F. Zanuck told the delegates of the western regional meeting at a dinner given in their honor at the Twentieth Century-Fox studio Tuesday.

Rockefeller Unit Grants Funds to New Film Center

Another grant for work in visual education field, the seventh of its kind made by the General Education Board of the Rockefeller foundation, was announced this week as going to the American Film Center to aid in meeting the organization's expenditures during the first six months of its existence.

The company has established temporary offices at Rockefeller Center, New York, and, according to Donald Slesinger, "the center will devote its energies to the promotion of the use of the moving film as a medium of education."

The organization's work, he explained, will not duplicate any of the work being done by other groups in the field. It will serve, he continued, as a "middleman" between the users of educational films and the producers. He stressed the point that although there will be a charge for the Center's services, the organization will be a non-profit company.

"It will accomplish its objective," Mr. Slesinger continued, "by serving as the connecting link between scientific, educational, social, industrial and governmental organizations which have film ideas and the production and distribution units capable of bringing the ideas to the screen and before the public. It will also offer its research facilities to producers of films for entertainment."

The Center, he added, will not engage in actual production. Confining its activities to consultation, research, supervision and planning, it will work with, and through existing units in the educational and theatrical fields, he said.

Mr. Slesinger was formerly professor of law at Yale University and dean in the division of social sciences at the University of Chicago. He now is director of education of the New York World's Fair.

Other members of the board are Dr. Alice V. Keliher, chairman of the commission of human relations, Progressive Education Association; Dr. Luther Gulick, director of the Institute of Public Administration, director of the Regents Inquiry into the Character and Cost of Public Education in the State of New York, and Eaton Professor of municipal science and administration at Columbia University; Kenneth D. Widdemer, director of the committee on neighborhood health development of the New York City Health Department, and Fanning Hearon, director of the Association of School Film Libraries, Inc.

Special Trailer Made

Warner Brothers has made a special trailer to advertise the first of a series of films concerning secret service operatives. W. H. Moran, former chief of the United States Secret Service, appears in the trailer with Ronald Reagan, who is scheduled to play the operative in the pictures.

RKO Radio managers and salesmen in the United States and Canada are to compete for $3,000 in prizes in a sales drive on March of Time, retroactive to July 1st and ending Feb. 24, 1939.

ANTI-TRUST SUIT FILED IN GEORGIA DURING LULL IN GOVERNMENT ACTION

Independent Asks $654,000 Damages of Circuit and Distributors; Companies Given Stay on Federal Charges

Filing of an anti-trust suit by an independent circuit owner in Georgia against the Lucas & Jenkins circuit and nine producer-distributors marked an otherwise quiet week in the troubled sector of industry trade practices. The long heralded suit against Balaban & Katz and major distributors in Chicago was delayed until next week, the independent group which is contemplating the action claiming that the postponement was due not to the expectation of further negotiation but to the absence from the city of their attorney, Joseph Rosenberg.

An expected extension to November 1st of the deadline for the filing of answers by 39 of the defendants in the Government's suit against the industry was granted on Monday.

Sidney R. Kent, chairman of the distributors' committee charged with the preparation of a program of trade practice regulation said no formal meetings of the group are scheduled for the next few weeks, and it is probable that no further discussions will be held until after Labor Day. Last week it was said that study of the problem would be delayed until after attorneys had studied the possible effect of the Government suit on negotiations.

The Georgian complaint, brought by Mr. and Mrs. Fred Wise of Savannah as owners of the Savannah Theatre Company, was filed in the fifth federal district court in Atlanta and asked $654,000 damages. Named individually as defendants in the action were Arthur Lucas and William K. Jenkins, officials of the circuit, together with Paramount Pictures Distributing Company, Metro-Goldwyn-Mayer Distributing Company, Columbia Pictures Corporation, United Artists Corporation, Twentieth Century-Fox Film Corporation, RKO Radio Pictures, Inc., Warner Brothers Pictures, Inc., Vitagraph, Inc., and Universal Film exchanges, Inc.

The petition, filed by John I. Kelley, an attorney, charged that Lucas & Jenkins, about January 1, 1936, "entered into a conspiracy with the defendant producers and distributors to monopolize the motion picture theatre business in the cities of Savannah, Macon, Augusta, Gainesville, Athens, Barnesville and other towns. This was done, it was claimed, through contracts which made it impossible for the Savannah Theatre Company to obtain sufficient first-class films to maintain its business.

The complainant charged that prior to January 1, 1936, the Savannah Theatre Company had operated the Savannah Theatre successfully and lucratively for 14 years, building up a business that "in normal years realized a gross earning of as much as $90,000 per annum."

The petition alleged that the "conspiracy" had reduced the plaintiff's business by more than $40,000 per year for the last four years. In addition, the company declared it suffered an estimated $40,000 loss through depreciation in the value of the property and a $13,500 shrinkage in the value of its equipment. Actual damages of $218,000 was claimed. Under terms of the anti-trust laws, he seeks three times this amount, plus costs.

Citing what it charged was further evidence of the monopolistic practices of the defendants, the complainant company told of a thwarted attempt to build a surburban theatre in Savannah. The petition said the idea of erecting suburban theatres not in competition with downtown houses was conceived as an expedient to escape the effects of the picture shortage.

The petition stated that a site some 20 blocks from theatres belonging to defendants was purchased for $11,500 and that another $1,000 was spent upon preliminary plans and a tentative agreement reached for films. But, the plaintiff said, Lucas and Jenkins hastily obtained another lot in the immediate vicinity, erected a theatre, "triumphantly named the Victory theatre," obtained exclusive film contracts and forced the plaintiff to abandon its plan to erect surburban theatres.

When notified that the suit had been filed, Arthur Lucas' comment to the press was that he was "highly flattered at being sued for such a sum."

"My only regret is that the suit is not for $60,000,000," he said. "I have been in business in Savannah for 30 years, while the party who has filed this suit was operating in New York, Brooklyn, Oklahoma and other points.

"It is merely an instance where an individual finds he is unable to do as much business as he wants to and demands that somebody else give him a part of their business.

"The attorney who filed this action has filed many other suits of somewhat similar character in a half dozen cities in Georgia. We are accustomed to these sort of tactics."

Extension Granted

The consent for extension of time in the Government anti-trust suit was given in stipulations filed in the United States district court in New York by Wendell Berge, assistant to the attorney general. The extension operates from August 9th.

J. Robert Rubin, as attorney signed the stipulation in behalf of Loew's, Inc., Metro-Goldwyn-Mayer Corp., Metro-Goldwyn-Mayer Distributing Corp. of Texas, Nicholas M. Schenck, Arthur M. Loew, J. Robert Rubin, Edgar J. Mannix, Leopold Friedman, Louis B. Mayer, William F. Rodgers, Isidor Frey, Charles C. Moskowitz, John R. Hazel, William A. Parker and Harry Rapf. The consent further provided that if any other defendants listed in the complaint as part of the Loew group appeared in the action before October 12th, the time to answer would automatically extend to November 1st.

Schwartz & Frohlich acted as attorney for Columbia Pictures Corp., Columbia Pictures of Louisiana, Inc., Columbia Pictures Distributing Co., Inc., Jack Cohn, Abe Schneider, Abe Montague, Saul Bornstein and Charles Schwartz, in signing the stipulation which provided that the extension would operate for any other defendants in the Columbia group.

Chadbourne, Hunt, Jaeckel & Brown, as atttorneys, signed the extension for Universal Pictures Co., Inc., Universal Film Exchanges, Inc., Big U Film Exchange, Inc., J. Cheever Cowdin, Samuel Machnovitz, James P. Normanly, N. J. Blumberg, Peyton Gibson, Paul G. Brown, Budd Rogers, Daniel M. Sheaffer, Willis H. Taylor, Jr., Matthew Fox, Willson A. Scully and Joseph H. Seidelman. The stipulation also operates for any other defendants in the Universal group.

The Chase National Bank of the City of New York, as a defendant in the suit, was also granted an extension to November 1st.

Paramount Pictures, Inc., Paramount Pictures Distributing Co., Inc., and 15 of the individual defendants in the Paramount group filed a notice of appearance in the suit Monday in which Simpson, Thatcher & Bartlett formally filed notice that it represented the Paramount defendants as attorneys.

Donovan, Leisure, Newton & Lumbard entered the extension as attorneys for Irving Trust Company and the RKO group of defendants.

Theatre Divorce Decree Ready

Attorneys for Paramount and the State of North Dakota on Monday completed preparation of the decree giving effect to the recent federal statutory court decision upholding the constitutionality of the North Dakota theatre divorce law. The decree was to be entered in federal court at Fargo this week.

Under the form agreed upon a 30 days stay of enforcement will be granted Paramount and the Minnesota Amusement Company to allow time for preparing an appeal. With the filing of the appeal Paramount will petition the United States supreme court for a writ of supersedeas to restrain enforcement of the law pending a determination of the appeal.

IRENE CASTLE IN HOLLYWOOD

Irene Castle McLaughlin, member of America's first internationally famous dance team with her late husband, Vernon Castle, arrived in Hollywood this week to assume her duties under a contract with RKO Radio studio. She is to be costume designer, technical adviser and writer for a film co-starring Fred Astaire and Ginger Rogers, based on the career of the Castles. Miss Rogers is to portray the role of Irene Castle in the picture.

Vernon Castle was killed in an Army plane crash at Fort Worth, Tex., in the World War.

In 1916 Irene Castle starred in a serial entitled "Patria" that had considerable censorship difficulties because of protests by Japan and Mexico.

Warner District Managers Confer at Home Office

Following screenings of three Warner Brothers pictures, the company's district managers met Monday at the home office, New York, to discuss merchandising plans with Gradwell L. Sears, general sales manager; Carl Leserman, assistant sales manager; Roy Haines, eastern and Canadian sales manager; Ben Kalmenson, western and southern sales manager, and Mort Blumenstock, in charge of publicity and advertising in the east.

The films screened were "Four Daughters," "Garden of the Moon" and "Valley of the Giants."

Samuel Goldwyn has signed Richard Connell, short story writer and scenarist, to write an original for Vera Zorina.

Crabtree Dinner Marks Silver Jubilee Of Five Kodak Research Scientists



The scientists who have been honored at Rochester on the completion of 25 years' work in photographic research, left to right: Dr. Loyd A. Jones, John G. Capstaff, John I. Crabtree, Samuel E. Sheppard, Dr. C. E. Kenneth Mees.

At the last of a series of five anniversary celebrations which, taken together, recalled the formation of the Kodak Research Laboratories, John I. Crabtree, head of the department of photographic chemistry at the laboratories, was honored Tuesday night at a dinner at the Ridgemont Golf Club, Rochester. Mr. Crabtree, a former president of the Society of Motion Picture Engineers has completed 25 years' service with the Laboratories.

Edward Peck Curtis, sales manager of the motion picture film division, was toastmaster at the dinner; Dr. C. E. Kenneth Mees, vice-president in charge of research and development, made an informal address and Dr. Merle L. Dundon presented a barometer to the guest of honor.

The Kodak Research Laboratories were established when Dr. Mees was invited to Rochester from England in 1912 as director. Dr. Mees's 25th anniversary was observed last December at a tea attended by most of the 500 laboratory-staff members and their wives. In the time intervening between December and August, the silver anniversaries of three other Kodak research pioneers—Dr. Samuel E. Sheppard, Dr. Loyd A. Jones, and John G. Capstaff—have been celebrated.

After earning his doctor of science degree at the University of London, Dr. Mees served for six years as managing director of the English photographic firm of Wratten & Wainwright. The Kodak Company acquired that business as one condition of obtaining Dr. Mees's services in 1912. He became a director of the Eastman Kodak Company in 1923, and a vice-president in 1934.

Dr. Sheppard is assistant director of the Kodak Research Laboratories, and head of the department of physical and organic research. He likewise holds the degree of doctor of science from the University of London. Dr. Sheppard continued his studies at the University of Marburg, in Germany; at the Sorbonne, in Paris; and at Cambridge, in England. He joined the staff of the Kodak Research Laboratories in January, 1913.

Dr. Jones is head of the department of physics of the Laboratories. He earned an electrical-engineering degree and the degree of master of arts from the University of Nebraska. The University of Rochester awarded him an honorary degree of doctor of science in 1933, having awarded the same degree to Dr. Mees in 1921. Before joining the Kodak Research Laboratories as one of the first staff members, Dr. Jones served as a physicist at the United States Bureau of Standards for two years. Dr. Jones's extensive research work and scientific publications have been in the fields of photometry, physical optics, illumination, colorimetry, the physics of photography, visual sensitometry, and motion-picture engineering.

Mr. Capstaff, whose department of the Laboratories is engaged in color work, attended Armstrong College, at Newcastle-on-Tyne, England, before establishing his own photographic business at Newcastle. He joined the firm of Wratten & Wainwright at the time when it was acquired by the Eastman Kodak Company, and he remained with that firm in England for more than half a year before joining the new research staff at Rochester.

Mr. Capstaff headed the research that produced the present system of home movies. He was responsible for development of the earlier Eastman 16-mm. color process, Kodacolor, to practicality; and he has another color process to his credit as well: an experimental 35-mm. two-color process completed in the early 1920's. Mr. Capstaff has also done a great deal of work on processing machines and printers.

Mr. Crabtree, the last of the "charter members" of the Kodak Research Laboratories to reach the quarter-century mark with the Kodak organization, heads the department of photographic chemistry and the department of film developing of the Laboratories. He earned the degrees of bachelor of science and master of science from Victoria University, at Manchester, England. He joined the Kodak organization directly after receiving the latter degree. He has written two books and many scientific papers. In 1924 he was awarded the Progress Medal of the French Photographic Society. He was president of the Society of Motion Picture Engineers in 1930 and 1931.

Vitagraph Charges Plagiarism of Stills

Charging plagiarism of 34 still photographs, Vitagraph, Inc., this week filed a suit in United States district court, New York, against the Behrend Motion Picture Supply House, Inc. The plaintiff contends the defendant unlawfully plagiarised and sold the photographs owned by Vitagraph.

The complaint asks for an injunction and for an assessment of damages of $250 for each alleged plagiarism. In response to an application of Vitagraph, Robert P. Patterson, federal judge, issued a writ to impound the photographs pending the outcome of the trial.

Plans Meeting August 24

Federal anti-trust suits, the cooperative advertising campaign to be undertaken by the film industry and the Neely anti-block booking bill will be discussed August 24th when the Theatre Owners and Managers of the Rocky Mountain Region meet in Denver. Frank H. (Rick) Ricketson, division manager for Fox Intermountain Theatres, will be the principal speaker.

MGM Bookers Shifted

Metro-Goldwyn-Mayer's Detroit bookers have been shifted. Arthur E. C. Zuelch of Detroit has been transferred to Minneapolis as first booker, succeeding Clyde Cutter, who resigned to become an exhibitor; Clifford Perry, third booker, succeeds Mr. Zuelch, and Herbert Brown, student booker, has been given a permanent position.

STUDIO WAGE LEVELS UNCHANGED AT BASIC AGREEMENT CONFERENCE

Union Request for Increase and Producers' Request for Cut Compromised at Brief Session Under Five - Year Contract

Requests by producing companies for a 10 per cent decrease in existing wage schedules for studio unions and counter requests by the unions for a 10 per cent increase resulted this week in a compromise agreement between the companies and the five internationals which are signatories of the five-year basic agreement under which the present wage and hour schedules will remain in effect until next spring.

The agreement was reached in New York Monday at a two-hour conference of company heads and representatives of the internationals, one of the shortest sessions in the history of the annual conferences involving the basic agreement. The discussions of terms, provided for in the contract, usually take place in March but this year neither party requested the conference until this month.

Pat Casey, studio labor contact, who was chairman of the discussions, was to return to Hollywood this weekend. Major companies were represented at the session by Barney Balaban and Austin Keough of Paramount; Earle W. Hammons, Educational; Sidney R. Kent, Twentieth Century-Fox; Nate J. Blumberg, Universal; Eugene Picker, Columbia; Harry D. Buckley, United Artists; Nicholas M. Schenck, Loew's; Leo Spitz, RKO, and Albert W. Warner, Warner Brothers.

The unions were represented by Joseph N. Weber, American Federation of Musicians; George Browne and William Bioff, International Alliance of Theatrical and Stage Employees; Jack Flynn, representing William Hutchinson of the Carpenters and Joiners International, and James Castle for Daniel Tobin of the Teamsters and Chauffeurs International.

Studios Get Nylander Summons

Dr. Towne Nylander, Los Angeles regional director of the Labor Relations Board, on Monday issued formal complaints to ten studios charging refusal to bargain collectively with the Screen Directors' Guild and ordering them to appear on charges August 22d when the directors' petition to be declared the collective bargaining agency for directors, assistants and unit managers will be heard. Issuance of the complaints was indicated last week when the studios denied application of the Wagner Labor Relations Act to production because, they claimed, the making of pictures is not in interstate commerce.

Leonard Janofsky, attorney for the Screen Writers' Guild, on Monday sent notices of certification of the Guild as the writers' bargaining agency to 13 studios with a notice that an early reply was expected.

Laboratory Strike Called

A strike of 55 employees was called this week at the Du-Art Laboratories, New York, by Motion Picture Laboratory Technicians Union, Local 702. John H. Rugge, union president, said the laboratory had refused to negotiate a contract calling for a closed shop, higher wage scales and an adjustment of working conditions. He claimed all employees of the title and laboratory departments were members of the union.

Chicago Operators Ask Increase

Officials of the Chicago local of the projectionists union indicated this week that a 20 per cent salary increase would be asked when negotiations for a new contract are started at the end of this month. The present contract expires August 31st. The union reduced wages for July and August by 10 per cent at the request of exhibitors early this summer.

Local 306 Picketing

A final drive to organize film theatres in the New York metropolitan area 100 per cent was started this week by Local 306, Moving Picture Machine Operators Union, with the support of the stage hands and musicians. Pickets were to be posted at Century circuit houses in Brooklyn and on Long Island. The Century circuit is the last major group to refuse to deal with Local 306. It employs members of the Empire State Union.

Two additional features in which Greta Garbo will star for MGM are "Nitotcha," to start when she returns to Hollywood November 1, and "Madame Curie."

Joints Creak and Muscles Ache At Hollywood Uplifters Outing

by VANCE KING
in Hollywood

Joints creaking and long unused muscles aching, some 70 film workers who joined their sons Sunday in the annual motion picture fathers' and sons' day at the Uplifters Club returned to their jobs this week after some of the most strenuous exercises many had since stretching their feet at their first previews.

The annual event, started by Sol Lesser, was featured, as usual, by the baseball game in which the fathers were vanquished soundly by a score of 19-4, according to Harry Rapf's score card, but some doubt this.

The fathers might have done better, but it seemed that every time one of the boys hit the ball to center field, it missed Mr. Lesser's cupped hands. Even the conniving of Gummo Marx, who umpired with Howard J. Green, failed to give the fathers much support. Mr. Marx insisted upon cleaning his pipe while calling strikes, raising the question of whether he could watch the home plate with his back to it.

There were other races for youngsters and oldsters. Jules White won the paper race, which consisted of rolling with his nose a roll of tissue. For this accomplishment, he received grass stains on his light trousers and a pair of suspenders. Mr. White won another event, the egg race, and received another pair of suspenders.

The White family had another representative in the winners' ranks. Richard White, son of the Columbia short subjects producer, won the 50-yard dash for boys under 12 years of age. He received a cup.

Winners of other events were: Three legged race (boys under 12 and parents): B. B. Kahane and son; three legged race (boys over 12 and parents): Sam Briskin and son; sack race (boys under 12): Robert Marx; sack race (boys over 12): Matty Rapf; fifty-yard dash (boys under 12): William Beaudine, Jr.; egg race (under 12—the boys, not the eggs): Jules Goldstone.

The day started off with the serving of breakfast outdoors. Charles Irwin was master of ceremonies, and Jerry Bergen added to the entertainment.

There was a tug of war game scheduled, but the fathers failed to rally enough strength to enter it, so it was called off.

Anti-ASCAP Bill Sought In New York by Allied

A bill limiting the American Society of Composers, Authors and Publishers' activities, patterned on the legislation recently upheld in the state of Washington, will be sponsored by Allied of New York in that state's legislature when it convenes in January.

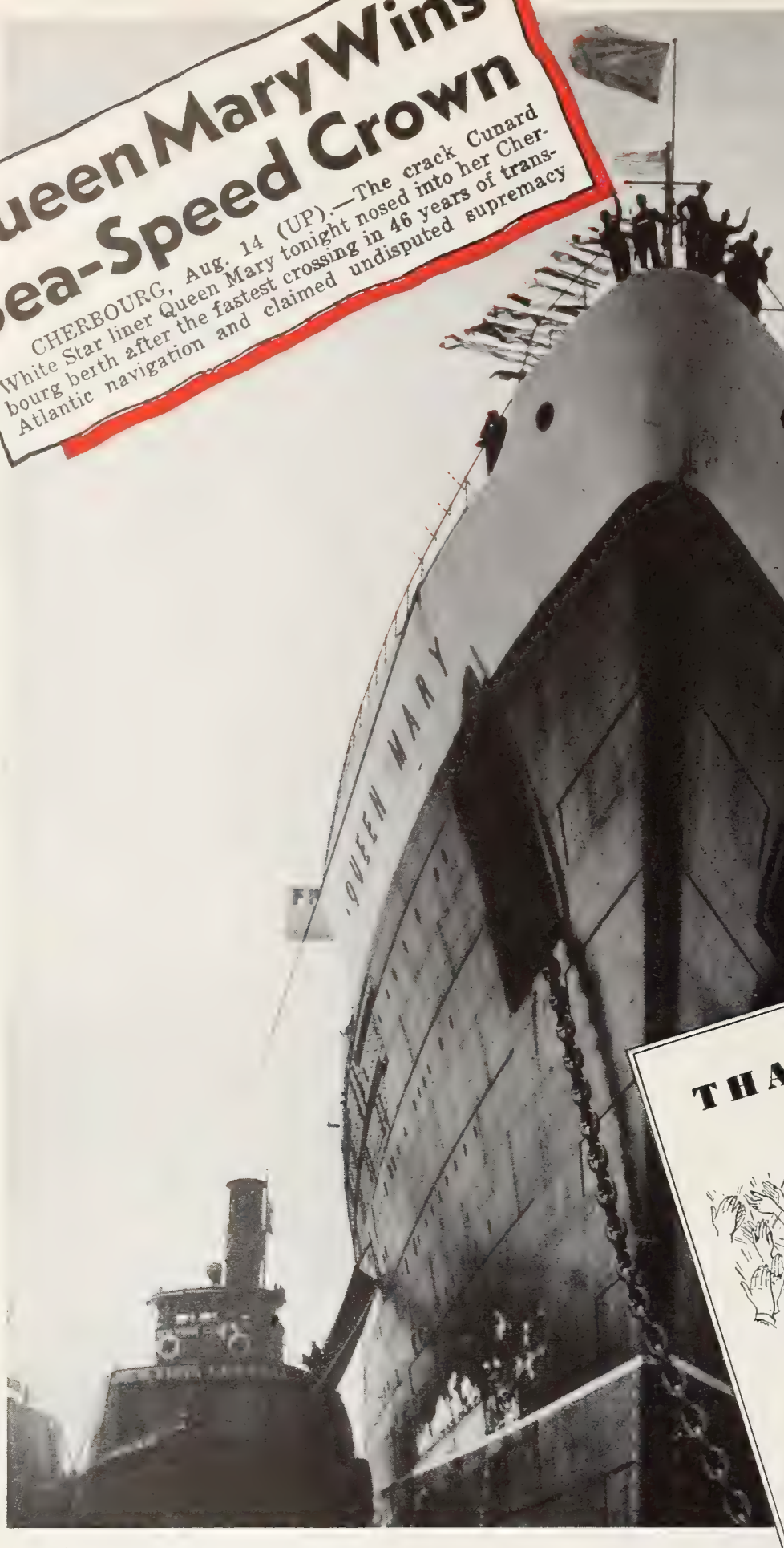
The directors of the organization have authorized Harry G. Kosch, Allied's general counsel, to draft the bill. Mr. Kosch believes it will have a good chance for passage in view of the rejection of ASCAP's appeal on the Washington statute by a three-judge federal statutory court. That law prohibits blanket licensing of the use of music and provides for individual licenses with the copyright owners.

Allied's board also approved the proposal to hold its first annual convention jointly with that of New Jersey Allied October 19-21 at the Ritz Carlton in Atlantic City.

Monogram will have six productions before the camera within the next few days.

Queen Mary Wins Sea-Speed Crown

CHERBOURG, Aug. 14 (UP).—The crack Cunard White Star liner Queen Mary tonight nosed into her Cherbourg berth after the fastest crossing in 46 years of trans-Atlantic navigation and claimed undisputed supremacy



YOU CAN'T BELIEVE UNTIL YOU SEE FOR YOURSELF!

Ask The Man Who Has Seen "Marie Antoinette" With His Own Eyes! The Talk of Every Film Row following its enthusiastic Trade Showings in Albany, N.Y., Buffalo, N.Y., Rochester, N.Y., Syracuse, N. Y., Charlotte, N. C., Columbia, S. C., Cleveland, Ohio, Detroit, Michigan, Madison, Wisc., Green Bay, Wisc., Milwaukee, Wisc., Minneapolis, Minn., St. Louis, Mo., Seattle, Wash., Washington, D. C., Baltimore, Md., Kansas City, Mo., Memphis, Tenn., Omaha, Nebr., Portland, Oregon, San Francisco, Cal., New Orleans, La., Atlanta, Ga., Boston, Mass., Chicago, Ill., Cincinnati, Ohio, Columbus, Ohio, Des Moines, Iowa, Cedar Rapids, Iowa, Indianapolis, Ind., Okla. City, Okla., Tulsa, Okla., Pittsburgh, Pa., Salt Lake City, Utah, Dallas, Tex., Houston, Tex., Lubbock, Tex., New Haven, Conn., Denver, Colo.

THAT THUNDER

of acclaim heard on Broadway last night was for the town's new hit!

NORMA SHEARER — TYRONE POWER

Marie Antoinette

M-G-M's Finest Production

FIRST MATINEE TODAY at 2:30
Daily 2:30, 8:45. Sunday 3, 6 and 9 P.M. Midnight Show Saturday

AIR-COOLED

ASTOR

Broadway at 45th St.

All Seats Reserved. Matinees (except Saturday, Sunday and Holiday), 50c, 77c, $1.00. Eves. 50c, 77c, $1.00, $1.50, $2.00. Saturday Midnite, Sunday and Holiday 6 P.M. Shows, 50c, 77c, $1.00, $1.50 (plus tax)

ANOTHER QUEEN IS ABOUT TO BREAK RECORDS!



$2 Hit at Astor, N. Y. and in Los Angeles!
Direct to your patrons at Popular Prices!

As its sincere contribution and gesture of enthusiastic cooperation with the united industry drive ("Motion Pictures Are Your Best Entertainment") M-G-M has cancelled elaborate road-show plans for glorious "Marie Antoinette," a truly road-show picture, in order to bring it directly to the public at popular prices as the first of the great entertainments of the new season.

EDUCATIONAL AND GN IN MERGER AGREEMENT

Proposal to Be Submitted to GN Creditors and U. S. District Court for Formal Ratification

Launching of the combined Educational and Grand National companies was predicted for early next month as a result of the signing of a merger agreement in New York City last Friday by Earle W. Hammons, Educational president, and Loyd Wright and Edward A. Alperson, co-trustees of Grand National.

The agreement was reached within 24 hours after Mr. Alperson arrived in New York from the coast for conferences with Mr. Wright who had discussed the details of the merger with Mr. Hammons for a full week. Immediately after the signing of the pact, the trio left for the coast, planning to call a meeting of Grand National creditors to obtain their approval. The merger was discussed at a creditors' meeting two weeks ago and was approved in principle but formal final ratification is necessary.

Should the creditors vote the necessary approval, the agreement will be presented to the United States district court, Los Angeles, immediately thereafter. The court's sanction is necessary because of the fact that Grand National is undergoing reorganization under Section 77-B of the Bankruptcy Act. In the formal announcement of the signing of the agreement is was predicted that the matter would be presented to the court "in about ten days."

The announcement also stated that details of the plan would not be disclosed until after court approval has been obtained.

However, while the principals were negotiating the agreement, it was generally understood that the Educational proposal provided for making available approximately $1,000,000 in new financing for the new company, which also would have the combined residuary revenues from the unamortized films and other assets of both companies, amounting to an estimated $2,900,000. Grand National creditors, it was said, will be offered either part cash and part stock or all stock in exchange for the $350,000 of claims.

It was expected that the name of the new company will be New Grand National but it also was reported that the trade mark of Educational Pictures will be retained.

Franklin Warner, head of Fine Arts Pictures, which operates at the Grand National studio, accompanied Mr. Hammons, Mr. Wright, and Mr. Alperson to the coast.

Under the merger plans, Mr. Hammons will head the new company and Mr. Alperson will have charge of distribution.

Reports of the proposed merger were heard in New York and on the coast early in the year when it became known that Twentieth Century-Fox did not plan to renew its distributing agreement with Educational. The five-year pact expired this summer and Twentieth Century-Fox will produce and distribute its own short subjects during the new season.

Exhibitor Groups Set Outing Dates

Four exhibitor groups this week set dates for outings and two more changed the originally planned dates to others. The Rocky Mountain Screen Club picnic and the convention of Theatre Owners and Managers of the Rocky region was set back to Wednesday and Thursday of next week.

The convention will be held at the Cosmopolitan Hotel, Denver, Wednesday, while the picnic will be held the next day at the Evergreen golf course at Evergreen, 40 miles from Denver. The West Virginia Managers' Association also changed the dates of its convention to September 5th and 6th. The convention will be held at the Greenbrier Hotel, White Sulphur Springs, West Va.

The annual picnic of the Northwest Film Club has been scheduled for next Thursday at Shadow Lake, Seattle. This will be the fourth yearly gathering of film exchanges and theatre employees of that territory.

The annual New Haven film district outing, the 18th, will also be held next Thursday at Ye Castle Inn, Saybrook, Conn.

The Motion Picture Theatre Owners of Western Pennsylvania will hold its sixth annual stag corn roast and outing August 28th at Dr. C. E. Herman's farm, Carnegie.

The Kansas-Missouri Theatres Association has set September 7-8 as the dates for the annual convention, which will be held at Variety clubrooms on film row in Kansas City.

Gus Sun, head of a vaudeville booking exchange which bears his name, at Springfield, Ohio, will be host to theatre managers of Ohio, Indiana, Kentucky, West Virginia, Pennsylvania, Michigan and Illinois next Wednesday at an annual picnic to be held at the Van Dyke Club, near Mechanicsburg, Ohio.

New Orleans Exchanges Drop Protest on Tax

All protest over payment or collection of the recently-enacted one per cent New Orleans and Louisiana, city and state, exhibition tax on films has been abandoned by New Orleans exchanges, but may be contested in courts by the Saenger Corporation. Mr. Saenger declined to say when and whether action to contest the tax will be filed.

In Oklahoma City the Oklahoma County excise board reached a compromise agreement on assessments with a figure of $56,445 as compared with the $23,300 total voluntarily submitted.

Assessments were set at $975,000 at one time in the two months of arguing between the exchanges and the board, principally upon the point of what actual value prints stored at the exchange should carry.

Senator Denounces Press 'Dictatorship'

Senator Sherman Minton, Democrat, of Indiana, in denouncing the "big business" section of the American press, in another attack on the press charged this week that there are wealthy newspaper publishers in the United States who are conducting a censorship akin to European dictatorships, and who "would not scruple to throw this country into Fascism rather than surrender their privileges."

Senator Minton spoke at a forum luncheon in the Hotel Astor, New York, which opened the first annual meeting of the board of governors of the American Press Society.

Paul Scott Mowrer, president of the American Press Society and editor of the Chicago *Daily News,* who introduced the Senator, described the Society as "a national professional organization of working newspaper men and women, dedicated to the belief that theirs is an honorable profession which is in the nature of a public trust."

In opening his attack, the Senator singled out the Newspaper Publishers Association, recounting how last spring when he had called the attention of the country to the "impudent and hypocritical proposal of the Newspaper Publishers Association to censor free speech by curbing radio," his move had been construed as a move to "curb, censor and muzzle the press."

"This was all untrue," Senator Minton said, "but that was the story that was carried to the country by the newspapers. I did not attack the freedom of the press. I defended freedom of speech that was being attacked by the Newspaper Publishers Association, which had advocated censorship of radio."

Speed Claimed For Color Film

A newly perfected emulsion which is said to increase the speed of color film greatly and the use of two new dyes have increased the possibility of using 35 mm Dufaycolor film in Hollywood in the near future, according to Col. Leslie R. Naftzger, vice-president and general counsel of Dufaycolor, who returned this week from Europe.

The new emulsion, fine-grained, makes it possible for Dufaycolor to be used with the same lighting facilities that are used for black and white filming, Colonel Naftzger said. No special lighting, no filters and no special cameras are required, he explained. The improvement was perfected by Ilford, Ltd., in England.

Also, permission has been obtained to use a red sensitized dye which previously was barred from this country because of the question of certain infringements on Kodak patents. A green dye developed by the British Chemical Company, said to blend better into the spectrum than the green previously used also has been adopted by Dufaycolor.

Films in production or planned with Dufaycolor in England are far in excess of previous seasons, Colonel Naftzger said, and the British company within the next twelve months will print 15,000,000 feet of film.

BOY, OH BOY, OH BOY MEETS GIRL

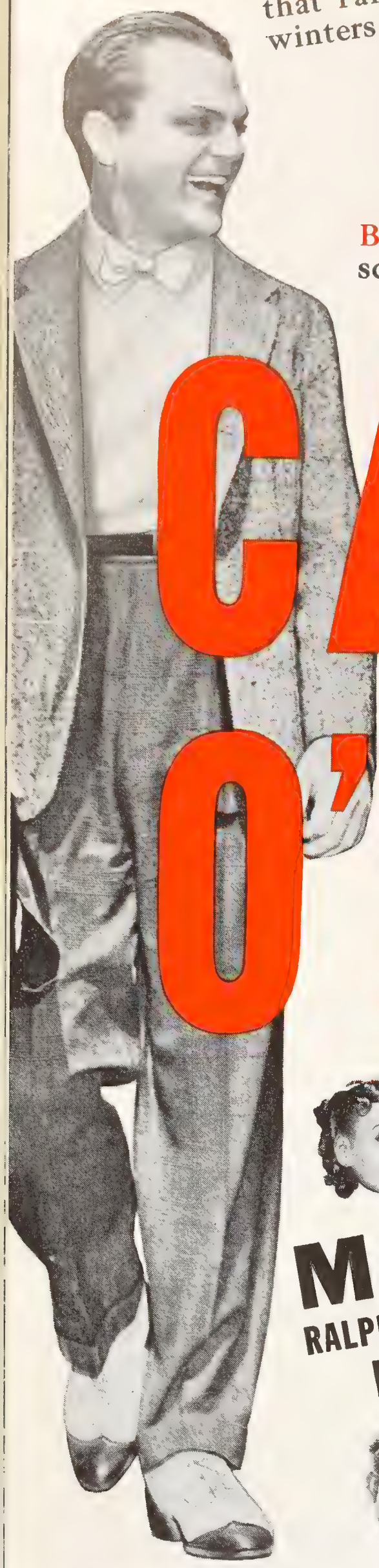


Bella and Samuel Spewack's

(Stage Play Produced by George Abbott)

IS WARNERS' NEXT!

A record-maker before it starts--READ!



Boy Meets Girl is the prize-winning comedy that ran through two summers and two winters on Broadway—*two whole years!*

Boy Meets Girl is the show that played to complete capacity in 235 cities all over the globe!

Boy Meets Girl is even greater on the screen because Warners bring back

JAMES CAGNEY

and

PAT O'BRIEN

In their first grand smash together since 'Ceiling Zero'!

These other laugh-stars, besides!

MARIE WILSON

RALPH BELLAMY · FRANK McHUGH · DICK FORAN

Directed by LLOYD BACON

Screen Play by Bella and Samuel Spewack





Loosen that budget! Pep up that exploitation! Stretch that playing time! Then WATCH!

THE HOLLYWOOD SCENE

Studios Busy

Time is turning into mid-August and the wheels of Hollywood's production mill are turning too. Pictures are starting and finishing at a rate just as steady as the clock's. Eleven new ones were sent on their way since the last report a week ago; twelve were finished. Some of the productions coming soon promise to be good entertainment.

Here are the seven day happenings. Columbia started two pictures. Edith Fellows, Robert Fiske, Jacqueline Wells, Robert Paige, Charles Waldron and Virginia Howell went to work in "Thoroughbreds." A Coronet Picture for this company's release will engage the attention of Luck Jones and sundry others for several days to come.

Several Start Two

Warners also started two. "Going Places" will present Dick Powell, Anita Louise, Walter Catlett, Allen Jenkins, Minna Gombell and Harold Huber in the theatres along about the time the leaves begin to fall. About that time, also, Errol Flynn, Basil Rathbone, Donald Crisp, David Niven, Barry Fitzgerald, Tony Marsh, Peter Willis and Michael Brook will be appearing in "Dawn Patrol."

Two pictures went into work at 20th Century-Fox as Mr. Darryl F. Zanuck arrived home from his European vacation. "Corn on the Cob" is an incident in the "Jones Family" series. The leading trio in "A Practical Joke" will be Michael Whelan, Jean Rogers and Chick Chandler.

Universal also started a pair of productions. The principals in "Swing That Cheer" listed at the moment are Tom Brown, Andy Devine, Robert Wilcox, Samuel Hinds, Constance Moore and Stanley Hughes. Bob Baker and most of the company that just finished "Twins of the West" went to work almost immediately in "Guilty Trail," despite the heat.

Over at RKO-Radio Ann Shirley, Edward Ellis and Lee Bowman got busy with "A Man to Remember," while next door Paramount was wondering what to do about "St. Louis Blues" now that George Raft has been suspended because he didn't like his part and Dorothy Lamour is recuperating from an operation. Who knows but here again lightning may strike a tyro with ambitions, as it did in a similar situation not long ago at Warners when Errol Flynn turned down the role in "Four Daughters" and John Garfield took it up in such a way that he'll probably have a Hollywood address for some time to come.

Two Complete Pairs

Detoured months ago by that Act of Congress known as 77-B, "Renfrew of the Mounties," a Grand National number, was restarted. Jimmy Newell, Jean Carmen, Warren Hull, Stanley Blystone and Walter Byron will be among those on display at some future date.

While all this was going on, the new production company headed by Malcolm Brown, made its entry by starting "The Masked Phantom," which will feature Betty Burgess and Randy Rawlins.

Two companies each finished two pictures. RKO-Radio chalked "Ranger Code" (tentative title) and "Room Service" off its active list. The first mentioned is a George O'Brien picture with Rita Hayworth, Ray Whitley, Tim Holt, William Royle, Charles Stevens, Neal Hart, Lucio Villegas, Cecilia Callejo, Chris Pin-Martin and Jim Mason. The three Marx Brothers, Ann Miller, Lucille Ball, Frank Alberson, Cliff Dunsant, Donald McBride, Charles Halton, Philip Wood, Ales Asro and Phillip Loeb are in "Room Service."

Monogram's "The Mexicali Kid" will feature Jack Randall, Eleanore Stewart and Wesley Barry. Its "Wanted by the Police" will parade Frankie Darro, Lillian Endicott, Robert Kent, Evelyn Knapp, Matty Fain, Sam Bernard, Thelma White and Willy Costello.

Sally Rand is the star of "Murder on Sunset Boulevard," which George Hirliman, Sam Coslow and Hugo Frencke made. Other personalities are Dennis Moore, Reed Hadley, Jean Carmen, Esther Muir and Katherine Kain.

At 20th Century-Fox "Hold That Co-ed" was finished. John Barrymore, George Murphy, Marjorie Weaver, Jack Halen, Joan Davis, George Barbier, Johnny Downs, Paul Hurst, Glenn Morris and Donald Meek are among those who will be seen in it.

MGM's contribution to the quota of finished films was "Three Loves Has Nancy." Robert Montgomery, Janet Gaynor, Franchot Tone.

"Billy the Kid Returns" came off the line at Republic. Roy Rogers, Smiley Burnette, Lynn Roberts, Morgan Wallace, Fred Kohler, Sr., Betty Rodman and Art Dillard are the principals.

For Columbia distribution Larry Darmour completed "Not for Glory." It will present Jack Holt, Beverly Roberts, Noah Beery, Jr.

Fine Arts finished an untitled film which will present George Houston, Beth Marian, Al St John, Alden Chase, Walter Byron, Kit Gurad.

Universal's "Twins of the West" will have Bob Baker, Marjorie Reynolds, Forest Taylor, Glenn Strange and Jack Rockwell.

Warner Bros. completed "Brother Rat." Wayne Morris, Priscilla Lane, Jane Wyman, Jane Bryan, Eddie Albert, Ronald Regan, Johnnie Davis, Henry O'Neill, Gordon Oliver, Larry Williams, William Tracy, Olin Howland, Jessie Busley, Louise Beavers, Robert Scott, Fred Hamilton and Jock Mower are the names which exhibitors will have an opportunity to display.

OUTDOOR ADVENTURE FILMS FOR THE FALL

Adventure is the entertainment keynote of pictures scheduled for fall distribution.

Among the big pictures to come in the months when the leaves turn many colors elsewhere and the weather turns good in Southern California are the Paramount trio, "Spawn of the North," "Men with Wings" and "If I Were King."

Columbia will have "I Am the Law" and "Wings of Doom." From 20th Century-Fox will come "Suez," "Submarine" (splinter fleet-wooden anchors) and possibly before Santa Claus, "Jesse James."

MGM will have "Too Hot to Handle" and Warners' "Juarez," "Valley of the Giants," "The Oklahoma Kid," "Devil's Island," "Wings of the Navy," "Heart of the North" and "Unlawful."

Republic will have "Billy the Kid Returns" and "Tenth Avenue Kid" ready. RKO-Radio's big adventure number will be "Gunga Din." Besides a couple of importations, including "Drums," United Artists will offer Sam Goldwyn's "The Lady and the Cowboy."

In the immediate offing will be "Northwest Passage," "Dawn Patrol" and "The Sea Hawk," and the westerns.

Mirabile Dictu

In our years in Hollywood, we have entertained many visitors and sometimes their requests have stumped us. But came Gertrude Merriam, spark plug associate editor of the Managers' Round Table, to remark that she'd like to go to a Charlie McCarthy broadcast. Kindly Ed Fortman, in charge of press relations for the J. Walter Thompson agency, was only too glad to accommodate Vance King's request for tickets, even though the accommodation necessitated depriving another pair of their tickets.

Then, as we prepared ourselves for something probably impossible, we asked Miss Gertrude what else she would like to see or do or whom she would like to meet. With all our preparation we weren't ready for the shock we got.

"Yes," she said, "I'd like to see that beautiful window in Forest Lawn Memorial Cemetery!"

Miss Mildred Early got the assignment to see that Miss Merriam saw what she wanted to see.

Wrong to Doubt

We happened to be over at Hall Roach's when Frank Selzer gave birth to a "this'll knock 'em dead" idea. It was that Mr. Roach would hold the premieres of "There Goes My Heart" in the natal cities of its stars. It happened that all the stars were American born, but Alan Mowbray was born in England and it didn't seem possible that Mr. Roach would stand for the expense, even though it was shared, of sending him over there.

But like the man who cried "Excelsior" or "Eureka" or something, Mr. Selzer yelled "I got it. We'll have some city adopt him!" We scouted the idea.

Straightway he dispatched 1,500 letters to city governments, chambers of commerce and so on. The other day a bale weighing about 17 pounds landed on our desk. It contained the replies from hundreds of communities, all of whom, for one reason or another, would be glad to adopt Mowbray.

THREE PREMIERES IN FOUR NIGHTS KEEP EAST'S NOTABLES ON THE RUN

There's "Sing, You Sinners" at Saratoga, "Drums" at Hollywood on Broadway, and "Marie Antoinette" at Astor

Notables in business and sport, celebrities and motion picture executives were kept busy this week attending a world premiere, a New York opening of a roadshow attraction and a trade showing.

Saratoga Springs, N. Y., with its world known race track, was chosen as the scene for the world premiere, Saturday night, of Paramount's racing picture, "Sing You Sinners," which co-stars Bing Crosby and Fred MacMurray.

On Monday evening Alexander Korda's "Drums," United Artists release, was previewed at the Hollywood theatre, New York, for the trade and notables.

On the following night, MGM opened its "Marie Antoinette" at the Astor theatre on Broadway for a two-a-day engagement. The world premiere of the picture was held in Hollywood July 8th (MOTION PICTURE HERALD, July 16th).



A section of the socialite Saratoga audience which attended the opening at the spa of Paramount's "Sing, You Sinners". Left to right, nearest the camera, Peter A. B. Widener and Mrs. E. Elkins Wetherell of Philadelphia and George Bull, head of the Saratoga Racing Association.

Balaban Heads Delegation to "Sing, You Sinners" Premiere

Barney Balaban, president of Paramount Pictures, Inc., headed a home office delegation that traveled from New York to Saratoga Springs for the premiere of "Sing, You Sinners" at the Community theatre. Among the other officials of the company present was Robert Gillham, director of publicity and advertising.

Woven into the plot is a race track story. Several races are included, with Mr. Crosby's horses playing a prominent part in the action.

Among those present were:

MR. AND MRS. ROBERT OGDEN GOELET
MR. AND MRS. DANIEL TOPPING (Miss Arline Judge)
MR. AND MRS. CORNELIUS WHITNEY
F. SKIDDY VON STADE
CARLTON BURKE
GEORGE H. BULL AND PARTY
MRS. DODGE SLOANE AND HOUSE PARTY
MR. AND MRS. SETH MORTON
MR. AND MRS. ALGERNON DANGERFIELD
MRS. AVERELL CLARK
MRS. EDGAR SCOTT
JOHN A. MORRIS
MR. AND MRS. WALTER SALMON
HERBERT B. SWOPE
JOHN HERTZ AND PARTY
MORTON SCHWARTZ
MRS. CLARBELLE WALSH
PETER A. B. WIDENER AND HOUSE PARTY
VINCENT KING
MR. AND MRS. RICHARD DWIGHT
DOUGLAS PAIGE
MILTON HOLDEN
RAYMOND GUEST
ARNOLD HANGER
MR. AND MRS. HARRY STEVENS
MR. AND MRS. PHIL CHINN
MR. AND MRS. THOS. BRAGG

Another Paramount picture, "Spawn of the North," is to have its premiere at the Carolina theatre, Blowing Rock, N. C., before "an audience of people who never have seen a motion picture," according to the company.

Invitations to the opening have been extended by Paramount to 119 residents of the Southern Blue Ridge Mountains and the recipients have signed affidavits affirming that they never have seen a motion picture. Some of the guests will be interviewed in the lobby during a half-hour broadcast over the Mutual System.

▽

Showing of "Drums" Mild Form of Premiere

The trade showing of Alexander Korda's "Drums" was conducted in New York in a style that made it a mild form of a premiere. There were no bright lights around the house but photographer's bulbs flashed along the sidewalk and crowds were attracted to gaze at the arriving theatremen and executives.

Guests of honor at the showing were Sirdar Kumar J. J. Singh, president of the India Chamber of Commerce; N. R. Checker, chairman of the India League, and Magan S. Dave.

Among the invited guests were:

NICHOLAS SCHENCK
HARRY COHN
JACK COHN
ARTHUR LOEW
CHARLES MOSCOWITZ
ADOLPH ZUKOR
BARNEY BALABAN
DAVID SARNOFF
HERBERT KALMUS
NEIL AGNEW
SIDNEY KENT
H. M. WARNER
HOWARD DIETZ
STANTON GRIFFIS
NATE SPINGOLD
E. W. HAMMONS
ARTHUR LEE
GRADWELL SEARS
JOSEPH BERNHARD
WILL H. HAYS
CARL MILLIKEN
ARTHUR DUBREY
PAUL GULICK
JOEL SWENSON
WILLIAM POWERS
JOHN O'CONNOR
VERNON DUKE
PHIL BAKER
OSCAR DOOB
SILAS SEADLER
ROBERT GILLHAM
MURRAY SILVERSTONE
GEORGE J. SCHAEFER
GLADYS SWARTHOUT
BLAIR NILES
CLIFTON WEBB
ETHEL MERMAN
MITZI GREEN
EDWIN C. HILL
GABRIEL HEATTER
GEORGE SKOURAS
GUY EYSELL
JOSEPH VOGEL
FRANK WALKER
BENNETT CERF
GEORGE BALANCHINE
LENNOX LOHR
WILLIAM PALEY
MARION COOLEY
HELEN JEPSON
AL JOLSON
NORMAN BEL GEDDES
EDWARD WARBURG
MADGE EVANS
HELEN HAYES
CHARLES MACARTHUR
NATE BLUMBERG

"Marie Antoinette" Museum Seen by 200,000 Persons

Before the opening of "Marie Antoinette," Howard Dietz, advertising and publicity director for MGM, announced that "all the traditions having to do with a premiere" would be ignored.

Despite the promise of a lack of ostentation, the premiere attracted a huge crowd of fans and autograph seekers who were kept back from the entrance to the theatre by 70 police officers. There also was a radio broadcast of the event over Station WHN.

Although Norma Shearer, star of the picture, arrived in New York Tuesday morning to attend the premiere she was overcome by the heat and were kept in her hotel by physician's orders.

MGM's "Marie Antoinette" museum at the Astor closed last week. More than 200,000 persons, including thousands of school teachers and students, were said to have visited the exhibit, which consisted of hundreds of costumes, period antiques and other accessories used in the filming of "Marie Antoinette."

Special Edition Marks Theatre Reopening

A special edition carrying congratulatory messages was published August 18th by the *Pioneer Journal* of Wadena, Minn., to commemorate the reopening of the Cozy theatre after extensive remodeling and alterations. The 400 seat house, modernized by its owner, J. C. Quincer, at a cost of $30,000, will be formally reopened on August 24th.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, gave a luncheon at the California Club, Hollywood, this week, in honor of Albert Lasker, retired head of Lord and Thomas, advertising company. Fifty attended.

$7,051,673 Earned By Eastman Kodak

Eastman Kodak Company this week reported a net profit of $7,051,673 for the 24 weeks ended on June 11th, equal after preferred dividends to $3.05 a share earned on 2,250,921 no-par common shares, compared with $11,475,066, or $5.01 a share, earned in the comparable period of 1937.

The profit includes $33,346 on sales of securities and a provision of $488,849 for reduction of securities to market value, compared with $58,773 profit on sales of securities in the 1937 period, when no adjustment of security values was made.

Net sales were $57,131,939, compared with $61,273,205 in the 1937 period. Sales of photographic products were not seriously affected during the 1938 period by the curtailment in general business, the report says, but income from operations was reduced considerably by higher operating costs.

Disposition by Joseph M. Schenck, Beverly Hills, Cal., of 19,200 shares of Twentieth Century-Fox common stock and 1,000 shares of $1.50 cumulative preferred during June was the only film transaction reported by the Securities and Exchange Commission in its semi-monthly summary, issued this week.

As a result of his stock sales, the report showed, Mr. Schenck at the close of the month had reduced his holdings to 149,443 shares of common and 23,284 shares of the preferred.

The summary carried reports on the holdings of men becoming officers or directors in motion picture companies, showing that no securities in their respective companies were held by Gene F. Kaplan, Los Angeles, made an officer in Grand National Films February 16; Richard Jones, 3d, New York, elected an officer of Keith-Albee-Orpheum April 14, 1937, or George L. Bagnall, Hollywood, Cal., elected an officer in Paramount December 14 last.

However, it was shown, Edwin L. Weisl, New York, made a director in Paramount June 21, held 3,200 shares of the company's convertible second preferred stock, and Daniel M. Sheaffer, Philadelphia, elected a director in Universal September 2, 1937, held, through Universal Corporation, 228,927 shares of the company's common, 220 shares of cumulative first preferred and 20,000 shares of second preferred.

The option held by N. L. Nathanson, president of Famous Players Canadian Corporation, for the purchase of a block of 1,000 common shares at $14 per share, to be exercised on July 1st, last, has been extended by the company to December, according to T. J. Bragg, secretary-treasurer.

Under a five-year agreement between Mr. Nathanson and the company, effective last year, he is privileged to buy 1,000 shares annually on a sliding scale starting with the price of $13 per share in 1937. The option was used before July 1st last year. The current market quotation on Famous Players common on the Toronto Stock Exchange is $35 per share.

E. I. duPont de Nemours and Company this week declared an interim dividend of 75 cents a share, payable on September 14th, compared with dividends of 50 cents each paid on June 14th and March 14th.

Comerford Signs Columbia Product for 78 Houses

Columbia Pictures has closed with Comerford-Publix Theatres for its 1938-39 product in the circuit's 78 theatres, 65 in Pennsylvania, 13 in New York.

"RAGTIME BAND" BREAKS MORE RECORDS AT ROXY

$80,000 Gross Estimated for Second Week; 20th-Fox Reports Records in 11 Cities

A gross of $80,000 for the second week of "Alexander's Ragtime Band" at the Roxy theatre, New York City, was predicted as the record-breaking business of the first week continued through the first four days of this week. In addition, Twentieth Century-Fox home office executives reported the picture "is leaving a trail of shattered records in 11 key cities throughout the country."

An all-time attendance record of 192,520 persons, paying a total of $87,489.84 in admissions, was set in the first week of the picture's run at the Roxy. The day-by-day attendance figures follow:

FIRST WEEK

Friday	29,614	Monday	25,970
Saturday	34,149	Tuesday	26,134
Sunday	26,630	Wednesday	26,336
		Thursday	23,687

SECOND WEEK

Friday	23,908	Sunday	23,735
Saturday	31,790	Monday	21,192

The Saturday's attendance for the second week, it was pointed out, was 4,491 greater than that of the greatest day recorded for "The Cock-Eyed World" which held the previous house record.

On the strength of the business holding up to only slightly less than for the first week, it was freely predicted that the picture would have a six or seven-week run in New York.

On Wednesday it was announced the film would be held for a third week.

The first week policy of opening the doors to the theatre earlier than normally each day and also of having a daily late evening performance starting shortly after midnight has been continued.

Every attendance record established at the Roxy during its 11½ years of existence has been broken during the "Alexander's Ragtime Band" engagement, the management reported.

Twentieth Century-Fox reported new records in other cities. At the Metropolitan theatre, Boston, the opening day throngs numbered 15,769, breaking the house record; in Philadelphia, drawing 10,084 to the Stanley, the picture broke all existing records; in Pittsburgh, at the Alvin, it set an all-time high, playing to 10,880 in the 1,767 seat house.

A record run for the picture was predicted by the management of the Chicago theatre, Chicago, after the picture, at 3 P. M. on the opening day, was drawing crowds 33 per cent larger than any previous high.

At Portland, Ore., it was reported that "Alexander's Ragtime Band" did double the business of "In Old Chicago" and topped the record of "Thin Ice" by $500 when it opened at the Paramount theatre.

The picture's opening day at the Hippodrome, Cleveland, topped the record held by "In Old Chicago" by $892 and kept up the record breaking pace over the weekend.

A record weekend gross also was established at the Majestic, Houston, when "Alexander's Ragtime Band" topped the "In Old Chicago" record by $1,752.

Receipts at the Majestic, Dallas, for the opening day were $253 greater than the previous record held by "In Old Chicago."

On the Coast, according to Twentieth Century-Fox, "every day sets a new record at the Chinese theatre, Hollywood, and Loew's State, Los Angeles.

All records, the company reported, have been shattered at the Apollo theatre, Atlantic City. Business over the weekend was recorded as $200 greater than any previous three-day period.

155 Members in Chicago Allied

Five new members have joined Allied Theatres of Illinois in the last week, bringing the total number of member theatres to approximately 155. The new theatres and owners, all from Chicago, are: Howard theatre, Lester Retchen; Harmony theatre, B. Banovitz; Astor theatre, James Roder; Metropole theatre, Edward Brunnell, and the Homewood theatre, John Jones, Jr.

The organization will continue its drive for new members, Jack Kirsch, newly elected president of the group and successor to the late Aaron Saperstein, said this week. Indications are that a sizeable group will join the organization in the coming months.

Allied has become a major factor in Chicago's theatre setup. At present the group is planning to file suit in federal court asking that clearance schedules be adjusted in what they feel is a more equitable manner. Present clearance schedules call for 10 weeks' playing time after Loop openings before the pictures are available to the first-week-of-release houses which constitute the majority of independent theatremen.

It is thought probable that Balaban and Katz circuit along with the major companies to be named in the suit, will decide to make some concessions which will stop the legal action.

Eastman Kodak Camera Has Photo-Electric Cell

Eastman Kodak Company announced this week that a new line of cameras will be marketed next month with a type which uses a photo-electric cell as a feature. The new six-20, the company said, is intended for amateur use and automatically adjusts itself according to light conditions to give perfect exposures of scenes before it. It is said to have shutter speeds of 1/25 to 1/200 second with the photo-electric device while double exposures are made impossible.

HOLLYWOOD ANTI-NAZIS REPUDIATE U. S. AGENT'S CRY OF "COMMUNIST"

Executive Secretary of League Says Investigator Made No Effort to See Its Books; Washington Unexcited

by VANCE KING
in Hollywood

The cry of "Communist," shouted this week at unnamed Hollywood film stars by an investigator for the Dies congressional committee hunting for subversive activities, brought a sharp retort from the Hollywood-Anti-Nazi League for the Defense of American Democracy, which said the charges of investigator Ed Sullivan "are in themselves a threat to democracy."

Donald Ogden Stewart, president of the organization, which has a membership of more than 5,000, chiefly film workers in every branch of production, joined with Marion Spitzer, vice-president, and Alan Campbell, secretary, in a statement which indirectly acknowledged their organization was the target of the Sullivan attack.

The statement read:

"It is ominous that the Dies investigating committee has adopted the practice of making accusations without revealed facts to substantiate them. When Hitler is mobilizing a million men at the Czechoslovakian borders, when another investigator of the Dies committee finds that the National Guard is being invaded by the Nazi Bund, and that there is an effective German spy ring throughout the country, these charges leveled at an organization devoted to the task of combatting Nazism are in themselves a threat to democracy. The Hollywood Anti-Nazi League repudiates this attack. We stand on our record and call for a real investigation of Nazi activities in this country which, after exposing Nazi activity, will point out the need of action against this activity instead of attacking organizations formed for the purpose of taking such action."

Military Investigators Active

Meanwhile, it is learned here that military and naval intelligence units of the United States have for the last year and a half doubled their activities in Hollywood. This was said to be because of the unsettled conditions in Europe which might affect us. Mr. Sullivan, it was learned, had been in Hollywood about a month ago on his investigation. However, Betty Anderson, executive secretary of the League, said Mr. Sullivan had not contacted her office or asked to see the books of the organization, which, she said, are open to all accredited authorities.

There are several organizations actively engaged in aiding the Spanish Loyalists in which well known film personalities are interested.

The Medical Bureau and North American Committee to Aid Spanish Democracy have sent 22 ambulances and a large amount of medical supplies, food and clothing to the Loyalists. One of the ambulances, autographed by 15 stars, was blown up in the fighting in Spain, according to the Bureau's executive secretary, Seema Matlin.

The Motion Picture Artists Committee and the Motion Picture Democratic Artists Committee also are interested in the Spanish Loyalist Cause.

Including in its membership many musicians working in films, the Musicians Committee to Aid Spanish Democracy, formed two months ago, recently gave a soiree to raise funds for the Loyalists.

In State Politics

The Motion Picture Democratic Artists Committee is taking an active part in state politics. Headed by Melvyn Douglas, it is attacking Governor Frank Merriam, conservative Republican, and espousing the cause of Culbert Olson, running mate of Upton Sinclair when Sinclair was defeated by Merriam four years ago.

Active participation of top Hollywood names in this political situation dates back to the Merriam-Sinclair fight for the gubernatorial post. At that time, talent was asked to give one day's pay to a Merriam fund to fight Sinclair. Resentment of several of the actors, writers and directors echoed in this year's campaign when the Democratic Committee headed by Melvyn Douglas petitioned Governor Merriam to give one day of his pay to the Committee for its campaign for Olson.

The Anti-Nazi League has a weekly program on station KFWB, attacking foreign dictatorships and appealing for new members. Playlets and talks are presented.

Participation of stars in causes declared by some to be liberal and by others "Communistic" were bared four years ago when a number of top actors, including James Cagney, were declared to have contributed to the defense fund for Caroline Decker and other leaders in the Salinas lettuce strike.

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NAMING NAMES IN HOLLYWOOD

In a special article from Hollywood to the New York Daily News *on Tuesday the writer named the following as sponsors of the Anti-Nazi League:*

Eddie Cantor, Herbert Biberman, Florence Eldridge (Mrs. Fredric March), Oscar Hammerstein III, Rupert Hughes, Sylvia Sidney, Gloria Stuart, Paul Muni, Dorothy Parker, Ernst Lubitsch, Lewis Milestone, Dudley Nichols, Viola Brothers Shore and Frank Tuttle.

Walter Wanger was listed as a member and several additional producers were reported to have assisted the League.

Named among workers for the North American Committee for Loyalist Spain were Franchot Tone, Joan Crawford, Luise Rainer and Gale Sondergaard.

Stars who contributed services to the soiree Sunday night of the Anti-Nazi League also were named: Johnny Green, Dixie Dunbar, Johnny Downs, Bert Lahr, Fred Keating and Milton Berle.

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Edward Sullivan, the investigator who made the charges, is, according to Associated Press, a Charlestown, Mass., newspaperman and member of the intelligence staff of the Massachusetts National Guard. For a time he edited the Tri-City Tribune *in Connecticut and formerly published a small newspaper in California.*

Charges Arouse Little Interest in Washington

by FRANCIS L. BURT
in Washington

Little interest was aroused in Washington by Edward Sullivan's picture of the West Coast as a hot-bed of radicalism. That Hollywood stars have helped to finance Communistic activities has been long understood.

Mr. Sullivan devoted most of his report to conditions in areas other than Hollywood, but the film feature made the most striking headlines.

"All phases of radical and communistic activities are rampant among the studios of Hollywood," he declared. "A number of film celebrities are using their large salaries to finance communistic activities, including groups which were conducting agitation campaigns in agricultural regions in California."

"I might say in passing," he added, "that a very large number of motion picture stars are strongly opposed to all this subversive activity but, as one very prominent star told me, if he spoke out loud about the situation he would soon be ditched by the studios and a campaign of vilification would be started against him to ruin him with his public."

The whole situation, he said, is one "which the movie moguls desire to keep from the public."

The investigator suggested that the public should be informed as to the individuals, both native and foreign born, who use their large salaries to supply radicals with funds.

"Another activity which should receive complete attention and investigation is the collecting of funds in Los Angeles and Hollywood by the North American Committee to Aid the Spanish Democracy and its twin brother, the Medical Bureau. This activity, which is carried on by well known radicals among the motion picture colony, has the support of the Communists."

Still another Hollywood activity, he said, is the Anti-Nazi League.

Representative Martin Dies of Texas, chairman of the committee, pointed out that the time and funds required to make a thorough investigation of all the charges laid before the group are beyond those at the dosposition of the committee.

Mr. Sullivan is expected to be called before the committee in the near future to testify as to the source of his information regarding conditions on the West Coast, and members of the committee, it was indicated by Chairman Dies, may go to Hollywood to study the situation at first hand.

Communistic activities of members of the industry also entered the hearings before the committee Tuesday, when John P. Frey, official of the American Federation of Labor, submitted a number of documents, one of which he held highly confidential and which he intimated referred, among other things, to activities of film personalities in Mexico.

HAPPY DAYS FOR THEATRE MEN...

LET RHYTHM RING! . . . FRED AND GINGER ARE BACK AGAIN . . IN THEIR GRANDEST SHOW OF ALL . . .



and the world's not so bad afte all!...Think of the treat you'v got coming...Think of the hap piness ahead!...The world's ga dancing sweethearts aglow wit bubbling romance, alive wit the blithesome spirit that wil sweep a rhythm-minde nation into every theatr seat available!...YO BET THE SEPTEMBE SHOW SKIES SHOW BEAUTIFULLY BLU ALREADY!

It's honey for the jitterbugs,
It's fun for you and me.
The dance you sing and swing and slam—
That rhythm dream, THE YAM!

FRED ASTAIRE
GINGER ROGERS
in
"CAREFREE"

with
RALPH BELLAM
LUELLA GEAR
JACK CARSON
CLARENCE KOLB
FRANKLIN PANGBORI

Lyrics and music by
IRVING BERLIN

R K O RADIO PICTURES

A PANDRO S. BERMAN PRODUCTION . . . Directed by Mark Sandrich

Screen Play by Ernest Pagano and Allan Scott . . . Story and Adaptation by Dudley Nichols and Hagar Wilde

BRITISH EXHIBITORS ON HOLIDAY FACE SEAT CONTROL HEADACHE ON RETURN

Provincial Watch Committees Seen Ready to Promulgate Expected Imitations of London Council Price Order

by AUBREY FLANAGAN

in London

British exhibitors, basking on those sunlit sands and sipping that cooling lager, to which playful but pointed reference was made two weeks back, seeking rest and relaxation in Britain's annual vacation month, August, are gradually but forcibly becoming aware that yet another headache is likely to meet them on their return to the hard material world of business—the headache of increasing municipal interference with their business.

As every realist student of the film trade scene was early convinced, the Hitlerization to which London cinemas have been, or are about to be, subjected, in the matter of seat prices, is not going to cease at London's territorial boundaries. Already there are many ugly signs and portents indicating that those who forecast that the precedent created by the dictatorial democrats of County Hall, Millbank, would be followed not only soon, but widely, were right.

The whole question of seat control and the dangers of widespread municipal interference is, indeed, certain to be brought from the restricted realm of local politics, and examined—and challenged—as a national issue by the Cinematograph Exhibitors Association as a whole.

The London County Council, whose administrative area is wide and covers an area far larger than any American city, works on licensing policy and kindred matters on a basis of friendly cooperation with the adjacent counties of Middlesex, Surrey and Essex, and the independent boroughs of West and East Ham, has circulated to these administrative areas, and to other areas covered by the London and Home Counties Branch of the CEA, copies of its ruling, and its views thereon, with the obvious if unspoken suggestion that they should fall into line with the capital. He would be an errant gambler who would not stake big money on the certainty that these districts will fall into line.

In the provinces, too, ominous shadows of municipal stick waving have been seen. The London County Council's disturbing and, it would seem, somewhat undue gesture has been considered in more than one Council and Watch Committee, and that but few public pronunciamentos have been made is due only to the fact that Councillors and Watch Committeemen, like exhibitors, consecrate the month of August to lazing by the sea.

At Wrexham, Northumberland, however, the municipal foot has come well and truly down on the local cinema proprietors, with the institution of a local rule, all too obviously inspired by the emphatic and determined democratization process of Mr. Reginald Stamp and his London County Council. There the Watch Committee, whose business it is not only to cast a careful eye on the moral welfare of the shipbuilding town and its folk, but to administer its licensing laws, has decided to investigate the matter of increase of seat prices on Saturday night.

As is well known, it is an almost universal custom of entertainment enterprises of all kinds and types to increase slightly the prices of seats on Saturday nights. The custom obtains not only in cinemas, but in theatres, music halls, circuses, swimming baths, ice hockey stadiums, boxing booths and elsewhere. Complaints from ratepayers in the district, complaints which might have been ignored with a kindly and understanding smile before the London decision, are to be investigated by the Watch Committee with a view to ultimate action.

The whole situation has received, however, even if indirectly, a nervous shock during the last few days, with the issue of a significant letter on theatre licensing from the Home Office—under whose aegis the 1909 Act is administered—to the Wiltshire County Council. The Council sought the guidance of Whitehall on the question of redundancy, and the rights or wrongs of refusing licenses on such grounds. The Home Office reply is significant—how significant can be seen from its terms:

"I am directed by the Secretary of State to say that he is advised that the object of the Act as shown by its title is primarily that of securing safety at cinematograph exhibitions, and that its provisions must be read with this object in mind . . . the licensing authority would be entitled to refuse a license on the ground that there was some objection to the premises from the point of view of safety, or possibly that the applicant was not a person who could be entrusted with the responsibility of securing the safety of the audience, or complying with any conditions imposed by the authority as to safety or other matters.

"But . . . the refusal of a license on the ground of redundancy without reference to the matters referred to above would not be a proper exercise of the discretion conferred on the licensing authority by the Act."

Now CEA members are asking whether this policy lead of the Home Office, an exact interpretation of the Act under which cinema licenses are issued, does not inferentially criticise local authorities who take upon themselves the imposition of conditions outside the terms of public safety and personal desirability. Under what section of an Act designed to secure and retain public safety, they ask, is the London County Council empowered to control the prices of seats in picture theatres? It is a pretty problem, but that a new complexion is cast upon it by this Home Office judgment is patent. It is in fact just what the doctor ordered!

Further tinder has been cast into the fire by the London County Council's recent suggestion to exhibitors that they should not wait until January to have the rules enforced on them, but that they should operate them voluntarily at once. London exhibitors will ignore the suggestion, will, in fact, carry on precisely as they have been doing until they are further instructed by their CEA officers.

It will, none the less, need a great deal of self control to restrain them from derisive and acidulous comment upon the Council's statement that "complaints from members of the public generally are of the opinion that they have not received fair treatment from many licensees in the matter," and the gratuitous suggestion that in voluntarily operating the seat price rule "they will restore that spirit of confidence which the Council holds is essential to the successful conduct of the entertainment industry." They would be interested to see this mountain of public protest, which so many of them believe to be nothing short of a political molehill.

Next step, then, is the fighting of a test case which will confront, immediately, the first new picture house to open in London, which picture house will almost certainly ignore the new seat price requirements of the Council. Junior Counsel's opinion is still being prepared, and until then a complete and final forecast of action is difficult. It will, however, be a stand up and fight battle, for the Council are determined that unless a new licensee agrees to accept the new conditions he shall be refused a license.

All eyes then will be fixed on London, for the sway of battle in the Metropolis will influence the actions of the rest of the country. It is for that reason the CEA will not let the fight be lost without a determined struggle.

SEATING AND PRICE CONTROL PROPOSED

The London County Council order affecting cinema seating and admission prices is worded as follows:

"The licensee . . . shall . . . exhibit and keep exhibited in a conspicuous position at each entrance to the theatre and so as to be easily seen by members of the public . . . a plan or diagram . . . clearly showing the seat accommodation . . . together with the prices charged for the various seats for every period of the day, and such prices shall not be raised during the day.

"Whilst any seat is unoccupied . . . no person desiring to occupy such a seat shall be kept waiting longer than is necessary, or be refused admission . . . for the purposes of occupying such a seat.

"Notices shall be exhibited in the auditorium, or such other indication given as may be approved by the Council . . . showing clearly to persons inside the premises the position of the seats for which the respective prices are being charged. . . ."

Gabriel Pascal Arrives With Print of "Pygmalion"

Gabriel Pascal, managing director of Pascal Film Production, Ltd., London, arrived in the United States last week with a print of "Pygmalion," based on the play by George Bernard Shaw.

Mr. Pascal disclosed that he has options on two more Shaw plays, "The Devil's Disciple" and "Caesar and Cleopatra." He said he will make "Devil's Disciple" in Hollywood and will do the exteriors for the other picture in Italy and the interiors at Pinewood.

"But I will not make any more pictures without American cooperation," Mr. Pascal said. "If we foreign producers can't get American cooperation we may just as well just make B pictures."

Besides starring in it, Leslie Howard co-directed "Pygmalion."

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Ruffled Rakes

London of 1700, with its ruffled rakes and bemasked highwaymen, is being recreated at the Warner-First National Studios at Teddington, where Derek Twist's story "The First Gangster" goes into production shortly. Already first steps have been taken to set up replicas of Southwark Mint, the famous Red Lion Tavern in Fleet Street, haunt of eighteenth century thugs and cutthroats, the Kings Bench Prison, the fashionable houses of Mayfair, London River and the grim gallows of Tyburn.

All these will form backgrounds and settings for a costume piece in the modern gangster manner, with Jonathan Wild, noted highwayman and hold up man of the period, educating aristocratic David Wedderburn to a life of violence and robbery—with a supposedly palliative flavour in his subsequent donations to the poor.

Wedderburn's career brings him to the gallows, but a last minute rescue enables him to escape to the New World, to leave behind him a reformist movement which helps to clean up London's seamy side.

Meanwhile production has been launched at Teddington on "The Nursemaid Who Disappeared," a dramatic variation on the theme of the "snatch racket," and the vain efforts of an American gang to start a kidnapping business in London.

The story is based on one by Philip Macdonald, author of mystery thrillers, and the film will be directed by Arthur Woods.

In the role of Anthony Gethryn, suave English amateur sleuth, whose talents are canvassed and borrowed by Scotland Yard to unmask the racket, will be Arthur Margetson. Others in the cast include Joyce Kennedy, Coral Browne, Lesley Brook, Edward Chapman and Elliott Makeham.

As settings for "The Nursemaid Who Disappeared" Warner-First National have selected various typical locations and streets in suburban London.

"Citadel" Shooting

South Wales sequences have now been cleared up at Denham on the MGM-British production of "The Citadel," and with the narrative development Robert Donat has moved to Harley Street settings and wears a London moustache.

Before this stage was reached, however, sequences were shot in a coal mine, set supposedly sixty feet below ground, a realistic construction set up with the aid of miners from South Wales, covering an area of 27,000 feet, and employing as material assets hundreds of tons of coal. Rails, pit props, picks, shovels, Davy lamps, and rescue apparatus were brought from the minefields to add a final touch of authenticity to the scenes in which Donat, as the young doctor, rescues a man from death under a fall of rock.

Lion Gets "Frog"

Holidaying in London, Una O'Connor has been engaged by Herbert Wilcox to play a lead role in the new Imperator Production "The Return of the Frog," currently on the floor at Beaconsfield, for release by British Lion. Maurice Elvey is directing.

Miss O'Connor has the role of proprietress of a dockland club of allegedly tough variety, and is filmically married to Gordon Harker. Her engagement by Wilcox, however, suggested a development of the original role and, it is stated, the script was adjusted so as to permit Miss O'Connor to appear as "a screaming virago."

Apart from Miss O'Connor and Gordon Harker, the cast of this Edgar Wallace thriller includes Rene Ray, Aubrey Mallalieu, George Hayes, Hartley Power, Cyril Smith, Meinhardt Maur, Charles Lefaux and Denis Cowles.



A scene from "Prison without Bars," directed by Brian Desmond for London Films at Denham which is now in the cutting room and in which four discoveries of Alexander Korda appear. They are Lorraine Clewes, Mary Morris, Corinne Luchaire and Peggy Wisher.

Nile at Denham

Bent on speeding the processes of production two units are currently at work at Denham, Bucks, on the Zoltan Korda picture "The Four Feathers." Both are at present engaged on exteriors, one of them with the Nile scenes on Denham's homely creek, the River Colne.

Five hundred coloured artistes are working on the crowd scenes, many of them hailing from the dock areas of Cardiff and Liverpool and the grimy streets of London's East End.

Casting on this London Film Production is now complete and the list of players includes June Duprez, Korda find, engaged for the leading feminine role, John Clements, Ralph Richardson, Aubrey Smith. Allan Jeayes, John Laurie, etcetera.

Cutting "Marigold"

Back from Scotland and its heather clad Highlands, with all studio sequences likewise completed, the Associated British unit making "Marigold" have concluded their production work and the film is now being cut and assembled. Thomas Bentley directed, with Gunther Krampf at the camera.

Due to take possession of the vacated stage is "Luck of the Navy," a rousing spy melodrama with a comic vein, said vein for the most part supplied by provincial comedian Albert Burdon as a naval rating. Also in the cast are Diana Beaumont, Judy Kelly, Edmund Breon, Leslie Perrins and Doris Hare.

Balcon's Second

Having put the final touches to the casting of his first independent production Michael Balcon is now set to start work on "The Gaunt Stranger" at the Ealing Green Studios of Associated Talking Pictures.

Cast in the role of Sam Hackett is Sonnie Hale—husband and erstwhile director of Jessie Matthews—whilst Wilfrid Lawson, one of British film production's most trustworthy character actors, Alexander Knox and Louise Henry have been selected for other roles in the opus.

Walter Forde directs, and the film will be released here by Associated British Film Distributors.

Screen Play by Ernest Pagano and Allan Scott . . . Story and Adaptation by

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The American Federation of Labor's IATSE motion picture union is making progress with its campaign to control the labor organization of everything that films, even to horses on the racetracks. They have taken jurisdiction over the photographing of horse-race finishes on those tracks using cameras to record the winners, a practice that is becoming widely prevalent to settle arguments over close finishes.

Heretofore the cameramen at the tracks have all been non-union, engaged and equipped by each track. H. L. (Doc) Gantz, of IATSE's Local No. 666, Chicago, was the first union cameraman to handle race track photo finishes, taking over last month at the Lincoln Fields Jockey Club, at Crete, Illinois.

The system of filming was developed by Arthur Kuprion, of Louisville. It is one of the fastest bits of filming. Development of the film is complete in 12 seconds. It emerges from the fixing bath within 30 seconds and is ready for inspection by the judges in 60 seconds. If the judges are undecided over the winner and call for photos, by the time they climb to the top of the camera tower the wet negative is threaded and ready to project onto a 16x20 screen built into the wall of the darkroom.

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"Sally Rand" is playing before capacity audiences in the basement of the United States Government's Interior Department Building in the nation's Capital.

The government's "Sally Rand," however, isn't the fan-flipping Sally, but a shimmying mechanism for sifting dirt, in one of the Interior Department's laboratories engaged in studying soil. The device was dubbed "Sally Rand" because of its eccentrically rotating motion.

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Edwin Muller, in *The Christian Century,* finds that all through the foreign press runs the assumption that we are barbarians, vulgar and know nothing of the refinements of civilization. He cites as an example the press in France, which, he says, portrays us as "a bizarre society of film stars, gangsters and red Indians."

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Just-Like-That Department, by Read Kendall, in the Los Angeles Times:

> "All the film stars who have had babies recently have had remarkable luck in predicting the sex of their offspring. . . . For nearly a year now . . . there hasn't been a wrong guess on a star's part.
>
> "It's true that at first Claude Rains and Henry Fonda expressed wishes for boys, and girls arrived, but previously their wives had asked them to change their orders. Then there are the children of Bob Burns, Alan Jones and others—all, we're told, who announced what they wanted beforehand, prophesied they'd get it, and did, just like that."

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For months J. N. Milligan attended "Bank Night" at a Kankakee, Illinois, neighborhood theatre. He never won. The other night he decided to skip "Bank Night" and go to a nearby skating rink. Later he learned that his name had been called at the theatre as a winner—loss $400.

The next night he attended the theatre. Later he learned his name had been called out as a prize winner at the skating rink—loss $100.

Hollywood Will Again See a Cowboy in a Car

THOMAS EDWIN MIX, millionaire and million-dollar cowboy, is riding the highways to Hollywood and films again, at 60 miles an hour and 60 years of age.

Tom hasn't toted a gun for the movies in five years. His motorized circus has been traveling up and down the country and across, and now is working its way out of the middle west to California and the Mix ranch. In the fall, the show will close and Cowboy Tom will pick up in western thrilers where he left off in "Rustler's Roundup" at old Carl Laemmle's Universal City, in 1933.

Twenty-eight years ago, in the early summer, "Colonel" William N. Selig was found by Terry Ramsaye, in his historical researches, on his way to Oklahoma to make pictures of frontier life—"western thrillers" then, "outdoor adventures" now (in color, with music a la Ted Fiorito and cowboy crooners a-strumming guitars). A whole constellation of star cowboys was rounded up to perform for "Colonel" Selig's camera their feats of skill and daring.

While the cowpunchers circled and wheeled and galloped and jumped their bucking mounts past the camera, a swashbucklin' United States marshal, with a bright silver star on his beaded buckskin vest, sat lazily with one leg over the saddle horn, watching the proceedings with an interested eye. From time to time he nimbly rolled a cigaret in a bit of corn husk, Mexican fashion.

The United States marshal was Tom Mix. He had run the gamut of the thrills of the west and the wellknown "great outdoors of God's country where men are men," etc. His father was Captain Mix, of the hellroaring Seventh United States Cavalry, a veteran wounded in the knee at the battle of Wounded Knee.

And Tom himself in his turn had had more than a smell of powder. A youngster, with the experience of the Southwest behind him, he went to Cuba as a scout in the Spanish-American War, thence to the Philippines and on to the fighting in China at the battle of Tien-Tsin. Then, back from foreign adventures and scarred with the wounds of conflict, he joined the Texas Rangers. Up in the valleys of the Pecos in New Mexico, it was Tom Mix who rounded up the bandit Shont brothers and collected a rifle nick in his shin bone along with the prisoners. The bandits were brought back, dead and alive, fifty-fifty. Now, settled down, back there in 1910, Mix had nothing to do but be United States marshal.

This summer day had brought him the sight of something new under the sun—the motion picture camera. He felt impelled to participate.

"Is this a private roundup—or can I get in?"

"If you've got any speed, help yourself," replied the cameraman.

Mix slipped back into the stirrups and shot his pony out into the field. There was action aplenty. Then, just by way of topping it off, he roped and bulldogged a steer in a closeup in the matter of 16 seconds.

In July, 1910, "Colonel" Selig released "Ranch Life in the Great Southwest," and Tom Mix was started on his way to fame and the career of a motion picture cowboy, a career that eventually sent him rambling the palmed boulevards of Hollywood in a long-nosed, multi-cylindered sport car with red Spanish saddle leather and Mexican silver trimmings, combining the decorative tradition of the range with the luxuries of the storybook life of the screen star, luxuries which came from salaries ranging as high as $17,000 a week, from William Fox and Fox Film, in 1925.

Tom Mix still rides a long-nosed white car, and the nose is pointed toward Hollywood.

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A father and his small son entered the Glen theatre at Glenburnie, Maryland, and were each handed a pair of those colored isinglass "eye-frames" with which to view the Pete Smith "Audioscopik" short on the bill. Audioscopiks came on, and the boy tore the eye-frame in half, holding first the red and then the green "glass" up to the same eye. The father remonstrated with the boy for destroying the frame, explaining that one "glass" should be over each eye, and not the two over one. The boy replied that he had not been able to see out of the other eye for some time. That afternoon, Johns Hopkins' Wilmer Eye Institute discovered that the youngster had been blind in the one eye for about a year as a result of a tumor growth which, unnoticed for another month, would have caused death.

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Anna May Wong's Chinese name is Frosted Yellow Willow.

▽

She was standing in front of the Music Hall the other afternoon watching New York's new Sixth Avenue subway in the making. Brushing past her were two persons, apparently visitors to the city from 'way inland, who emerged from the theatre, with Music Hall souvenir post-cards in hand. They walked the few feet to the corner, pulled down the lever on a box and deposited the mailing cards within the little door that opened. They then left the spot oblivious to the fact that at that very moment 14 fire engines and six police radio cars were racing in answer to the fire alarm the visitor had rung. The witness didn't stay, either.

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"When I Can't Sleep" Department, from Reader's Digest:

> HUGH HERBERT: "When I can't sleep, I get up and watch the goldfish. The first thing I know, one of them will gape at me. Then I yawn at him. We keep this up and usually I'm so sleepy that I can't find my way back to the bedroom."
>
> GRACIE ALLEN: "I used to count sheep, but they made such a racket baaing that it kept me awake. Now I count oranges on an imaginary orange tree!"
>
> FRANK CRAVEN: "I choose the toughest golf course I ever played and for a companion the one person I'd rather beat than all others. Then I par and birdie and eagle hole after hole until it all becomes so easy that I fall asleep from sheer boredom."
>
> CECIL B. DE MILLE: "An automatic phonograph plays my *favorite* symphonies which I find a good hypnotic."

SCANDINAVIAN CRITICS VOTE U. S. FILMS BEST

"Zola" Wins Preference in Poll; 146 of 210 Ballots Go to American Product

by KRIS WINTHER
in Copenhagen

Approached by the Swedist trade journal *Biografbladet,* the 21 leading film critics of Sweden have each designated the ten motion pictures, shown in the past season, which they consider to be the best. Although a total of 39 different pictures were named on the lists submitted by the critics, "The Life of Emile Zola" was represented on each. In order to avoid undue patriotism in making the selections the voting was divided into two parts, Swedish and non-Swedish pictures. As none of the Swedish productions in question as yet have been internationally distributed outside of Scandinavia, they need hardly be taken into consideration here.

146 for American Films

Of the total of 210 votes cast on non-Swedish production 146 were for American pictures, 50 for French, 10 for Russian, 2 for German, 1 for British and 1 for Austrian pictures. The ten productions heading the poll were:

"The Life of Emile Zola" (Warner)	21
"Captains Courageous" (MGM)	19
"The Good Earth" (MGM)	16
"100 Men and a Girl" (Universal)	16
"The Awful Truth" (Columbia)	16
"Le Roman d'un Tricheur" (French)	13
"Peter the Great" (Russian)	10
"Pearls of the Crown" (French)	10
"Grand Illusion" (French)	9
"The Lower Depths" (French)	9

In case two or more pictures received the same number of votes, they are listed in the sequence given in the lists submitted by the critics. Following the above ten, other foreign productions given votes were:

"Night Must Fall" (MGM)	8
"Big City" (MGM)	7
"Dead End" (UA)	7
"Lost Horizon" (Columbia)	4
"Conquest" (MGM)	4
"Angel" (Paramount)	4
"Maytime" (MGM)	3
"They Gave Him a Gun" (MGM)	3
"The Firefly" (MGM)	3
"Le Coupable" (French)	3

Two votes each were given "The Prisoner of Zenda" (UA), "The Ruler" (German), "They Won't Forget" (Warner), "Prison sans Barreux" (French), "Stage Door" (RKO), "It's Love I'm After " (Warner), and each of the following received one vote each: "Knight Armour" (UA), "The Hurricane" (UA), "Alibi" (French), "Rosalie" (MGM), "La belle Equipe" (French), "Mad About Music" (Universal), "Pepe le Moko" (French), "A Day at the Races" (MGM), "Cafe Metropole" (20th-Fox), "Griboulle" (French), "Victoria the Great" (RKO-British), "Die Ganz Grossen Torheiten" (Austrian) and "Make Way for Tomorrow" (Paramount).

It would not be quite fair to compare these results with the pictures that have been released in the United States in the corresponding season, as several factors must be taken into consideration. First of these is the fact that releases frequently may be made in Sweden a whole year or more after the general release in America, which also is brought out by several of the pictures included in the above lists, which on the other side of the Atlantic Ocean more properly should be classified in the foregoing season. Further the question of censorship plays a prominent role in this connection. Pictures that may have been enormous successes in the country of their origin are perhaps banned and hence never shown in Sweden. This is brought out very clearly in a note added to one of the submitted lists, which reads: "Personally, I should classify 'Winterset' as probably being the very best picture of the year and seriously regret that only those in close connection with the motion picture industry were given an opportunity to view this work of art." ("Winterset" was banned by the censor-board of Sweden and hence never came beyond the trade show stadium).

It is interesting to note that even as the 21 critics were unanimous about placing "The Life of Emile Zola" on their lists, the one Swedish production that was named by all 21 participants was likewise a biographical picture, "John Ericsson, the Conqueror of Hampton Roads," in which Victor Sjostrom starred. The other Swedish pictures to receive the greatest number of votes (only 5 were to be selected) were: "Storm over Skären" (18 votes) "Fram för Fremgang" (17 votes), "Den stora Kärleken" (9 votes) and finally "Häxnatten" and "Kamrater i vapenrocken" tied with 8 votes each.

Film School Opened

Although a training school for those seeking to enter the motion picture industry in Denmark has been attempted from time to time without being able to make a definite success a new group of five are starting a school of this nature in Copenhagen under the name "Skandinavisk Film Skole."

The five venturing out upon this enterprise are Theodor Christensen and Karl Roos, two young authors whose main claim to notability is a book entitled "Film," Ernst Wirth, theatre architect and decorator at the State Opera in Berlin and for four years connected with the radio station Munich-Nurnberg as instructor, E. Jensen, filmfotographer formerly connected with the Danish production company "Palladium," and finally the actor-instructor Ejner Federspiel who claims to be especially able in directing beginners.

The curriculum includes the following:

Group A: Manuscript writing, Instruction, Direction, Editing of films; Photography, Color-Photography, Sound-Photography, Synchronizing; Film-technique (Developing, Printing, etc.), and, Film-architecture and Film-Decorations.

Group B: Make-up and Acting.

Pupils are at liberty to select any two under Group A or attend all classes under Group B. It is the intention of the promoters of this school to produce a picture during the training period and at the end of the semester they will attempt to place their production in some motion picture theatre. Classes are arranged so that each participant in the course will have to attend either three whole days or six half days weekly.

London "Son of Sheik" Deal

General Film Distributors, London, has purchased from Artcinema Associates the distribution rights for the United Kingdom on "Son of the Sheik." The picture played last week at the Leicester Square.

Famous Canadian Managers Meet To Plan Jubilee

For three days, commencing Wednesday, August 24th, managers and executives of the Famous Players Canadian Corporation will be in convention at Toronto. Managers from all parts of Eastern Canada will register at the King Edward hotel for the annual meeting.

The opening day will be devoted to short talks by various home office officials, and Clarence Robson, Eastern division supervisor, again will take over his duties as chairman of all meetings.

Managers then divide into three groups and meet under chairmanship of their district managers. At these regional meetings managers will have an opportunity to discuss their own particular problems. The meetings will be conducted under three main headings—"Advertising," "Policy" and "Booking."

Each group will meet Wednesday night and all day Thursday under the leadership of C. Robson. Morris Stein and R. S. Roddick.

On Friday morning a general meeting will be held in the convention hall in the King Edward hotel, to be attended by all managers and Famous Players' home office staff. J. J. Fitzgibbons, Clarence Robson, Morris Stein, R. S. Roddick and A-Mike Vogel are to speak at the final meeting, the highlight of which will be an address by President N. L. Nathanson, who returns from Europe to attend the meeting.

A luncheon for the managers, head office staff and visitors will be held in the hotel following the meeting, and in the afternoon Mr. Nathanson will be host at a picnic at the Rouge Hills Golf and Country Club, where staffs of the film exchanges will join the Famous Players group. Arrangements have been made for golf and other sports.

This year the company is celebrating its 20th anniversary jubilee and this will be the keynote of the convention. Considerable time will be given to the "Motion Pictures' Greatest Year" campaign and an interesting Show of Showmanship is also being arranged.

Following the Eastern Convention Mr. Fitzgibbons and the other executives leave for Banff, where Western Division managers will be in convention.

National Decency Legion Classifies Eight Films

Of eight pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, two were found unobjectionable for adults and one was listed as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Four's a Crowd," "Kinderartz Dr. Engel" (German), "Painted Desert," "Rich Man, Poor Girl," "South of Arizona." Class A-2, Unobjectionable for Adults: "Bulldog Drummond in Africa," "Der Mustergatte" (German). Class B, Objectionable in Part: "Alexander's Ragtime Band."

A BOY . . AND HIS MOTHER!

. . The wellspring of the tremendous simplicities that hit the heart . . and bring your tears and cheers and thrills . . the key note of the new BOBBY BREEN SHOW! . .



A deep-down drama about folks you'll love to know . . . presenting the wonder boy of the screen and radio...and the sensational new star of the ice—a five-year-old girl champion of the rinks whose feats will positively amaze you . . . ALL IN A SHOW WITH THE SOL LESSER TICKET-SELLING PUNCH!





BOBBY BREEN IN "Breaking the Ice"

CHARLIE RUGGLES ★ DOLORES COSTELLO

ROBERT BARRAT · DOROTHY PETERSON

BILLY GILBERT · CHARLIE MURRAY

THE WORLD'S YOUNGEST ICE SKATER

IRENE DARE

PRODUCED BY SOL LESSER

DIRECTED BY EDWARD F. CLINE

SCREEN PLAY BY MARY McCALL JR MANUEL SEFF BERNARD SCHUBERT

RKO RADIO PICTURES

CLOSINGS ARE NORMAL; ADMISSIONS SCALES HOLD

Exhibitors Concede Business Is Off But Not So Much as Was Expected, and They Hold on for Fall Upturn

The record number of summer theatre closings freely predicted in the spring, as a result of general business conditions, has failed to materialize. With hot weather days past the half way mark for 1938, theatre closings are no greater than the number in 1937.

While some exhibitors concede that business is off in comparison with last year's level, as would be expected because of the general recession, they also agree that this summer's attendance has held up sufficiently well to warrant continued operation in many situations where closing had been contemplated. In most cases where theatres did close, plans already are underway to reopen them.

The pessimistic viewpoint of a few weeks ago is now attributed by exhibitors to the general business decline of that time and to the widespread talk of a shortage of product. Now, a study by MOTION PICTURE HERALD shows that the theatremen have completely reversed themselves and are confidently expecting a marked upturn in attendance by the fall.

The optimism is based in many sections upon the fact that crops are good. In other districts, particularly the South, the theatre operators point to the fact that industry is drafting plans for a busy season.

Such houses as have been darkened for the summer months are, for the most part, the same houses which are closed every year for two to three months at this season.

The study shows that the majority of theatres which have closed are operated by circuits. Independent operators, generally speaking, are "sticking to their guns."

In some instances, exhibitors have effected economies by closing their houses two or three days a week.

Admission prices, as a whole, have not suffered because of the summer decline in general business. In only a few cases have prices been cut in an attempt to attract more business. The general theory expressed is that good attractions will draw as many persons at present levels as they would if prices were cut. The theatremen also feel that summer reductions are not advisable because patrons will complain when prices are advanced in the fall.

In support of the contention that major calibre attractions will result in good box office returns despite summer weather, a compilation of holdover records shows that from the last week in May until July 1st, 24 features played approximately 650 weeks of holdovers in the first-run theatres of 23 key cities scattered about the country. Distributors also point to this fact to disprove charges that they are withholding strong attractions for fall release.

The fact that the large number of theatre closings expected a few weeks ago has not materialized was explained in this fashion by an industry spokesman in New York:

"I can remember for the last 20 years, exhibitors started to complain in the spring about the approaching summer slump. But this year, because of the business recession, the talk was greater and plans actually were made for wholesale closings.

"However, as the weeks stretched out the exhibitors found that they were getting by. They thought that if they could hold out until the Fourth of July they might get a break and do a good business. Well, they got the break and then they postponed their closing dates again.

"Now it's more than halfway through the summer. In another week they'll begin making plans for the fall, and the summer slump will have been forgotten."

In some areas closings have exceeded those of last year but the opposite is true in other territories, making the national situation just about the same as in 1937. The conditions in the various sections are explained in the following:

Kansas City Exhibitors Using Less Pictures

Summer closings in the Kansas City area have not yet exceeded those of a year ago in number of units. However, the amount of film being used by theatres currently is from five to ten per cent under that of July, 1937, due largely to reduction in number of changes.

One practice of economy, which appeared this year with the advent of high temperatures, is the darkening of the house for one mid-week change, usually two days, leaving the theatre two changes the remainder of the week.

So far independents have closed fewer houses than last year. A noticeable amount of activity among theatres in the smaller country towns early this spring is taken as an indication that farmers are in good shape after last year's wheat crop and this year's improved conditions.

Fox Midwest has about half a dozen "B" theatres closed or scheduled to close for the summer, among them the Orpheum, Wichita, Kan.; Paramount, Joplin, Mo., which has been operating only two days a week; Zinn, Winfield, Kan.; Arbo, Nevada, Mo.; Orpheum, Topeka, Kan.

Dubinsky Brothers have closed the Electric, St. Joseph, Mo. Commonwealth has closed the Garden, Washington, Mo; the Strand at Great Bend, Kan., and may close one other No. 2 house, but not more than that. M. B. Presley has shut down the old Globe in Savannah, Mo., where he operates the new Globe, for the summer. The house at Republic, Kan., closed several weeks ago, but this was not considered due to hot weather.

One of the most important local closings was that of the RKO Mainstreet.

Admissions have held up well in the face of conditions. After grosses failed to develop an expected increase last fall, and instead eased off, there was some adjustment of prices. But there have been few if any changes lately, and none traceable directly to summer weather.

Fox Midwest contemplates no price shifts. Actually it has had some increases: the Waldo, Kansas City, went from 20 to 25 cents recently, for instance. In Kansas City the Bijou, C. E. Esterle's house, shifted from 25 to 10 cents this spring, and the Bagdad, independent suburban formerly 20 cents, now is almost altogether 10 cents.

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Business in New Orleans Ahead of 1937 Level

No theatre in the New Orleans area has been closed down because of business declines, but two at Shreveport, one at Vicksburg, Miss., and one at Ruston, La., have been shut down through regrouping of ownership which gave the new owners rival houses. Several new houses have been opened in the last six months.

Business in South Louisiana and New Orleans has been up to and above the 1937 levels, but in the Shreveport area of North Louisiana and the agricultural belt of Mississippi low prices for farm commodities are reported reflected in the shifting of ownership of several houses of suburban class and closing of some.

Oil discoveries in southern Louisiana have kept business up to as much as 20 per cent above the 1937 level.

Saenger operates 49 theatres from Pensacola to Texas and none of these has cut prices or gone on restricted showings for the summer except the Tudor, in the central New Orleans business area. Prices were cut there from 40

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Same Chicago Houses Close as in 1937

Sixteen theatres have been closed in the Chicago territory the last few months, but, for

(Continued on following page)

CHICAGO ENGINEERS ACCEPT PAY CUT

Following in line with the projectionists' acceptance of a 10 per cent salary reduction for July and August, building engineers in Chicago this week voted to take a 12½ per cent pay cut for eight weeks, retroactive to July 4th. Despite the fact that these two groups have acceded to the salary cuts asked by Balaban & Katz and RKO, the circuits, to date, have been unable to persuade the stagehands' union to accept similar reductions.

Although voting to take wage cuts, the individual paychecks of the engineers, it was understood, will not be affected, the union having worked out a plan to absorb the cut as an organization.

Kansas City exhibitors did not fare as well as the Chicago theatremen in their negotiations with the unions for salary cuts. The stagehands' and operators' unions refused a request for a 25 per cent reduction made by the Mainstreet, Midland and Newman theatres, all downtown first runs.

GOOD CROPS NOTED IN SOME AREAS

(*Continued from preceding page*)
the most part, they are the same houses that cease activity each summer.

There has been no attempt by either circuit theatres or independent houses to get more business by cutting prices. Any reduction in scales is generally regarded as about the last thing exhibitors want.

Among the 16 houses that have been darkened are the Julian, which closes each summer because of a lack of Scandinavian and other foreign product; the Pastime, which was razed, and the Temple, which is being rebuilt.

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One Atlanta House Closes, as Usual

Lucas & Jenkins' Georgia Theatre is the only Atlanta house that has closed for the summer, this move being in line with its usual custom.

Admission scales have not varied except at the Cameo, owned by Georgia Wilby, which formerly charged 15 and 20 cents on Fridays and Saturdays but is now getting a straight 15 and 10 cents.

Throughout Georgia only a very few theatres have closed for the summer.

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Portland Theatremen Expect Increased Business in Fall

A survey of the Portland trade territory, comprising the full state of Oregon, the counties of Washington bordering on the Columbia River, and several spots in Northern California, shows that in spite of frequent labor troubles and the general recession, theatre business is holding to about 30 per cent under normal, and exhibitors are in hopes that before the fall months are over attendance will be back to average.

In Portland there has been but one major ace house closed, "Blue Mouse," of the Hamrick-Evergreen chain.

Admission scales are down to 25-30-35c for the first runs, but with the number of out-door attractions, the reduction in admission prices has not increased attendance.

Suburban houses thus far have maintained prices; a few of the grind houses have dropped from 15 to 10c.

There were no closings in the Oregon territory during the same period of last year—May to July.

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Only Three Houses Closed in St. Louis

The general lack of spending money, plus a reported product shortage, has had no serious effect on the motion picture exhibitors in the St. Louis district. Only three theatres have been closed for the summer and price scales, established in September, 1936, are, with a few minor exceptions, being maintained.

Fanchon & Marco, who had only one theatre in Missouri, closed last summer, closed three this year—the Fox, largest of the city's first-run houses, for economy and repairs, and two subsequent-run houses, the Pageant and Union, for economy.

While closing these three houses, Fanchon & Marco opened a new airdome, with a seating capacity of 1,500, in the north end of the city, with an admission charge of 25 cents for Friday, Saturday, Sunday and Monday, and 15 cents for the other three nights. This caused the only changes in the price scales.

To compete with the new airdome, three theatres in the northside district, the Dakota, Yale and Normandie, all independents and members of the St. Louis Theatre Owners Association, cut their price from 25 cents to 20 cents on June 1st, and to 15 cents on July 1st.

Fred W. Wehrenberg, president of the organization of independent owners, is authority for the statement that none of that group has closed or intends to reduce prices further. None of the independents was closed last summer.

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INCREASED BUSINESS SEEN IN NEW ORLEANS

Business in the New Orleans distributing area for the second quarter of 1938 is estimated at 10 to 20 per cent above 1937 by exchange and exhibition representatives.

While grosses were slightly off in New Orleans for a few weeks, the smaller communities in south Louisiana are said to be far ahead of the 1937 level under impetus of the almost weekly discovery of new petroleum reserves.

In addition to activity in the oil fields, some within 20 miles of New Orleans, several large public works projects, many small ones, and sustained business generally are given as reasons for continued good business.

Jacksonville Houses Continue Operations

In Jacksonville, Fla., all theatres are operating as they were a year ago and through the winter. Farther south, particularly on the lower east coast, there have been closings but they were seasonal, following a precedent of many years.

M. C. Moore, president of the Southeastern Theatre Owners' Association, said that no theatres had been closed down because of business conditions. The same general conditions can be found throughout the Southeastern area, he said. None of the E. J. Sparks theatres in the Jacksonville section have closed, although two are closed in Daytona Beach, the Florida and the Crystal.

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Business Off in Lincoln But Theatres Remain Open

Although general business conditions would justify the closing of several houses in Lincoln, Neb., and surrounding territory, exhibitors prefer to keep the theatres open, believing that conditions will change in the fall.

Business is generally estimated as being off from 15 to 30 per cent as compared to 1937 as a whole, although business is only about 5 per cent under that for the summer of last year.

The Varsity, a 17,100-seat house in Lincoln, expected to close within the next month for remodeling.

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Baltimore Theatre Converted Into Stores

Although Baltimore has been affected somewhat by the general slump this summer, there have been no closings, except the Grand theatre, which was sold and will be converted into stores.

The Eureka has gone on a five-day policy, as is customary each summer.

A standard scale of admission prices has been maintained and there are only a few theatres double featuring.

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New York Closings Not As Numerous as Expected

Although Spring estimates placed the number of houses to be closed during the summer in the metropolitan area of New York at more than 100 the actual closings were under this figure.

Seven RKO houses closed in the metropolitan area will be operating again within the next two weeks. Loew will reopen seven in the New York area next week. Randforce will reopen three after Labor Day, as will National Theatres, and five Skouras houses will renew operations in the near future. Other circuits announcing early reopenings include Brandt, six, and Century and Cocalis, one each. The only varying note in the plans came from Consolidated Amusement which said it has no plans to reopen the Ascot, Bronx, and may darken four or five other houses.

The Skouras circuit had planned to close 13 theatres and the Brandt circuit intended to close 12 but they darkened only seven and eight, respectively.

Reductions in union wage scales for the summer was seen as a possible means of forestalling closings and with this in mind, Major Leslie E. Thompson of RKO Theatres, in behalf of RKO, Loew's and other circuits operating in the metropolitan area, undertook negotiations with union leaders. The negotiations reached the conference stage but nothing further was done.

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Increased Business Reported In Los Angeles Territory

Los Angeles, unquestionably, is one of the brightest spots on the map of theatre operations. Not a single theatre in the territory has been forced to close either as a result of poor business or the inability to procure product with which to continue double bill programs, which are the standard in every house. As Fox West Coast Theatres, the Warner group, the Paramount, operated by Fanchon and Marco, and the Pantages and the Hillstreet, operated by RKO, have found business slightly improved over last year, and it has not been necessary to make any changes in admission price scales. The same tariffs which have been in effect for the past several years are being maintained.

On the other hand, several new theatres have been built and opened recently. The latest are the Laurel, on Ventura Boulevard, where, although some difficulty is being encountered, it is said, in obtaining sufficient product, Manager M. D. Howe reports favorable business, and the Sun-Val Drive-In, second outdoor theatre in the area. This open-air spot, equipped with individual loudspeakers, has a capacity of 600 cars and the accommodations have been taxed practically every night since the opening.

Indicating the upward trend of business in Los Angeles, Fox West Coast, which planned a series of auto give-aways in Grauman's Chinese and Loew's State theatres, the circuit's ace houses, abandoned the idea when a series of screen attractions became available.

(*Continued on following page*)

FIND INDUSTRY PLANS BUSY FALL

One Memphis House Closes, To Operate Occasionally

The only major closing in Memphis with the summer is that of the Orpheum theatre, first-run downtown, which expects to operate occasionally as important stage attractions are available, combining them with such films as it can get.

Outside the city there are few reports of closings in the Memphis territory. Business is only fair, but not so weak that the showhouses are closing. Bright prospects for fall are encouraging continued operation.

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Warm Weather Closes One Nebraska Theatre

As was the case in the summer of 1937, theatres in Omaha have remained open.

Only one theatre in the territory has been closed since the advent of hot weather. It is the Elms at Elmcreek, Neb.

Theatres are maintaining their admission prices well, according to reports to the Film Exchange at Omaha.

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Business On Upgrade In San Antonio Houses

Theatres of San Antonio and vicinity have weathered the recession without closing or cutting prices. The San Antonio theatres—all operated by the Interstate Circuit—have taken losses at times but business is on the upgrade again.

The policy of the local theatres has been to augment the bills. Name bands such as Glen Gray and Cab Calloway have been added to the programs of the Majestic, the ace house of the Alamo City.

Duals have been eliminated with the exception of the State theatre, which plays to the Mexican trade and shows duals Saturday and Sunday.

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San Francisco Situation Remains Same as Last Year

Only one San Francisco first run house—the Embassy, owned by Herman Cohen—has closed for the summer. Other first runs are maintaining regular prices.

Neighborhood houses in the bay area are all staying open and maintaining regular tariff schedules.

The situation is virtually the same as last year when United Artists, also owned by Mr. Cohen, was dark for three months. But this year Mr. Cohen decided to divert all available product to United Artists, leaving the Embassy dark until "more and better pictures" are available in the fall.

▽

All 13 Houses Continue To Operate in Seattle

Contrary to general business conditions, all 13 theatres in the Spokane territory have remained open. Last year two houses closed for the summer months, the Rex and the Empress, which are both subsequent run houses.

There has been a general tendency to drop prices in the second-run and subsequent-run theatres. Theatres that have reduced prices in reecnt months include the Libert, Granada, Post Street and Empress.

▽

Admission Prices Maintained in Buffalo

Buffalo theatre admission prices are holding their own against the business recession and mid-summer "dog days." First run houses worked out a new price scale early in June when downtown box offices reports slipped to unseasonal lows.

At that time, Shea Theatres instituted a blanket five-cent cut at the Buffalo, Great Lakes, Hippodrome and Century. LaHay Theatres, which operates the remaining first-run house, the Lafayette, followed suit.

In their seven neighborhoods, Shea Theatres, however, stood as fast as they customarily do, neither cutting any admission nor closing any theatres. LaHay Theatres also made no changes at their Niagara Falls and Tonawanda properties.

Contrary to custom, the Little (German) theatre remained open this summer and Manager Herman Endres plans to go on showing his imported product throughout the year.

The outlook for Basil Brothers' circuit of 13 theatres in the surrounding territory is unchanged but unpromising. Nick Basil, one of the partners, said, "We have not started to cut yet, but we haven't any customers either. It looks terrible but I don't think we we'll do anything about it."

Matt Konczakowski, who runs a small chain in the Polish districts, is keeping his Grand theatre open Tuesday and Wednesday this summer. He closed it during July and August in 1937.

Another neighborhood operator, Joe Schuchert, took over the Stadium late last year and has kept it dark during the summer months, although prices in his other houses have remained constant. The Stadium was closed most of last year.

▽

Carolina Theatres Remain Open

A survey of theatres in the Carolinas indicates there have been no theatre closings this summer. Summer closing is not customary in this section, and theatre business, while not as brisk as in the fall, winter and spring, does not decline, except in a very few instances, below the point where theatres can be operated at a profit.

Theatres are maintaining admission scales, which have not been changed in a long time.

▽

Delaware Maintains Record Of No Theatre Closings

Not a single theatre in Delaware closed its doors during the year ending this month. The situation was the same in the previous year.

Theatres in the state are more than holding their own, with encouraging strides in several quarters. At Millsboro, Del., Walter (Huck) Betts, former National League pitcher with Boston, opened the $25,000 Ball theatre a month ago.

Several months ago plans were announced for a new four-story theatre at Dover by James J. Walker, agent for a group of Wilmington financiers.

Walter W. Bacon, mayor of Wilmington, recently broke ground for the new $660,000 Warner theatre in Wilmington, the largest and most expensive theatre in the Philadelphia-Wilmington-Baltimore area since the construction of the Mastbaum theatre in Philadelphia. The house will be completed December 20th and the first show presented by the Stanley-Warner Co. on December 26th.

Employees of the Stanley-Warner Queen, downtown first-run house, were given two weeks' notice more than a week ago and rumors were circulated that the theatre would shut down this month but officials of the company in Philadelphia still deny the house will close.

Delaware theatres have maintained admission scales set last October when prices were advanced in the Wilmington area. Practically all of the city's 12 theatres advanced admissions then.

The sharpest increases were noted at Loew's, and the Stanley-Warner Aldine, both first-run houses, where increases from 40 to 50 cents, evenings, tax included, were announced. The Rialto, first-run independent downtown, increased five cents. Matinee hours at reduced prices were changed in some theatres and others made straight increases.

Five-cent increases were made at the Stanley-Warner Arcadia and Queen and the independent neighborhood Park.

▽

Small Attendance Forces Five Denver Houses to Close

Five theatres in Denver have closed for the summer months. Joe Decker, Civic Theatre executive, explained: "Theatre business in Denver for the past six months has been even slower than in 1932."

At this time last year there were no theatres closed in Denver. Business at that time held up well, and exhibitors found it less expensive to remain open than to close.

Virtually all Denver theatres are maintaining their admission scales. There has been no evidence of price cutting in an attempt to revive business.

The theatres closed are the Webber, Park, Tivoli, Mission and Alameda.

▽

Few Closings Scheduled In Connecticut Cities

Theatre closings in Connecticut are about the same as those of last year. Of about 35 Warner houses under the New Haven office jurisdiction four planned to close for the summer. The Tre-

(Continued on following page)

MOTOR INDUSTRY STARTS REHIRING

An indication of industrial upturn expected in the fall and counted upon by many exhibitors to swell box-office grosses was seen in Detroit this week when the automobile industry began the rehiring of workers.

Thousands of telegrams were dispatched to employees of several leading motor plants in Detroit, including General Motors Corporation, Packard, Plymouth, Motor Products Corporation, United States Rubber Company, Murray Corporation, De Soto Motors, Fisher Body Company and Kelsey-Hayes Wheel Company.

Although few, if any, of the plants will be operating at full production for the next few weeks, the effect of the reviving operations in the industry upon the Detroit unemployment situation was immediately visible.

Government agencies reported that hundreds of families were taken off relief rolls.

650 HOLDOVER WEEKS FOR 24 FILMS

(Continued from preceding page)

mont, Ansonia, is dark during the summer, as usual, while the Capitol, Danbury, has been closed for the first time in eight years.

The Alhambra, Torrington, reopened last summer after a long dark period, was closed once more this spring. Similarly the Capitol, New Britain, has been closed after being open for a few months.

Of the 12 Loew-Poli houses, the Poli, Meriden, is closed as usual, and the Palace, Hartford, usually kept dark during the summer, is operating after being closed for one week. The Lyric, Bridgeport, also is closed as usual. The State, Hartford, a Harris Brothers house, is operating part time this summer, although closed last year. The Cameo, West Haven, will be kept dark by the Tabackmans for several months, as usual.

The Tower, Walnut Beach; Strand, Sound View, and Casino, Grove Beach, summer theatres, are operating as usual this summer.

Slight reductions in children's admissions have been placed in effect in Hartford, Torrington, and a few other spots, but no appreciable reductions have thus far been inaugurated and exhibitors do not contemplate any such moves.

▽

Trend in Des Moines Toward Increase in Admissions

Few theatres in the Des Moines area have closed for the summer and the optimism which theatremen have for the fall is reflected in the fact that there is considerable construction of new houses underway or contemplated. There have been no reductions in admission prices, the general trend being toward increased prices.

▽

Three Indianapolis Houses Closed, Two Dark Last Year

This summer a few hundred more seats are available to theatre goers in Indianapolis than there were last summer, despite the fact that closings increased from two to three.

Following well-established custom, the Indiana, 3,200-seat downtown house operated under a Monarch-Fourth Avenue agreement, and the Granada, de luxe neighborhood of the Fountain Square Theatre Company, closed early in June. In addition, the Daisy, small neighborhood, closed July 4th to stay dark till September 1st. The other two houses are expected to open about Labor Day.

Offsetting this is the recently-opened Vogue, de luxe neighborhood operated by Carl Niesse, and two suburban houses, the Speedway, in Speedway, and the Grove, in Beach Grove, both opened since last summer.

There are no changes in admission prices and apparently none is contemplated. Openings slightly outdistanced closings in the towns and small cities of central Indiana and exhibitors in this area also are reluctant about changing admission rates.

▽

No Houses Closed In Washington

More theatres, rather than fewer—day and night, summer and winter—is the theme in Washington. Several houses are under construction or projected, and two or three new ones have been opened since the beginning of the year.

Different in many basic respects from any other city in the country, Washington is the last to feel recessions, the first to react to recovery. Depression throughout the country means increased population in Washington, as the Government swings into recovery programs; but now recovery throughout the country also means increased activity in Washington, as the Government expands with the nation.

With more than 600,000 within the restricted confines of the District of Columbia and another 150,000 or more in contiguous suburbs in Virginia and Maryland, all drawing their living from the Government or from the Government employees, Capital exhibitors give little thought to summer closings.

And, by the same token, there is little worry about admissions.

Given a good picture, the Washington houses will "pack them in." And since they are practically all air-cooled and there are no beach resorts around the corner to compete, it is possible, at least, to break even, even in the hot summer months.

▽

Seven Albany Houses Closed

Seven theatres in the Albany territory are either closed or reduced to week-end billings for the summer months. In each instance, these theatres were open full time in 1937.

They are: Lincoln, Schenectady (independent), operating Saturday and Sunday; Bright Spot (independent), Rensselaer, closed for summer; Rivoli (Rosenthal), Troy, closed for summer; Palace, Troy (Rosenthal), Saturday and Sunday; Regent, Amsterdam (Schine Circuit), closed for summer; Palace, Watertown (Schine Circuit), closed for summer; and Hippodrome, Gloversville (Schine), Saturday and Sunday.

Business is spotty in the Albany territory. Tremendous popularity of professional baseball (Eastern League), pulls throngs into the Albany park and keeps show-goers at home to some extent, due to broadcast of games.

The Constitutional Convention with its delegates, families, lobbyists, employees and hangers-on, is helping somewhat in Albany during the first half of the week.

Price scales have not changed to any extent since the first of the year.

▽

Birmingham Exhibitors Show Optimism

Exhibitors in the Birmingham area are optimistic. There has been no material change in either admission prices or in the number of theatres closing for the summer but, with a good crop on the way to being harvested and new industries opening in Birmingham as elsewhere in the South, the exhibitors see a ray of hope that price levels can be raised in the fall.

Attendance the last few weeks has picked up noticeably, even though many residents are away on vacation.

▽

RKO-Shubert Closes In Cincinnati

The theatre closing and admission situation in the Cincinnati territory is the same as last year. The only house to be shuttered is the 2,150-seat, first run RKO Shubert, located several squares away from the downtown "theatre belt," which usually opens the season with stage shows and pictures, subsequently going into straight films toward the end of the winter months. Concurrently with this change of policy, the admission scale is reduced from 60 cents to 42 cents top, including tax. The closing of this house, however, is an annual custom.

Although the business curve at the subsequent-run and suburban houses has flattened out, even more so than in 1937, the exhibitors are "standing by their guns," because, as one spokesman for this group put it: "We do not want to educate our few remaining patrons to go downtown for their amusement."

"There's no point in reducing admissions," this spokesman continued. "While present admissions are so low, we are merely able to get by, the additional number of patrons that might be attracted by a slight price slash would scarcely justify such a move. We feel that if a person is sufficiently interested in a picture to want to see it, that person will not allow a few cents either way to prevent his attending, except perhaps, the families of the unemployed, who may be 'pinching pennies,' but this class of patronage is sporadic rather than constant, and, therefore, doesn't mean anything in the aggregate. We're coasting along from 'hand to mouth,' as it were, in the hope that there will be a pickup in the fall. A couple of surburbans did reduce prices five cents some weeks ago, but there was no appreciable pickup in business, so that's the answer."

▽

Same Two Houses Close In Louisville as in 1937

The same two theatres which closed in Louisville last summer are closed again this summer. They are the National and the Drurylane.

No other theatres have closed in the last two years and there have been no reductions in admission prices.

▽

Admission Prices Lowered In Salt Lake City Area

Independent exhibitors throughout Utah, Idaho and Montana are operating about the same number of houses as in the summer of 1937, but there has been a general lowering in admission prices. Circuits having more than one theatre in a town have generally closed at least one.

This is true of the Simon Amusement Company, operating in 14 towns in Idaho and Montana. Fox West Coast has closed the Alcazar theatre in Great Falls, Montana—one of three theatres in the town; the Liberty in Missoula,

(Continued on page 43)

BRITISH UNITS PLAN U. S. SALES COMBINE

New York representatives of British producers have indicated that their principals are discussing the formation of a single national distribution organization in the United States to handle the combined product of British studios. The plan at present is said to be only in the conversation stage with a definite study of the possibilities to be made before next fall if a sufficient volume of product is indicated.

The cooperative sales and distribution organization would be designed to furnish British producers complete representation in the American market at an apportioned minimum cost. Gaumont British, Associated British Pictures and British Lion are said to be interested.

DESTINED TO ECLIPSE EVERY SONJA HENIE RECORD!

MY LUCKY STAR

A MODERN GIRL ON A CO-ED CAMPUS

. . . That's Sonja now. . .

SO DAINTY, SO DESIRABLE, SO INCREDIBLE!

Love calls to her in the good, young American way—forever and ever—and awakens a Sonja more understandable, even more completely winning! And more astonishing, too, in a climax a thousand-fold more lavishly thrilling than all her previous spectacle-triumphs on ice!



Every woman in America will be crazy about Sonja's 28 new Fall costumes styled by Royer!

Romantic with the rhythms of 8 new Gordon & Revel-ries

including

'THIS MAY BE THE NIGHT'
'COULD YOU PASS IN LOVE?' • 'I'VE GOT A DATE WITH A DREAM'
'BY A WISHING WELL'



SONJA HENIE

and

RICHARD GREENE

in

MY LUCKY STAR

with

JOAN DAVIS • CESAR ROMERO • BUDDY EBSEN

ARTHUR TREACHER • GEORGE BARBIER
LOUISE HOVICK • BILLY GILBERT
PATRICIA WILDER • PAUL HURST

Directed by Roy Del Ruth

Associate Producer Harry Joe Brown

Screen Play by Harry Tugend and Jack Yellen
From an original story by Karl Tunberg and Don Ettlinger
Skating ensembles staged by Harry Losee

Darryl F. Zanuck In Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

SAME HOUSES CLOSE AS LAST YEAR

(*Continued from page 40*)

Montana, one of five theatres; the Fox in Butte, Montana, one of five theatres. Joe English, independent exhibitor, has closed one of two theatres in Anaconda, Montana. These Montana houses are due to open as soon as the mining operations begin in the fall with the expected upswing in business.

Intermountain Theatres, Inc., has closed the Isis theatre in Preston, Idaho, one of two theatres operated by the circuit; the Pinney in Boise, Idaho, one of four theatres; the Colonial, Ogden, Utah, one of four theatres; the Grand in Logan, Utah, one of two theatres, and the Paramount in Salt Lake City, one of six theatres. Admission prices throughout both circuits have returned, for the summer, to the 1936 level. Business generally is decidedly below the 1937 mark, but the outlook is optimistic. In Salt Lake City, the reopening of the Utah Copper Company, August 1st, will return 2,500 men to work and a return to the pre-recession business is expected in the fall.

▽

Business Seen On Upgrade in Houston

While business for the last two months has been below the usual level of summer slumps, there have been no theatres closed in the east Texas section and none in Houston.

Without exception, prices have been maintained, and officials of the Interstate Theatres, Inc., operators of three downtown and seven suburbans in Houston, declare business is on the upgrade.

On the other hand, a move is on foot in Tyler, the famous rose-growing town of East Texas, to build a new theatre of large proportions. Karl Hoblitzelle, head of Interstate circuit, recently turned down a proposition to build there, saying business did not justify the project at this time. But civic leaders are continuing with the promotion.

▽

Pittsburgh Houses Reduce Hours of Operation

Despite the fact that business is off more than 25 per cent as compared to the same period last year, theatre closings in the Pittsburgh territory have been kept at a minimum. Among the independent exhibitors, none has suspended operations, although several have cut down their hours of operation, matinees, in many cases, having been eliminated for the warm months.

The Warner Brothers circuit is the only one that has darkened any houses. Five of the Warner houses have been closed and three or four more are expected to suspend activity within the next few weeks. There were no closings in 1937.

In no case, however, has there been any price cutting. Both the circuit and independent managements are striving to maintain their scales in the belief that business will improve early in the fall.

▽

Virginia Theatres Operate On Same Basis as Last Year

Virginia's motion picture theatres are operating on virtually the same schedules as prevailed last year.

Several new playhouses have been opened this year and a few others are expected to be completed within the next six months.

The Strand, formerly the Bijou, is the only one to close in Richmond. It will be converted into a billiard parlor.

34 Houses Closed in Texas As Compared to 36 Last Year

Thirty-four Texas theatres were closed this summer, as compared with 36 at the same time last year, according to Miss Bonnie Clark, secretary of the Dallas Variety Club.

Interstate Circuit, operating 140 theatres in the state, reported that not one of its houses had been closed and that there had been no reduction in admission prices.

R. E. Griffith Theatres, which has a circuit of houses throughout the southwest, reported a few closings in scattered and isolated sections and in some spots prices were dropped from 35 to 25 cents.

The 34 closed houses and the towns in which they are located include Majestic, Acklerly; Grove, Blooming Grove; Dittman, Brownesville; Rex, Carlisle; Myers, Carrolton; Astor, Dallas; Deport, Deport; Lyric, Dublin; Strand, Fransston; Texas, Gainesville; Dorbandt, Jacksonville; Uptown, Jasper; Rose, Levelland; Rex, Lubbock; Strand, Lueders; Popo, McKinney; Nusho, Miami; Palace, Midland; Dixie-col, Navasota; Pastime, Newton; Oak, Oakwood; Petersburg, Petersburg; Valencia, Pharr; Rex, Poth; Palace, Pyote; Texas, Roaring Springs; Wallace, Ropesville; Rialto, Range; Astor, Rusk; Main, San Marcos; Ritz, St. Jo; Austin, Seguia; Palace, Silverton, and Ritz, Van Alstyne.

▽

Syracuse Theatre Leased For Road Show Attractions

The only major change in the downtown situation in Syracuse during the last few weeks was the leasing of the RKO-Schine-Strand to Jules J. Leventhal, as part of his upstate road show circuit. Mr. Leventhal will use the house, originally slated to close, for six to eight weeks.

Among the neighborhood theatres, the Harvard and the Avon are the only two closed up to date. The Harvard will be dark for six weeks during construction next door which has blocked off the street. The Avon is operating on a Saturday, Sunday, Monday policy for the Summer.

The Brighton, operated by the Gilbert Corporation, probably will be dark within the next few weeks as it was in 1937.

As for admission scales in Syracuse, the RKO-Schine-Eckel, formerly a 40-cent top house, has been scaled down to 20 and 25 cents on a double feature policy of "B" pictures.

▽

Several Philadelphia Houses Closed for Repairs

Theatre closings in the Philadelphia area show little change from last year. The Warner Brothers circuit is keeping all its houses open except the Aldine, first-run mid-town house which has been closed each summer for the last five years.

Sam Cohen's independent house, the Grant, is closed for the summer months and another to be shuttered is the Douglas, an independent house catering to a colored clientele. William Leopol, who operates the Locust in West Philadelphia, also has closed his house for the summer and the David Milgrim circuit of Affiliate Theatres have closed a few houses but insist the closings were merely for repairs.

Among these are the Walton in Germantown, which will reopen the first week in August, and the Rialto, which will reopen the third week in August.

Pizor-Segal has closed two neighborhood houses, the Windsor and the Tioga, for repairs.

So far as admission prices are concerned, all exhibitors maintain that they are keeping winter prices in effect and contemplate no reductions.

The Fays in West Philadelphia, a vaudeville-film house, has been closed since May. The house usually closes for the summer but darkened a few weeks ahead of schedule this year because of the banning of chance games. The Grand, West Philadelphia, also closed because of the chance game ban. The house usually plays "name" colored bands on the stage, and second run pictures.

▽

Northwest Closings Same as Usual

Theatre closings in the Minneapolis trade territory are no more numerous this summer than in preceding years. The Minnesota, a 4,200-seat house in Minneapolis, has been close indefinitely and the Minnesota Amusement Company has announced there is little likelihood that it will renew its lease when the present one expires next February.

Other Minneapolis closings, all Minnesota Amusement Company theatres, are the American, Granada and Nokomis, neighborhood houses. At Appleton, Minn., R. Risch has closed his house and the North Dakota closings include the theatres of R. Schaber at Ashley; E. Tisko at Stanley, and Alvin Larson at Noonan.

In Minneapolis, the State has reduced its prices to what is termed a "summer schedule."

Invitations Extended To Wisconsin Jubilee

Leading executives in the Motion picture industry this week received invitations to attend the Wisconsin Silver Jubilee celebration which will be held at the Schroeder Hotel, Milwaukee, August 30th and 31st. The invitations were extended by Ben J. Miller, secretary of the Film Board of Trade in Milwaukee.

Committee chairmen in charge of arrangements for the event are Sam Shurman, Ray Smith, reception; E. J. Weisfeldt, E. F. Maertz, banquet; B. J. Miller, speakers; Mrs. Frank Fischer, ladies' activities; Harold Mirisch, hotel reservations; George Langeheinrich, registration; Jack Keegan, publicity; R. A. Tesch, program book; Al Sickels, boat cruise; Ed Krofta, trophies; Merril Devine, exhibits; Charles Trampe, business meeting, and Max Krofta, ticket sales.

Pathe and Colorfilm Building 16mm. Plant

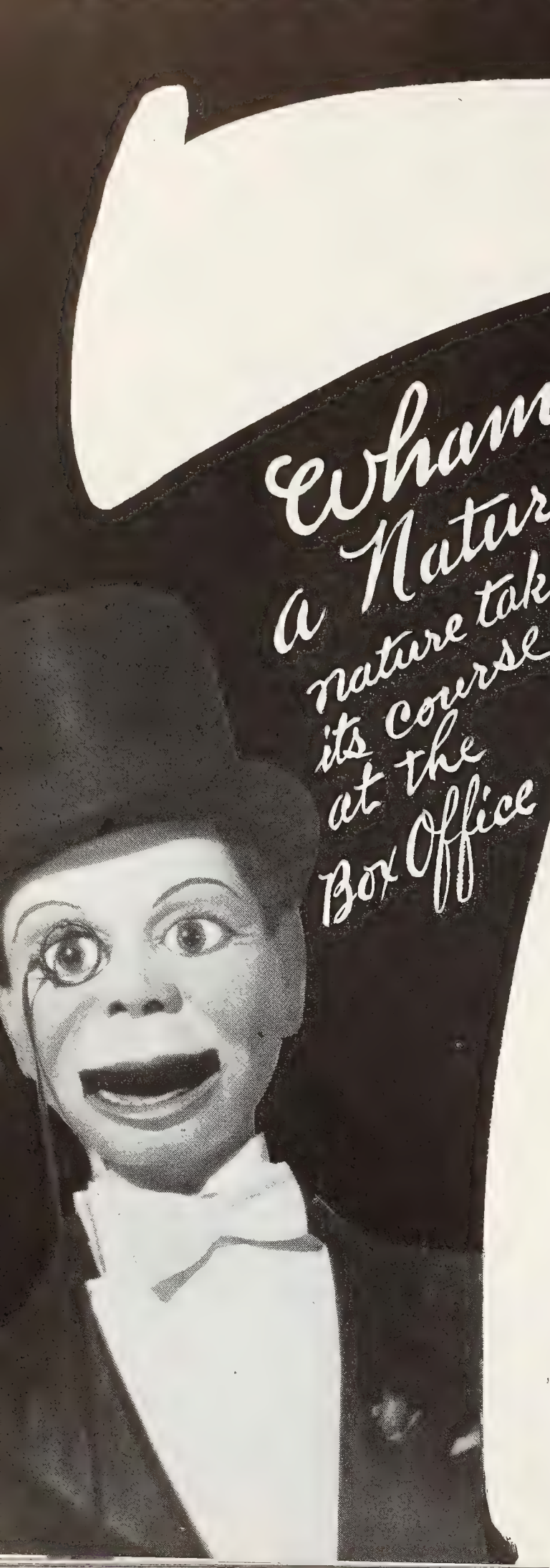
A laboratory to handle 16mm. negative will be built in Hollywood by Pathe in association with H. T. James, president of Colorfilms, Inc. Both color and black and white film will be produced.

Construction, which is budgeted at $500,000, will start within 60 days, and plant operation are slated to begin within six months.

Ohio Censors' Actions

The Ohio division of film censorship at Columbus reviewed 349 reels, and ordered 24 eliminations in July, contrasted with 485 reels reviewed, with 15 eliminations, in July last year.

UNIVERSAL'S "LETTER BATS A THOUSAND!



Wham! A Natural! nature takes its course at the Box Office

KEY

KEY

BOSTON!

OF INTRODUCTION"

CITY OPENINGS
CITY HOLDOVERS

PHILADELPHIA! CHICAGO! DETROIT!
WASHINGTON! COLUMBUS!
CLEVELAND!



A JOHN M. STAHL
Production

ADOLPHE MENJOU • ANDREA LEEDS • EDGAR BERGEN *and*
"CHARLIE McCARTHY" • GEORGE MURPHY
Rita Johnson • Ann Sheridan • Eve Arden • Ernest Cossart

CHARLES R. ROGERS
Executive Vice-President in Charge of Production

Screen Play by Sheridan Gibney and Leonard Spigelgass
Based on an original story by Bernice Boone
Directed by JOHN M. STAHL

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Spawn of the North

(Paramount)

Sea Spectacle

Dear Mr. Exhibitor: For extended play dates you want a picture which combines action, love, suspense, human interest, poignancy of situation, and thrills. You want something that keeps your audience on the edge of the seat, lets it sit back for a while as it loses itself in the romance, and then gives it a punch line as gripping as an O. Henry story. Don't you?

Well, Paramount's "Spawn of the North" just about fills the prescription.

Remember the earthquake sequence in "San Francisco"? Remember the gale sequence in "The Hurricane"? Remember the fire of "In Old Chicago"? Those were catastrophes of nature which solved the human equation in screen plots. Totally different, yet as effective as temblor, hurricane and conflagration, is the menace of a glacier in "Spawn of the North."

The picture emerges from its years of preparation—Paramount has had this on production schedule for number of years—as an exploitation man's dream. The background is salmon fishing Alaska in the days of long ago and it's virtually virgin territory for motion picture exploitation. The action revolves about attempts of pirates to steal the catches of honest fishermen.

Besides this aspect of the picture, there are George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Louise Platt and Lynne Overman in leading roles. All of them have their fans—you should have seen the record-breaking pack of fans outside the Westwood Village theatre Monday night, and two women were taken to Emergency Hospital because of injuries received in the rush.

The principal conflict is between Raft and Fonda, who as close friends part company, the one turning to fish piracy, the other to upholding law and order. Miss Lamour discards her sarong for the heavy woolens of the near Arctic, and in a role so different from those which have made her quite a favorite with motion picture audiences, to say nothing of her wide radio following, she made a definite impression on the crowded preview audience in her part as a girl who loses her misguided lover. Tamiroff has one of the most villainous roles that he has played, that of Russian leader of the pirates. Barrymore and Overman have comic relief parts. Miss Platt is a comparative newcomer to the screen and much may be heard of her later.

So you want some action, Mr. Exhibitor? Henry Hathaway, who upon graduation from western pictures gave you "Lives of a Bengal Lancer" and "Souls at Sea," directed the picture. Action? The picture has plenty, Mr. Exhibitor. The fight scenes between pirates and fishermen contain everything from hatchet throwing, gunfire and hand-to-hand struggles to the cutting out of the bottoms of boats with harpoons. And action is combined with plausibility. Jules Furthman, who worked on the scripts of "Come and Get It," "Mutiny on the Bounty," wrote this with Talbot Jennings another of many credits, including "Good Earth," "Romeo and Juliet" and "Mutiny on the Bounty." It's from the widely known book of Barrett Willoughby.

What about the supporting cast? Well, it includes Fuzzy Knight, Vladimir Sokoloff, Duncan Renaldo, John Wray, Michio Ito, Stanley Andrews, Richard Ung and "Slicker." The last named is quite an exploitable asset. "Slicker" is a trained seal which figures in most of the comedy relief. The preview audience forgot itself and almost applauded the seal's scene-stealing movements.

The story? It's packed with everything. A bare outline will suffice. "Dawson" and "Kemerlee" are the best of friends until "Dawson," embittered by his failures, turns to fish piracy. Joining "Skain's" gang, "Dawson" is shot and wounded by "Kemerlee" in a fight between fishermen and pirates. To redeem himself, "Dawson" pilots the boat of the gang leader into a glacier killing himself and "Skain."

Mr. Exhibitor, you and your fellows should have been at that theatre in Westwood, Cal., to hear the gasps and sighs when the picture gave the audience respite from the tension. You should have been there to hear the blending of laughter with suspense. Wait till you see the picture yourself.—VANCE KING.

Produced and distributed by Paramount. Producer, Albert Lewin. Director, Henry Hathaway. Photographer, Charles Lang. Screen play, Jules Furthman. Based on a story by Barrett Willoughby. Film editor, Ellsworth Hoagland. Assistant director, Holly Morse. Sound, Harry Mills. Art directors, Hans Dreier and Roland Anderson. P. C. A. Certificate No. 4,255. Release date, August 26, 1938. Running time, when seen in Hollywood, 112 minutes. General audience classification.

CAST

Tyler Dawson	George Raft
Jim Kemerlee	Henry Fonda
Nicky Duval	Dorothy Lamour
Red Skain	Akim Tamiroff
"Windy" Turlon	John Barrymore
Diane	Louise Platt
Jackson	Lynne Overman
Lefty Jones	Fuzzy Knight
Dimitri	Vladimir Sokoloff
Ivan	Duncan Renaldo
Tom	Richard Ung
Fisherman	Lee Shumway
Patridge	Stanley Andrews
Fisherman	Wade Boteler
Grant	Guy Usher
Davis	Henry Brandon
Erickson	Egon Brecher
Purser	Harvey Clark
Fisherman	Galan Galt
Cannery Official	Monte Blue
Cannery Official	Irving Bacon
Davis	Robert Middlemass
Vashia	Adia Kuznetzoff
Gregory	Alex Woloshin
Fisherman	Arthur Aylesworth
Fisherman	Rollo Lloyd
Fisherman	Archie Twitchell
Native Chief-dancer	Michio Ito
Dr. Sparks	John Wray
First Red's gang	Eddie Marr
Second Red's gang	Frank Puglia
Third Red's gang	Leonid Snagoff

The Missing Guest

(Universal)

Mystery Melodrama

With settings of a thunderstorm, an old house, mysterious passages, devices which produce weird sounds and a 20 year old murder, Universal's "The Missing Guest" is a mystery melodrama having as its chief characters a fast talking reporter, in the person of Paul Kelly, a pretty heiress, Constance Moore, and a young man, half-brother of the heiress, William Lundigan.

Kelly, as "Scoop" Hanlon, irrepressible reporter given the beauty column on his newspaper as a disciplinary measure, is offered his old job back if he solves the secret of an old mansion whose owners disappeared 20 years earlier, and whose daughter and friends are reopening the house. "Hanlon" crashes the party and, after hair-raising adventures, exposes the killer, but not until another death takes place.

Others in the cast are Edwin Stanley, Selmer Jackson, William Wayne, George Cooper, Patrick J. Kelly, Florence Wix, Pat Flick, Harlan Briggs. John Rawlins directed, and Barney A. Sarecky is associate producer. Charles Martin and Paul Perez did the screenplay, based on Erich Philippi's story, "Secret of the Blue Room."

Previewed at the RKO Hillstreet Theatre, Los Angeles, to a Saturday night crowd which evidently enjoyed the suspense.—V. K.

Produced and distributed by Universal. Associate producer, Barney A. Sarecky. Directed by John Rawlins. Screenplay by Charles Martin and Paul Perez. Based on Erich Philippi's story, "Secret of the Blue Room." Photographed by Milton Krasna. Art Director, Jack Otterson. Associate, N. V. Timchenko. Edited by Frank Gross. Musical director, Charles Previn. P. C. A. Certificate No. 4421. Running time, when seen in Los Angeles, 65 minutes. Release date, Aug. 12, 1938. General audience classification.

CAST

Scoop Hanlon	Paul Kelly
Stephanie Kirkland	Constance Moore
Larry Dearden	William Lundigan
Dr. Carroll	Edwin Stanley
Frank Baldrich	Selmer Jackson
Vic	William Wayne
Jake	George Cooper
Edwards	Patrick J. Kelly
Linda Baldrich	Florence Wix
Kendall	Pat Flick
Higgins	Harlan Briggs

Always in Trouble

(20th Century-Fox)

Comedy

Jane Withers never enjoyed the benefits of an expensively produced picture or of a name supporting cast. Despite this, almost solely through her own talents and naturally appealing personality, she attained a position among the ten leading box office personalities in last year's MOTION PICTURE HERALD poll. The paradox is repeated in "Always in Trouble." The picture's hopes for entertainment and commercial success depend almost solely upon Miss Wither's talents and personality. Both are called upon for considerable exercising.

True to the title, Jane is always in trouble. Her troubles aren't as much mischievous as they are the results of her highly imaginative attempts to bring the grownup members of her newly rich family to their senses. Though unex-

pectedly become rich, her father, "J. C. Darlington," would prefer to continue the life he knew as an oil field worker; "Jerry" is sympathetic to that ideal. Wealth, however, brings social ambitions to "Mrs. Darlington" and sister "Virginia," and an opportunity to eat all he can to "Uncle Ed." To straighten out the family, also to give "J. C.," who has taken to tippling, a chance to sober up, "Jerry" tricks office clerk "Graham" into staging a fake kidnaping, after the yacht on which they have been cruising is wrecked and the crowd lands on an island. Ensue a lot of comic and sometimes exciting goings-on as a gang of smugglers, who think "Graham" is a real kidnapper, plot to hijack him out of the ransom. Jane, with the unwilling connivance of "Uncle Ed," outwits the pseudo mobsters in a series of situations, the highlight of which is a wild fracas in which "Mrs. Darlington" proves an accomplished frying-pan swinger.

Miss Withers, working like a little Trojan, delivers her usual good performance and actually is the basis for all the show's amusement. Undoubtedly the film should prove attractive to her following as it did to those of them who were members of the preview audience. However, spectators, who see Jane for the first time in "Always in Trouble," may wonder how it ever was possible for her to attain such a high ranking in the list of box office favorites.

Previewed in the Uptown Theatre, Los Angeles.—Gus McCarthy.

Distributed by 20th Century-Fox. John Stone, associate producer. Directed by Joseph Santley. Screen play by Karen de Wolf and Robert Chapin. Original story by Albert Treynor and Jeff Moffitt. Nick de Maggio, film editor. Photographed by Lucien Andriot. P. C. A. Certificate number 4446. Running time, 70 minutes. Release date: November 4, 1938. General audience classification.

CAST

Jerry Darlington	Jane Withers
Virginia Darlington	Jean Rogers
Rogers	Arthur Treacher
Pete Graham	Robert Kellard
Uncle Ed Darlington	Eddie Collins
J. C. Darlington	Andrew Tombes
Mrs. Darlington	Nana Bryant
Pearl Mussendorfer	Joan Woodbury
Buster Mussendorfer	Joseph Sawyer
Donald Gower	Charles Lane
Gideon Stubbs	Pat Flaherty

Racket Busters

(Warner Bros.)

Topical Melodrama

Names, action and a title for a sturdy selling handle with which to grasp exploitation opportunities tell what is to be done with "Racket Busters."

There is Humphrey Bogart as "Martin," the racketeer, and a convincing one as attested in "Crime School," and in "Swing Your Lady" and "Men Are Such Fools." George Brent, as the independent trucking contractor who finally makes the special district attorney's business his business, scored in "Jezebel." Then there are Gloria Dickson as his ("Jordan's") wife, Allen Jenkins as his pal, and Walter Abel as the prosecutor.

Heading the support are Penny Singleton, Oscar O'Shea, Henry O'Neill, Anthony Averill, Elliott Sullivan, Fay Helm, Joe Downing, Norman Wills and Don Rowan.

Lloyd Bacon, directing the Cosmopolitan production from an original screenplay by Robert Rossen and Leonardo Bercovici, has enveloped a far from new story with incident and montage in such forceful style as to make actionful even the speeches of the prosecutor (and Abel gives them as much life as is possible). Nor can the story be called old because the subject is thoroughly topical and an air of authenticity pervades the telling of it.

The romantic turn is of little consequence to the story except in the employment of the wife's sacrifices and courage in inspiring "Jordan" to fight for their rights.

"Martin," as a wedge to cut into the food commission market, begins organizing the truck drivers and finally calls a strike. "Jordan," at first going his own way with a let-live philosophy, finds his accounts fading under the merchants' fear of the demonstrated terrorism. However, not until "'Horse' Wilson," who has set up his own business, goes to address the strikers, and "Jordan's" wife tongue-lashes him as a quitter, does he get into the fray, drive a careening truck into the front room of the racketeers' headquarters building, and down "Martin" in a fist-crunching melee.

Viewed of a sultry Sunday afternoon at the Strand theatre on Broadway to an audience undemonstrative, but easily atributable to the heat out of doors.—Ernest. A. Rovelstad.

Produced and distributed by Warner Bros. Director, Lloyd Bacon. Original screen play, Robert Rossen and Leonardo Bercovici. Photographer, Arthur Edeson. Sound, Robert B. Lee. Music by Adolph Deutsch. Musical director, Leo F. Forbstein. Film editor, James Gibbon. Art director, Esdras Hartley. Gowns, Howard Shoup. P. C. A. Certificate No. 4401. Running time, 71 minutes. Release date, July 16, 1938. General audience classification.

CAST

Martin	Humphrey Bogart
Denny Jordan	George Brent
Nora Jordan	Gloria Dickson
"Horse" Wilson	Allen Jenkins
Allison	Walter Abel
Governor	Henry O'Neill
Gladys	Penny Singleton
Crane	Anthony Averill
Pop	Oscar O'Shea
Charlie Smith	Elliott Sullivan
Mrs. Smith	Fay Helm
Joe	Joe Downing
Gus	Norman Willis
Kimball	Don Rowan

Block-Heads

(Roach-MGM)

Laurel and Hardy

Laurel and Hardy's last for MGM release before Hal Roach takes the duo over to United Artists for a series of four reel pictures, "Block-Heads," presents a sequence of "gags" or blackouts worked up by the pair with comic elaborateness. There is little story binding the episodes together.

Outstanding, for a Laurel and Hardy feature, is the absence of the pantomimic portrayals which have been greatly responsible for the popularity of the pair. The film starts with the World War being shown in montage sequences, and Laurel being ordered by his superior officer to guard a trench while the rest of his company goes "over the top." After a few more montage sequences, the scene shifts to 1938, and Laurel is still in the trench, not knowing the war is over.

Hardy hears about Laurel and invites him as a house guest. Then follows an episode in which Hardy mistakenly thinks Laurel has lost a leg in the War. Hardy's termagant wife, Billy Gilbert as the jealous husband of Patricia Ellis, and strangers complicate their plans and the picture, until the final blackout which has Gilbert vowing vengeance for Laurel and Hardy's innocent flirting with "Mrs. Gilbert" and chasing them through the apartment house court. As he fires his gun several times and shouts something which sounds like "I'll teach you to flirt with my wife," about a dozen other men make hasty exits from other apartments.

The original story and screenplay on the title sheets is credited to five writers—Charles Rogers, Felix Adler, James Parrott, Harry Langdon and Arnold Belgard. The late John G. Blystone had this as his last directorial assignment. Hal Roach, Jr., received his first associate producer credit on the picture.

Previewed at the Fairfax Theatre, Hollywood. —V. K.

Produced by Hal Roach and distributed by M-G-M. Associate producer, Hal Roach, Jr. Directed by John G. Blystone. Original story and screenplay by Charles Rogers, Felix Adler, James Parrott, Harry Langdon and Arnold Belgard. Protographed by Art Lloyd. Photographic effects by Roy Seawright. Edited by Bert Jordan. Musical director, Marvin Hatley. P. C. A. Certificate No. 4482. Running time when seen in Hollywood, 55 minutes. Release date, Aug. 19, 1938. Adult audience classification.

CAST

Stan Laurel	Stan Laurel
Oliver Hardy	Oliver Hardy
Mrs. Gilbert	Patricia Ellis
Mr. Gilbert	Billy Gilbert
Mrs. Hardy	Minna Gombell
Stranger	James Finlayson

Smashing the Rackets

(RKO-Radio)

Melodrama

Here is a fast paced melodrama, intelligently presented. The theme of cleaning up the rackets and racketeers in a big town is excellent screen fare when ably told and that is precisely how this picture goes about telling it. Its exploitation value also is heightened by the national publicity accorded the current racket smashing campaign in New York City. To alleviate any tendency towards a dry expose of racketeering, which the film isn't, romance has been interwoven into the main theme of the story and is an integral part of the whole.

The chief character of the story is a former Federal Bureau of Investigation agent appointed a special prosecutor to a district attorney who is more of a politician than people's representative. Chester Morris plays the role knowingly. The part of his main opponent in the racket smashing campaign is taken by Bruce Cabot, as a successful lawyer and the higher-up, the master-mind behind the puny brained racketeers. Frances Mercer and Rita Johnson, sisters in the story, have the romantic leads.

"Jim Conway" (Chester Morris), after his appointment as a special prosecutor, maneuvers the district attorney into appointing him to investigate the rackets. He loses his first case in court due to lying witnesses marshaled by the gang which is terrorizing the city. Meanwhile he meets "Susan Lane" (Frances Mercer), a society girl. "Susan's" sister, "Letty" (Rita Johnson) becomes involved with "Steve Lawrence" (Bruce Cabot).

"Lawrence" has "Whitey Clark," a chief racketeer, killed, and elevates his slayer "Chin" to the leadership of the gang. When "Chin" demands a larger cut of the profits "Lawrence" tries to betray him to "Conway." "Chin" learns of the plan and seeks "Lawrence," to kill him. Instead, "Chin" is shot by "Letty." "Conway" arrests "Lawrence" for "Chin's" murder but "Lawrence" threatens a scandal which would convict "Letty." To save the others she commits suicide and "Lawrence" is sent to prison on evidence presented by "Conway."

Reviewed at the Rialto theatre, New York, on the hottest day of the summer up to that time. Every seat in the theatre was taken and a few standees stoically maintained their equilibrium in the rear of the house. Comment or expressions of pleasure or displeasure were rare but that effort was scarcely to be expected.—Paul C. Mooney, Jr.

Produced and distributed by RKO Radio. Producer, B. P. Fineman. Directed by Lew Landers. Screen play by Lionel Houser. Original story by Forrest Davis. Musical director, Frank Tours. Photographed by Nicholas Musaraca. Recorded by Earl B. Mounce. Edited by Harry Marker. P. C. A. Certificate No. 4413. Running time, 69 minutes. Release date, August 19, 1938. General audience classification.

CAST

Jim Conway	Chester Morris
Susan Lane	Frances Mercer
Letty Lane	Rita Johnson
Steve Lawrence	Bruce Cabot
Whitey	Ben Welden
Chin Martin	Edward Pawley
Assistant District Attorney	Donald Douglas
Peggy	Kay Sutton
District Attorney	George Irving

Mis Dos Amores

(Cobian-Paramount)

Melodrama

First of a series of pictures starring Tito Guizar and being made all in Spanish for South American countries and other Mexican-Spanish markets, "Mis Dos Amores" (My Two Loves) is a combination of music and melodrama blended to make the most of situations in which a youth is condemned to die for a murder he did not commit. The frustration side is played heavily in the story, but Guizar as the youth, "Julio," is vindicated by the story of a six year old daughter of the slain woman.

Guizar is supported by Blanca de Castejon, Emilia Leovalli, Romualdo Tirado, Juan Tor-

(Continued on page 50)

Function of Advertising in Distribution

By Terry Ramsaye

Mutual Director of Publicity Discusses Policies and Methods—Discourages General Advertising of Brands

LET us consider some primary facts. There are two kinds of motion picture advertising.

A—Advertising to sell film to the exhibitor.

B—Advertising to sell seats to the public.

It is principally about the Class A, or distributor to exhibitor advertising, that we are concerned here. I am seeking to make clear to the exhibitor, and any others interested, not what he should do but rather what is being done to and for him in advertising.

Now let us sub-divide our Class A advertising, the advertising in behalf of the producer and distributor. Looking into it further we find:

1.—Advertising to present the merchandise, the picture.

2.—Advertising to make the picture appear a success—a sort of post-mortem jubilee intended to foster immortality.

3.—Advertising addressed apparently at the exhibitor or the public but in fact intended for the banker and investor, to keep up a front and maintain credit and borrowing power.

4.—Advertising to keep a star happy, or to promote a president or a general manager or other official in influence.

5.—Advertising just to be advertising, because everybody has the impression that a picture concern ought to do a lot of advertising.

Contrary to many hasty opinions, all of these classes of advertising enumerated, except the fifth and last, are usually amply justified commercially.



Terry Ramsaye.

The motion picture did not become a business until it began to advertise. It is a better business today because it is a vigorous, perhaps often violent advertiser.

Something like six years ago a big advertising agency sent me to a very high official of a then dominant factor in the motion picture industry to mildly suggest to him that advertising might help his business. He listened about half a cigarette and, then looking me coldly in the eye, remarked:

"Young man, advertising is fandangle and a luxury which we can afford but do not need. If we should advertise and should get more business we would be much distressed. Let us not waste any more of each other's time."

This big man was sincere. He is now exceedingly well unknown and his concern is a commercial ghost.

Competitors arose who did advertise—any anybody today in the picture business can write the rest of this paragraph for himself.

For the purpose of advertising to present the pictures to the exhibitor's attention—No. 1 in our schedule—there are four commonly used media; the trade paper, the direct broadside or circular, the local newspaper and the billboards.

The obvious absurdity of using costly billboards and newspaper space to reach the relatively few exhibitor readers is glossed over most frequently by an attempt to make the space appear to be devoted to the establishment of brand value in the public eye, among ultimate consumers. But the everlasting final fact is there, that the advertiser is using the space with the single aim of inducing the exhibitor to pay rental for film.

Upon the evidence now available no advertiser has yet been able to make motion picture brand value stand up in the attention of the public or exhibitor to a profitable degree. If anybody steps up to point a disputing finger at certain brand names I shall be forced to point back at the stock quotation and dividend records.

This is not a failure of advertising, but rather a fact of manufacture. Motion pictures can be branded but they can not be made to a brand standard, at least they have not yet been so made.

If picture brands had important value big stars and special productions could not dominate the market. The name of the star is the nearest thing to a brand in the picture business, but stars have a way of slipping out from under brand control.

Picture patrons do not call up the box office and ask if you have a Burr Oak brand feature. They want to know "Who have you got on to-night?"

Also it must be admitted that billboards and newspapers can have but small and indirect part in the selling of motion pictures to the exhibitor. I do not mean to decry either the billboards or the newspapers as media—they have a big basic value to the exhibitor, and beyond doubt the newspaper is the best existing medium for exhibitor advertising, the advertising which sells seats to the public.

With thus disposing of two of the media sometimes used—less frequently now than formerly—we have left two other avenues to the exhibitor's attention, the trade paper and literature mailed direct.

Direct literature is not just now as fashionable as it was two years ago. There is a prevailing notion that the motion picture exhibitor has gotten and still gets so much of this matter that he has adopted a practise of ignoring it all in self-defense. Experiment and investigation by the advertising experts of many concerns indicate that this notion is probably well founded. A piece of direct literature sent out in 1915 to 20,000 exhibitors drew the astonishing total of 3,000 replies or inquiries. A similar broadside, probably much better as advertising copy, prepared by the same man, mailed to 14,000 exhibitors in 1917 drew a total of twenty-five replies.

I am not sure the second one was wasted, since the proposition is said to have sold well, and the circular may have had a considerable introductory value, but most assuredly it was not the sensational success that the 1915 circular was. Probably the time is near at hand when the direct broadside can profitably go to work again for a while.

This leaves us with the trade paper to discuss. The trade paper, much debated and ofter berated, remains as the only medium which has been a consistent and continuous performer for the motion picture advertiser.

Probably every exhibitor whose business is worth considering reads one trade paper at least and dips into several on occasion.

It is certain that any proposition which is intelligently set forth in the advertising pages and editorial columns of the trade press becomes instantly known throughout the industry and to all exhibitors, in a degree very significantly related to its news value.

All real advertising is news in a sense. No other business has as much news in it as the picture business.

Every trade paper which presents the news of the business and gives service to any considerable number of exhibitors is a good medium—just as good as its exhibitor-reader circulation, which is probably very close to its paid circulation.

The exhibitor who reads a trade paper is interested in his business. His business is likely to be worth having. The advertiser may get some of that exhibitor's business if the advertising tells a plain effective merchandising story about a good product.

The problem is a much simpler one than a great many buyers of space ever suspected. Experience is slowly proving this and bringing an improved appearance in the advertising sections of the trade press.

Every once in a while some exhibitor takes his pen in hand to write to the advertising department of some picture concern to remark that a lot of money is being wasted in "colored inserts" in the trade press, or to offer a similar advertising criticism. The exhibitor feels that he is paying for the advertising. He is—assuming that the distributor-advertiser does business at a profit. However, commercial experience has proven that in any competitive line of merchandise whatever, the manufacturer-distributor who refuses to advertise seldom achieves a volume of business which permits a maximum of value in the product.

A good product calls for good advertising.

The distributor of pictures who is bashful in his advertising is likely to have something of which he is not extremely proud.

The distributor's advertising is to him as the lobby to the theater. If the show inside is not up to the screen test neither the lobby nor the advertising can long get the money. But that is no argument against using them if the goods can be delivered inside.

The picture concern which inspires good advertising made of good printing on good paper is more likely to offer a worthy screen production than the company which makes its announcements on pages which look like a shipping clerk's stencil.

An article by
Terry Ramsaye*
in Moving Picture World
twenty years ago

*Editor, Motion Picture Herald

(Continued from page 47)

ena, Carolina Segrera, Evelyn Del Rio, Paul Ellis, Martin Garralaga, Jose Pena Pepet, and Carlos Villarias. Nick Grinde directed. Miguel de Zarraga made the Spanish adaptation of the screenplay by Milton Raison. Jose A. Miranda did the original story. It was produced by Ramos Cobian, head of his own production company which this week signed a deal for four all-Spanish pictures a year for 20th Century-Fox. Lester Sussman was associate producer.

Seven songs are included, chief among which are "Vuelveme a Besar" (Return to Me a Kiss), and "Rosas y Mujeres" (Roses and Women).

Defeated in his intent to marry his first love by her father, "Julio" goes to Los Angeles to sing in a cabaret. There "Ana," a dancer, falls in love with him. "El Chato," night club owner, kills her by accident in a jealous rage and "Julio" is blamed. The daughter of "Ana" saves him by telling her mother's dying statements.

Previewed in a Hollywood studio projection room.—V. K.

Produced by Ramos Cobian Productions and distributed by Paramount. Associate producer, Lester Sussman. Directed by Nick Grinde. Original story by Jose A. Miranda. Screen Adaptation by Milton Raison. Spanish adaptation by Miguel de Zarraga. Music and lyrics by Tito Guizar and Nenette Noriega; Leopoldo Gonzalez and Ernesto Gonzalez Jimenez. Photographed by Arthur Martinelli. Edited by Martin G. Cohn. Art director, Ralph Berger. Running time, when seen in Hollywood, 71 minutes. Release date, not set. General audience classification.

CAST

Julio Bertolin ..... Tito Guizar
Rita Santiago ..... Blanca de Castejon
Mercedes Bertolin ..... Emilia Leovalli
Rafael Bertolin ..... Romualdo Tirado
Jose Miranda ..... Juan Torena
Ana Celia Ramos ..... Carolina Segrera
Anita Ramos ..... Evelyn del Rio
El Chato ..... Paul Ellis
Alfonso Hernandez ..... Martin Garralaga
Manuel ..... Jose Pena Pepet
Antonio Santiago ..... Carlos Villarias

Freshman Year

(Universal)

College Comedy

This is a lively tale of collegians and campus affairs, a nice first in a series of films in kind scheduled to come from Universal. It differs from most collegiate comedies in that the young folk in it are less incredible and their problems more realistic than par for the type. Not until it tapers off into one of those amateur musical comedies staged more effectively than most professional ventures does the picture fall into routine pattern. The Diamond Brothers, the Murtah Sisters and the Lucky Seven make this portion of the entertainment sparkle, and when Ernest Truex is thrust into a sort of encore finale it shines.

The young folk playing the principal roles do well by them. William Lundigan, Stanley Hughes and Frank Melton are a congenial and engaging student trio. Dixie Dunbar and Constance Moore are satisfactory coeds. Mr. Truex lends his seasoned talent advantageously.

The story is about three freshmen whose extreme freshness gets them into much trouble with faculty and student body of a small college. Although primarily comic in content, the story develops considerable emotional tension at mid-point. It ends happily for two of the three students, sadly for the third, a circumstance which contributes body to the proceedings.

Frank McDonald directed understandingly a well pointed screen play by Charles Grayson from a story by Thomas Ahearn and F. Maury Grossman. George R. Bilson, associate producer, distributed his resources judiciously. Two songs by Harry Barris and Joe McCarty and a third by Irving Actman and Frank Loessor possess lilt and swing.

Previewed at Pantages theater in Hollywood to a promiseful response.—WILLIAM R. WEAVER.

Produced and distributed by Universal. Director, Frank McDonald. Associate producer, George R. Bilson. Screen play, Charles Grayson. Original story, Thomas Ahearn and F. Maury Grossman. Director of photography, Elwood Brodell. Art director, Jack Otterson. Film editor, Ed Curtis. Musical director. Charles Previn. Sound supervisor, Bernard B. Brown. Technician, Charles Carroll. Music and lyrics by Harry Barris and Joe McCarthy and Irving Actman and Frank Loesser. P. C. A. Certificate No. 4454. Release date, September 2, 1938. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Marion ..... Constance Moore
Bob ..... William Lundigan
Dotty ..... Dixie Dunbar
Jay ..... Stanley Hughes
Professor Peabody ..... Ernest Truex
Dave ..... Frank Melton
Tommy ..... Tommy Wonder
With "The Lucky Seven," "The Murtah Sisters," "The Diamond Brothers"

Barnyard Romeo

(Universal)

Entertaining

"Love conquers all obstacles" is the theme of this cartoon which was produced by Walter Lanz. The "obstacle" in this case is a vampish Peacock who lures the barnyard Romeo, Clock Gobble, away from his true love, Dulcie Duck. A plea by the Peacock that she is "so hungry" sends the turkey on a hunt for worms, and in the meantime Dulcie takes steps to win back her lover. She dresses as a gay caballero and serenades Miss Peacock, who immediately is attracted and deserts Clock Gobble. Broken hearted Clock jumps in the river but is rescued by Dulcie. Running time, 7 minutes.

Pudgy the Watchman

(Paramount)

Pudgy as a Mice Catcher

When Betty Boop's cute little canine, Pudgy, fails his mistress in the mission of mice catcher, the little lady brings in a substitute, a hungry and mean tempered cat. But the feline, after corralling the rodents, celebrates by hitting the cider barrel, and his mice captives escape to give the drunken bully a hectic and upsetting time. Miss Betty sees the errors of her ways and reinstates the pup. Cartoon liking audiences should find something to like in this animation. —Running time, seven minutes.

The Magician's Daughter

(MGM)

Cute Trick

As the title says, the magician had a daughter. Now there is nothing strange in that state of family affairs, but when she falls in love with a snooping gentleman of the fourth estate, complications more formidable than usual beset the path of happy romance. The young man solves the romantic dilemma by neglecting to get coverage on the back stage expose of papa magician's bag of tricks. All this minor conflict on the love versus duty theme is made considerably more palatable by the refreshing acting and singing of the two love birds. Frank Albertson and Eleanor Lynn, and by some cleverly contrived trick camera work.—Running time, 18 minutes.

We Live in Two Worlds

(Educational)

Plea for International Peace

Under the scholarly and precisely spoken commentary of J. B. Priestley, eminent English penman of novel and play plots, a semi-mystical peace plea in favor of goodwill among nations is voiced in this important, interesting and different sort of documentary film. Explaining the meaning of existence on the double orbed plane, Mr. Priestley points out to the audience that the modern day man lives in the particular nationalistic sphere of his own country and on the wider world level of international connections. Comparing the confining limitations of an individual nation, which are made the more intense and definite in the light of clashing political ideologies, trade quotas and border restrictions, with the barrier-breaking work of international communications such as the telephone and the radio and the permundial methods of traveling via the train, ship and airplane, the speaker illustrates his line of reasoning by taking the very quaint and lovely case of the country of Switzerland. Within the boundaries of this small nation, the spectator witnesses the people pursuing their peculiar nationalistic ways of work, recreation and religious observance. But, with the magic of power, the country has spread out to encompass the whole world. It is in this section of the preachment that some exquisite camera work of the Swiss people and their terrain has been developed with poetically beautiful effect. True, there is the general atmosphere of the platform replete with charts and maps.—Running time, 11 minutes.

Follow the Arrow

(MGM)

Exciting

Mr. Howard Hill, whose uncanny skill with bow and arrow has been seen before in feature length treatment, exhibits his bag of tricks by spearing flying targets, downing clay pigeons in a contest of skill and quickness with a gun shooting adversary, halving ordinary playing cards and piercing thick targets. The piece de resistance comes when the archer goes "William Tell" and spikes an arrow at a good distance on the quaking head of a not too confident subject. There is excellent photography and a bevy of young ladies is decorative. Oh, yes, Pete Smith is on hand with his breezily toned remarks.—Running time, 10 minutes.

Paramount Pictorial, No. 1 (P8-1)

(Paramount)

Good

Consisting of three items that will appeal to the sport fan and the nature lover, this newest Pictorial number should prove to be material for any show. Topic number one on the bill of fare shows the catching of a prize piscatorial specimen and the subsequent work expended on its remains to preserve it as parlor trophy and an everlasting monument to the fisherman's skill. The second part has some beautiful scenic views of Zion and Bryce Canyons, made all the more arresting by glowing color. The concluding sections allows footage for expert demonstration of some acrobatic skill on ski and surf boards.—Running time, 10 minutes.

How To Raise a Baby

(MGM)

Or How to Make an Audience Hysterical

Mr. Robert Benchley, the very talented "how to do things" man, is in this instance concerned with some important problems of child upbringing. Lecturing on such timely topics of parent training as the bathing, feeding and character development of the young offspring, Papa Benchley illustrates the points of his discussion with a set of hilarious little ones to put into not very successful practice the pedagogical points preached. Mothers and fathers as well as their movie going broods, together with parents to be, should enjoy this "Benchleyian" lecture.—Running time, nine minutes.

Paris On Parade

(MGM)

First Rate

For those who wanted to attend the Paris exposition last year but who failed to get there, this FitzPatrick "Cook's tour" of the exhibition grounds should prove a satisfying substitute. Inspecting the festivities' exhibits and personnel with the arresting eye for camera angles peculiarly trademarked with the work of this series, the travel reporter shows the spectator individual exhibits of various countries as well as some peculiarly native dancing. The trip is made unusually interesting by color shots of the water displays and pyrotechnical splurges.—Running time, nine minutes.

OBITUARIES

Daughter of Sydney Cohen Dies in Plane Crash

Mrs. Milton M. Abeles, the former Dorothy Cohen, daughter of the late Sydney S. Cohen, who was president for years of the Motion Picture Theatre Owners of America and a realty dealer in New York, was killed in a plane crash in Germany August 13th while on her honeymoon. Her husband, Dr. Abeles, senior psychiatrist in charge of the prison ward at Bellevue Hospital, New York, was also killed.

Harold Frank Dead

Harold Frank, an Austrian-German cameraman attached to the Prague branch of Movietone News, his wife, and Margarete Than, Vienna film actress known as Grit Haid, were killed in a second plane crash in Germany, near Kehl, August 13th.

Warner Oland Estate

Warner Oland left an estate estimated at $50,000 which he bequeathed to his wife, it was revealed in Hollywood this week. The will was made in May, 1937. The terms of the will also gave small cash legacies to relatives. Mrs. Oland will sail for Stockholm this week to attend her husband's funeral.

Langdon Teams with Hardy As Laurel Is Dropped

Harry Langdon was signed Wednesday to a Hal Roach starring contract, effective immediately, under the terms of which he will appear opposite Oliver Hardy. Mr. Langdon thus returns to stardom supplanting Stan Laurel, Hardy co-star since 1927, who was stricken from the Roach payroll Tuesday night on a charge of breach of contract. The first Hardy-Langdon feature will be "Zenobia's Infidelity," from H. C. Brunner's novel about an elephant who forgot.

Kapit Sailing for London

Harry A. Kapit, president of Walter O. Gutlohn, Inc., New York, distributor of 16mm. sound films in the United States, sails for London Wednesday. While in England Mr. Kapit plans to turn over the rights on a number of 16mm. negatives owned by the company. He will also arrange for distribution outlets in England and the Continent.

Autry Sets Record

Gene Autry, making a personal appearance at the Kenton theatre, Kenton, Ohio, last week, drew 4,500 persons into the theatre for a record. Crowds stood for hours in lines that at times reached a block in length, according to G. H. Fisher, manager.

Says Sign Wasn't Delivered

Robert Hutchins of the W. A. Simons Amusement Company of Missoula, Mont., writes MOTION PICTURE HERALD from Mullan, Idaho, that a neon sign paid for by a local merchant for the Liberty theatre at Mullan has not been delivered.

SHORT PRODUCT PLAYING BROADWAY

Week of August 13

CAPITOL
- Paris on Parade..... MGM
- The Ship That Died..... MGM
- Follow the Arrow..... MGM

MUSIC HALL
- March of Time No. 13..... RKO Radio

PARAMOUNT
- Moments of Charm..... Paramount
- Lost Kitten ..... Paramount
- A Sporting Test..... Paramount

RIALTO
- Free and Easy..... Vitaphone
- Isle of the Pingo Pongo.... Vitaphone

RIVOLI
- Cebu ..... Major Peter P. Devlin
- Donald's Nephews ..... RKO Radio

ROXY
- String Bean Jack..... 20th Cent.-Fox
- Recording Modern Science. 20th Cent.-Fox

STRAND
- Zero Girl ..... Vitaphone
- Hermit Kingdom ..... Vitaphone
- The Major Lied 'Til Dawn... Vitaphone

Mines' Films Seen by 10,351,732 in Year

Films released by the Bureau of Mines, Department of the Interior, Washington, were shown on 102,637 occasions to an attendance of 10,351,732 persons, in the fiscal year ending June 30th, it was disclosed this week. In the same period 942 reels were added to the Bureau's film library, making a total of 4,095 reels the Bureau has available for distribution. Members of the mineral and allied industries appropriated approximately $75,000 to carry on the Bureau's work in the fiscal year.

The manufacture and utilization of safety glass is depicted in a new two-reel silent film entitled "Safety Glass," which is the latest addition to the library. The film was prepared in cooperation with an industrial concern.

To Make Personal Appearances

Each of the four "daughters" in the Warner Brothers production, "Four Daughters," will make a personal appearance in conjunction with the engagement of the feature. Priscilla Lane will make the New York trip; Gale Page will appear at the Los Angeles showing; Rosemary Lane will attend the Philadelphia screening, and Lola Lane will be present at the Des Moines opening.

Universal Signs Kelly

Burt Kelly, who recently was associated with Metro-Goldwyn-Mayer as an aide to Nat Levine, this week signed a one-picture deal with options as an associated producer at Universal. His first assignment will be "West Side Miracle."

Joseph Von Sternberg has signed a long term directorial contract with Metro-Goldwyn-Mayer.

IN COURTS

Infringement Actions Started Against Chicago Circuits

Philip S. Fisher, president of the Hollywood Amusement Company, has filed two infringement actions, with requests for temporary injunctions, against Publix-Great States Theatres and Indiana-Illinois theatres, in United States federal court, Chicago.

The first named suit was assigned to Judge Wilkerson's court and the second to Judge Holly's court.

The Fisher company charges it has patents on electrically operated projection slides and seeks to have the circuits stop using such slides in connection with various screen games.

Deposition Taking in Loew's Case Postponed

At the request of counsel for the defendants, the taking of additional depositions from Loew's officials preparatory to the trial of the Loew's stockholders suits attacking executives' contracts was postponed until this Friday. Originally, Emil K. Ellis, attorney for the plaintiffs, was scheduled to take the depositions of Nicholas M. Schenck, president; J. Robert Rubin, vice-president, and general counsel, and David Bernstein, vice-president and treasurer, last Friday.

In addition to the three officials all directors also are to be interrogated by Mr. Ellis.

Decision Reserved On Fox Cash Offer

Allen B. Endicott, Jr., federal referee, this week took under advisement a $500,000 cash offer to clear part of the Fox bankruptcy situation. The offer was made by Mrs. Eva Fox and Mrs. Mona Tauzig and Mrs. Belle Schwartz, daughters, conditional on withdrawal of a suit filed October 13, 1936, to recapture alleged William Fox assets from the All-Continent Corporation.

The recapture suit, now pending in the United States district court, Atlantic City, was filed by Hiram Steelman, trustee of the William Fox estate, who is petitioning the court to accept the settlement offer as the best available.

Examination Before Trial Sought

Jacob J. Shubert applied this week to the New York supreme court for an order directing the examination before trial of Charles D. Coburn, defendant in an action brought by Mr. Shubert in behalf of Douco Corporation of which he is a vice-president and director. Mr. Shubert is seeking to cover the proceeds of an alleged sale of the film rights of the play, "The Farmer's Wife."

Receivership Petition Filed

A voluntary petition in receivership was filed this week by the Loudys Amusement Corporation, operator of the Beacon Theatre, 2521 Broadway, New York. Liabilities of $53,130 and assets of $12,239 were listed.

Warner Bros. has closed with the Cabart and South Side circuits in Los Angeles for the 1938-39 product.

SPECIAL RACKET BUSTING EXTRA

TODAY'S

AT Y

Vol. 1 No. 1 ★ ★ ★ ★

RUNNING RACKETI GEM OF BOX-OFFIC

MILLIONS AWAIT ROBINSON'S MOST DYNAMIC PERFORMANCE IN "I AM THE LAW"!

Headline Character Provides Kind Of Part That Made Eddie Famous

NEW YORK.—Seldom has any screen event aroused such widespread popular interest as Edward G. Robinson's forthcoming picture, "I Am The Law", produced by Columbia with an impressively strong supporting cast.

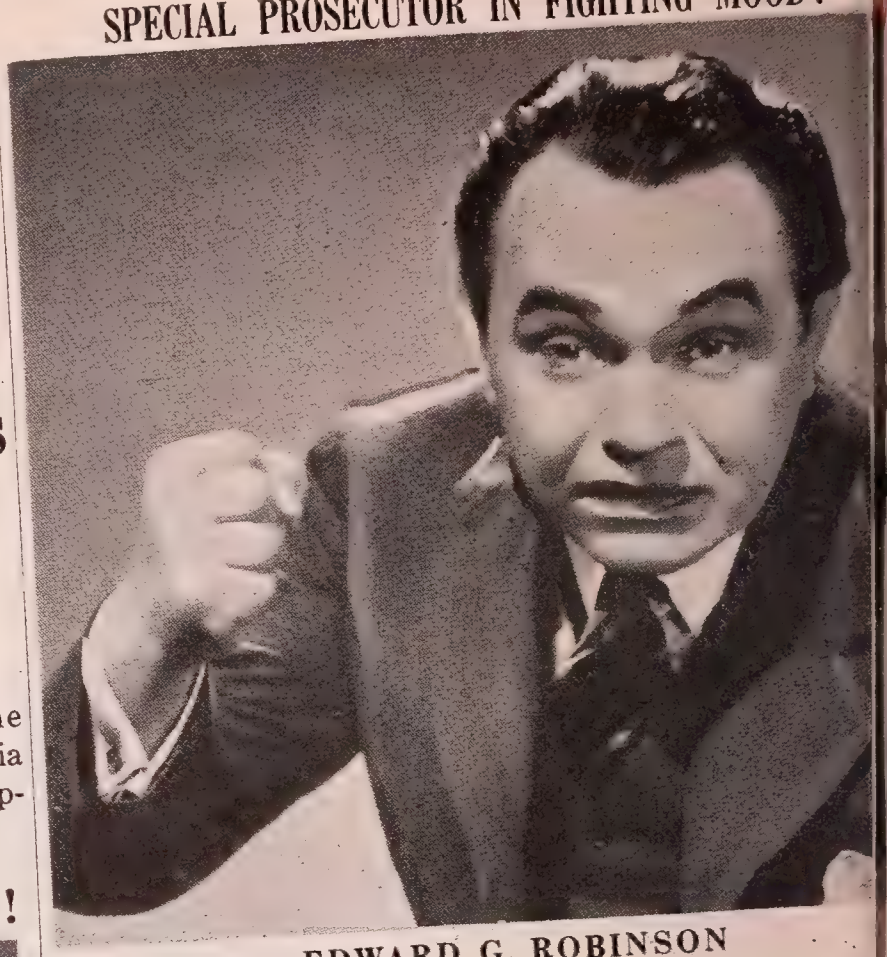
BIG SHOT HIDE-AWAYS UNCOVERED!



OTTO KRUGER PLAYS WITH BLONDE DYNAMITE

NEW YORK.—Startling revelations are promised in Edward G. Robinson's latest screen sensation, "I Am The Law", as the [illegible] close in on the luxurious of these gilded cages of beauty and crime are said to exist in some of the city's most exclusive neighborhoods. Certain well-known ladies of the night spots [illegible] get the shock of their

SPECIAL PROSECUTOR IN FIGHTING MOOD!



EDWARD G. ROBINSON

FIGHTING PROSECUTOR G INTO ACTION TO SMASH EXISTING EXCITEMENT RECOR

NEW YORK.—Aroused to a white hot pitch of fighting fury, Edward G. Robinson in "I Am The Law" is said to top every role of his hit-filled career, in this bullet-streaked story of the final mop up in the war on crime. Portraying a fearless prosecutor who can't be bought, he proves that the unknown big shots of [illegible] rackets can be brought to aroused citizenry. N[illegible] will the business me[illegible] city be terrorized, t[illegible] endangered and the [illegible] children and loved on[illegible] ened by these sinister s[illegible] works of evil.

Gangdom is makin[illegible] desperate stand, and i[illegible] to be a knock-'em-[illegible] drag-'em-out fight to [illegible]

NEWS

ON WAY

$ $ $ $ $ $ $ $ $ $

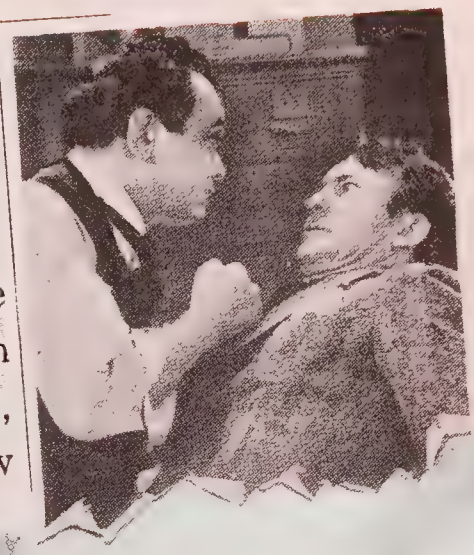
EATRE SOON

ERS RAGGED IN A E ENTERTAINMENT

PENING AT CAPITOL THEATRE NEW YORK CITY ON THURSDAY AUGUST TWENTY-FIFTH!

RIME CZARS BROUGHT TO THEIR NEES . . . TO BRING AUDIENCES TO THEIR FEET CHEERING!

NEW YORK CITY.—All Broadway is breathlessly awaiting the sensational underworld revelations, said to be contained in the new Edward G. Robinson film, "I Am The Law", which dramatizes the new



Fearless D. A. Mops Up Last Of Mobsters . . . As Delighted Exhibitors Count Up Huge Profits

sensational succession of tense, taut thrills, as scene after scene of emotion-lashing dr
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SHOOT TO KILL!



A thunderbolt of drama that will rock audiences back on their heels!

EDWARD G. ROBINSON

in

"I AM THE LAW"

with

BARBARA O'NEIL • JOHN BEAL
WENDY BARRIE • OTTO KRUGER

Story based upon Liberty Magazine serial by Fred Allhoff • Screen play by Jo Swerling • Directed by Alexander Hall • Produced by Everett Riskin

COLUMBIA PICTURE

IN THE CUTTING ROOM

Three Loves Has Nancy

(MGM)

Comedy-Romance

Laugh provocation is the primary purpose of this production. For its story premise it uses an old set-up, but the idea has been given a fresh treatment. For its premise it has two men in love with a girl who is in love with a third. One of the three deliberately sets out to make love; the second has it thrust on him; the third has run away from it.

Norman Krasna, who knows how to write screen stories—"The First Hundred Years," "As Good as Married," "Wife versus Secretary" and "Hands Across the Table" for example—as well as produce them ("Big City" and "First Hundred Years"), is the producer. Richard Thorpe, who made "Toy Wife" and more recently "The Crowd Roars," is the director.

The principals are Robert Montgomery, whose most recent pictures are "Yellow Jack," "Live, Love and Learn" and "Hundred Years"; Janet Gaynor, last in "A Star is Born" and soon to be seen in "The Young in Heart," and Franchot Tone, recently featured in "Three Comrades" and "Love is a Headache."

In the supporting cast will be found a group of players who often have demonstrated their abilities. Slated as active participants in the incidents that are born of the rivalry and actions of the leading trio are Reginald Owen, who was in "Everybody Sing" and "Paradise for Three"; Claire Dodd, in "Rich Man, Poor Girl" and "Fast Company"; Cora Witherspoon, featured in "Marie Antoinette" and "Professor, Beware"; Fay Holden, the mother in the "Judge Hardy" series, and Guy Kibbee and Charley Grapewin.

While the principals belong to the sophisticated set, the story is anything but that. As a matter of fact, some of the situations and episodes which the writer watched in the making bordered closely on slapstick. At any rate, the situations that have been evolved and the dialogue that goes along with them have a farcical character.

Release date: *October* 14, 1938.

Renegade Rangers

(RKO Radio)

Action, Adventure, Romance

"Renegade Ranger" will be George O'Brien's fourth picture for RKO-Radio on this season's program. While the theme will follow the familiar line of action and adventure, it also will introduce a novel twist. This time, O'Brien, a Texas Ranger, is sent in pursuit of a killer. It turns out that the killer is not a tough hombre, but a beautiful Mexican senorita. He arrests the girl, despite the perils of struggles with her, her desperate followers and a former Ranger pal now lined up with them, fracases with her powerful local enemies, but his real job, as love takes a hand, is to clear her name and round up the real criminal.

George O'Brien is very determined that he shall improve his standing among the ranks of Western stars this year and "Painted Desert," "Border G-Man" and "Gun Law" have served to give him a running head start toward realization of that ambition, and it is to be expected that "Renegade Rangers" will permit no slackening of the pace. O'Brien again is using a screen play prepared by Oliver Drake, who did "The Painted Desert" and "Gun Law" as well as several others for him, and he will work under the guidance of David Howard, who has directed him in sixteen pictures.

He has a new leading woman, Rita Hayworth, earlier seen in "Juvenile Court," "Wings of Doom" and "There's Always a Woman" for Columbia. Ray Whitley, the singing cowboy, will be with him once more, and so will young Tim Holt. Otherwise he is using a supporting cast made up of players long experienced in outdoor action adventure films. Included are Charles Stevens, William Royle, Neal Hart, Chris-Pin Martin and Jim Mason as well as the noted Spanish actor, Lucio Villegas.

Release date: *Sept.* 16, 1938.

Escape from Yesterday

(Paramount)

Melodrama

Many times motion pictures have made good use of the premise, actual and fictional, in which a son is pitted against his father. It will be repeated, but in a different way, in "Escape from Yesterday."

A Russian Cossack, transplanted to America, becomes the leader of a meat packing racket. He gets a shock when his wife, whom he has not seen for years, brings his son to him and immediately disappears. He's thrilled when he discovers the boy can fight and drink as hard as he. But the law catches up with him, sends him to Leavenworth, and the boy, hoping to help his father escape, joins the army and is stationed at that post. With the aid of a girl, through whom romance is developed, he negotiates the escape. When he is ordered to join the detail charged with recapturing the fleeing felon, the lessons of honor, decency, loyal Americanism, plus love that he learned in the army and through association with the girl, come into conflict with paternal ties. Though the climax is said to be stirring, emotional and thrill packed, the outcome is as one would expect.

Akim Tamiroff will play the principal role. Frances Farmer and Leif Erickson, both of whom have appeared in recent Paramount productions and recently were on the New York stage, are featured as the girl and Tamiroff's son. Supporting players include Lynne Overman, Vladamir Sokoloff, Wade Crosby, Dewey Robinson, William Newell, John Bliefer, Alex Woloshin and James Flavin.

Alfred E. Greene, maker of "Thoroughbreds Don't Cry," for MGM, "The League of Frightened Men," Columbia, and long with Warner Bros., is the director.

Release date: *Nov.* 4, 1938.

Stablemates

(MGM)

Human Interest

Although "Stablemates" will have its action on such race tracks as Santa Anita, Del Mar, Hollywood Park and Tanforan, and Seabiscuit, Specify and Indian Broom will be seen in the several races, the basic story actually concerns the bond of affection that existed between a boy and a man. In action it deals with the adventures of a jockey who accepted a horse in lieu of wages and a frowsy track follower and formerly famous veterinarian who attaches himself to the boy as they take their runner to various tracks trying to win purses which will enable them to live. Thematically, it concerns what the boy tries to do when, learning his pal is an escaped convict, he endeavors to prevent him from returning to the venue of his crime. Though the old swipe saves the boy and his horse, he goes back to jail as the boy prepares for high school and college. The terms of both will be completed simultaneously, when they can join forces again.

The picture will present Wallace Beery in a role very similar to that he did so remarkably well in "The Champ." With Mickey Rooney, who has come to the front with an amazing rush the past several months, the new picture provides exhibitors with a hard-to-beat star name combination. It may be noted that Beery, although effective in "The Old Soak" and "Bad Man of Brimstone" is, in this production making a determined drive to recapture the prestige that was his in the days of "The Champ," "Min and Bill" and "Pancho Villa."

While practically all the action centers about Rooney and Beery, Minor Watson, Margaret Hamilton and Arthur Hohl are important in the sustaining episodes. A Harry Rapf production, as were "Bad Man of Brimstone" and "Thoroughbreds Don't Cry," "Stablemates" is being directed by Sam Wood, who made "Lord Jeff," "A Day at the Races" and "Navy Blue and Gold."

Release date: *Sept.* 9, 1938.

Listen, Darling

(MGM)

Comedy

In their last pictures, Freddie Bartholomew in "Captains Courageous" and "Lord Jeff," and Judy Garland in "Everybody Sing" and "Love Finds Andy Hardy," both young players have been shown to favorable advantage. In this, "Listen, Darling," while they will have the benefit of a quality supporting cast, the pair will be given the opportunity actually to carry the show. The theme of the plot in which they are the principal workers is intriguing. He and she dislike the man, a cantankerous, irascible small town banker who would marry her mother. Legal minded Freddie becomes the "brains" behind a plot to find the right kind of man. Their machinations, which become hilariously complicated as the result of the antics of Freddie's pestiferous younger brother, not only give the mother one man to think of, but three, as she finds on her hands not only the banker, but an eligible whom the youngsters picked out, and a third who butts in on his own accord. In essence the picture looks as if it will fall into the "family" idea of films, which presently seems to be sweeping the country.

The mother will be played by Mary Astor, who was seen in "Hurricane" and "Woman Against Woman." Gene Lockhart, outstanding in "Algiers," will be seen as the penny-pinching banker suitor. Alan Hale, also featured in "Algiers" and "Adventures of Robin Hood," will be seen as the swain who butts in, while the man whom the youngsters picked out for

(*Continued on page* 56)

RELIABLE

IT WAS not by chance that Eastman Super X became the world's most widely used motion picture negative. Super X simply proved over and over that it yielded the world's finest photographic quality. The industry takes no chance in continuing to use this famous, reliable film. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

IN THE STUDIO CUTTING ROOM

(Continued from page 54)

Miss Astor is Walter Pidgeon, who was featured in "The Girl of the Golden West." The boy who several times upsets the well prepared plans of Bartholomew and Miss Garland is Scotty Beckett.

Jack Cummings, who produced "Born to Dance," "Broadway Melody of 1938" and "Yellow Jack" again is serving in that capacity. "Listen, Darling" is coming in under the direction guidance of Edward L. Marin, who handled the recent comedies, "Married Before Breakfast," "Everybody Sing" and "Hold That Kiss."

Release date: Sept. 16, 1938.

King of Alcatraz

(Paramount)

Melodrama

Title significance to the contrary, this will will not be a story of life on that rock in San Francisco Bay on which Uncle Sam imprisons his most dangerous public enemies. It has to do with a felon who escaped Alcatraz, but all the action takes place aboard a ship on the high seas. Thus the story is one of high adventure, desperate doings, heroism and conflicting romance, against background that has given the screen some of its most exciting yarns.

The escaped criminal and his gangsters, emulating the technique of Chinese pirates, take control of all the vessel's key spots. At gun point they take control of the bridge, engine room and, most important, the radio room. While holding the girl as hostage, they compel the romantic rivals, both radio operators, to broadcast fake messages. Both are wounded in a fight following their attack on a dozing guard and the regaining of control of the liner, one operator's life is saved when the girl, following radio instructions, performs an operation, and the other dies.

For this production, which, it is anticipated, will prove a punch packed romance melodrama, Paramount has selected a versatile troupe of players who have appeared together often in similar stories, among them Lloyd Nolan and Robert Preston, as rivals for Gail Patrick's affections, and J. Carroll Naish, as the gangster. Important roles have been assigned Virginia Dabney, Nora Cecil, Porter Hall, Harry Carey, Richard Denning, Dorothy Howe and Gustav von Seyffertitz.

Robert Florey, long experienced in handling melodrama pictures made by Warner Bros. and Paramount, is the director.

Release date: Oct. 21, 1938.

Youth Takes a Fling

(Universal)

Romance

Joe Pasternak, who has made all the Deanna Durbin pictures for Universal, seems to have that happy faculty of endowing his productions with definite qualities that pay off at the box office. His formula is a judicious admixture of hopes, dreams, laughter and tears. Those are the elements going into "Youth Takes a Fling."

A boy from the Kansas prairies wants to be a sailor. Every time he hears a steamboat whistle, a strange fascination grips him. But a shop girl loves him.

In interesting character portrayals the film will present a capable cast. The principals are Joel McCrea and Andrea Leeds, last seen, respectively, in "Three Blind Mice" and "Letter of Introduction." Both were in "Come and Get It."

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 96, Vol. 20.—Corrigan explains error to Air Director....President ends pleasure cruise in Florida....Life begins at 70 for MacFadden....Old Faithful geyser misses a beat....Fashions....Adventurers ride perilous Colorado rapids....Regatta brings out huge yacht fleet....Upset is scored at Goshen meet....Lew Lehr.

MOVIETONE NEWS—No. 97, Vol. 20.—President speaks out in southern primaries....Japanese continue bombing en route to Hankow....German plane sets speed and efficiency record on Atlantic flights ....Corrigan flies plane again....Hazel Hurst....Yang Hui-Min....Jessie Simpson....Saratoga season reaches its height....Cleveland Open won by Lafoon....Lew Lehr.

NEWS OF THE DAY—No. 294, Vol. 9.—Armistice in Soviet-Japan border war....President gets Harlem "angels" as neighbors....Roosevelt home again, tanned and fit....Manmade Niagara of west amazes Indians....Feminine prison at Niantic, Conn.....McLin captures Hambletonian....International yachting regatta held.

NEWS OF THE DAY—No. 295, Vol. 9.—President inaugurates New Deal purge in Georgia....Miss America 1938 race is on....Blind girl and dog return home....Hines' trial stirs New York....Soapbox aces in derby....King George in holiday mood....Seabiscuit adds to winnings....Campbell aiming at new records....Riggs defends tennis title.

PARAMOUNT NEWS—No. 3.—McLin wins Trotting race at Goshen, N. Y.....President returns from fishing trip....New bus seats 58 and is no traffic hazard....Corrigan visits Capital....South fights new white beetle plague....Treaty dampens new Chaco war flare-up....U. S. probes cause of long heat wave....Football hero get set for fall season.

PARAMOUNT NEWS—No. 4.—"Condor" plane may fly round the world....U. S. watches trial of Tammany leader....Blind girl home after English ban....Harlem dancers reach fever pitch in dance contest....Seabiscuit and Ligaroti flash to photo finish....Archers match skill in London championship....Soapbox derby....Rawls sisters race each other in swimming contest....Distance runners tackle mountain road.

RKO PATHE NEWS—No. 7, Vol. 10.—Czech air force strengthened....Roosevelt returns from vacation....Autos race through village streets....National Guard stems Arizona prison break....MacFadden in speed classic at 70....Rugby teams clash in Australia....Army stages largest sham battle....McLin takes Hambletonian stakes.

RKO PATHE NEWS—No. 8, Vol. 10.—Roosevelt resumes stumping tour....Reich flyers in transatlantic hop....La Follette quizzes steel "princes"....Blind girl refuses to part with dog....Riggs takes tennis championship....Hines put on trial....Speedsters crash in soapbox derby....John Roosevelt's honeymoon ends in job....Seabiscuit wins.

UNIVERSAL NEWSREEL—No. 692, Vol. 10.—President back from sea trip....Corrigan hailed in capital....Lock expert solves robbery....Pioneer celebration held in South Dakota....Airline to Alaska tried out....Spanish rebels hail war's birthday....Swimmers stage goofy race....Aircraft construction rushed in France....Society opens polo season....3,000 orphans have outing....Colorful mass drills held in Havana.

UNIVERSAL NEWSREEL—No. 693, Vol. 10.—President attacks Senator George....Corrigan flies his plane again....California girls vie for beauty title ....Britain to mediate Czech crisis....Annual soapbox derby held....Seabiscuit wins match race....Bronc riders thrill crowds....Britain bars "seeing eye"...."Pro" grid stars in training....Dealer finds $50,000 stamp....Water skiers stage thriller.

The supporting cast is made up of players all of whom have been seen in important pictures. These are Frank Jenks, Dorothea Kent, Isabel Jeans, English stage star who was seen in "Tovarich"; Virginia Grey who has appeared in several MGM features; Grant Mitchell, Brandon Tynan, Oscar O'Shea, Granville Bates, who was outstanding in "Garden of the Moon," and Willie Best.

The story is modernly timed and the major locale is New York City. It is being directed by Archie Mayo, maker of "The Adventures of Marco Polo" and such other pictures as "I Married a Doctor," "Petrified Forest" and "Give Me Your Heart. The original screen play used is by Myles Connolly and Tom Reed.

Release date: Sept. 9, 1938.

Wings of the Navy

(Warner Bros.)

Flier's Adventures

Because of Howard Hughes, Corrigan, the English pig-aback and the German catapult planes, not to say anything at all about "Test Pilot" or "Sky Giant," there appears to be quite a current public interest in aviation. Now comes Warners' "Wings of the Navy."

Lloyd Bacon has directed several navy-aviation pictures, notably "Devil Dogs of the Air," and it is fitting that he should be the man behind this story of the navy in the air.

For name value the picture has George Brent, Olivia de Havilland, John Payne and Frank McHugh, supported by Henry O'Neill, Donald Briggs, John Ridgely, John Gallaudet, Max Hoffman, Regis Toomey, Alan Kenwood and Albert Morin.

Much of the action takes place at the Naval Aviation Base at Pensacola, Fla., and is concluded at North Island, San Diego, Cal. In those locales, where insight is given into navy flying life, the original screen play by Michael Fessier ("Valley of the Giants" and "Song of the City," MGM) will tell a story of brotherly love, devotion and sacrifice.

Release date: To be determined.

Pathe's Profit for Six Months Set at $51,678

A net profit of $51,678.74 for the six months ended June 30, 1938, was earned by Pathe Film Corporation and subsidiary companies, according to a profit and loss statement issued this week.

Income from film developing and printing sales was $478,178.97 and from film rentals, $5,795.12, making a total of $483,974.09. A loss from operations of $27,982.04 was recorded through the deduction of $511,956.13 for depreciation and amortization, producers' participation and amortization of advances, operating expense, and selling, general and administrative expenses.

Other income, including interest and discount earned, dividends received and miscellaneous totaled $80,821.42, leaving a profit, before interest expense, of $52,839.38. The interest expense was $1,160.64.

The statement also pointed out that Du Pont Film Manufacturing Corporation, of which Pathe owns 35 per cent of the common stock, had a net profit of $639,000 for the first six months of 1938 as compared with $725,000 in the corresponding period of 1937. The portion of the earnings accrued to Pathe amounted to $223,000 in 1938 as compared with $253,000 in 1937. Of these earnings, the statement continued, $153,000 were undistributed in 1938 and $183,000 in 1937. The undistributed amounts, it was explained, are not reflected in the income account.

ARE YOU DRIVING A CAR WITH TWO-WHEEL BRAKES?



LOW INTENSITY PROJECTION, like a car with two-wheel brakes, is not adapted to the modern tempo of the motion picture industry. It doesn't give your business the security which you desire. Theater goers want brighter screen illumination than it provides, a more comfortable level of general illumination, and more accurate reproduction of color. They are getting these advantages in the thousands of theaters now equipped with high intensity projection. These are the houses that are doing a capacity business.

SIMPLIFIED HIGH INTENSITY projection puts these same advantages within *your* reach. It will enable you to hold your present patronage and increase box office receipts. Yet the cost is surprisingly small.

Write for the free, illustrated booklet, "The Eternal Triangle in Picture Projection." It gives a clear demonstration of the Box Office value of improved projection. Then ask your dealer's salesman to show you how little it will cost.

SIMPLIFIED *High Intensity* PROJECTION

WITH "NATIONAL" "SUPREX" CARBONS

ECONOMICAL AND MODERN

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide UCC and Carbon Corporation

CARBON SALES DIVISION, CLEVELAND, OHIO

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BRANCH SALES OFFICES: NEW YORK PITTSBURGH CHICAGO SAN FRANCISCO

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WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

FLIGHT INTO NOWHERE: Jack Holt, Jacqueline Wells—This one is just a very little better than "Making the Headlines." Better use it as a double bill. Running time, 65 minutes. Played July 20-21.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

HOLIDAY: Katharine Hepburn, Cary Grant, Doris Nolan, Lew Ayres, Edward Everett Horton, Binnie Barnes, Jean Dixon—This is one grand picture but it is not from the box office gross that I should have had for a town of this size. Why I do not know, but they sure stayed away. Those who saw it sure enjoyed it and lost no time in saying so. Grant seemed a little out of place with the Great Hepburn. R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MAKING THE HEADLINES: Jack Holt, Beverly Roberts—This is the weakest Holt that I ever played. Even the kids were disappointed with this one. Running time, 66 minutes. Played July 15-16.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PENITENTIARY: Walter Connolly, Jean Parker, John Howard—Good entertainment. Not strong enough for extended runs. Its weakness is a far fetched plot of a warden's daughter falling for a convict, but will get by nicely. Running time, 79 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ROLLING CARAVANS: Jack Luden, Eleanor Stewart—Very good, especially the dog. After raising eleven pups, I appreciated it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Margaret Lindsay, Claude Rains—Everyone that saw it said they enjoyed the picture very much but they felt that it was just a propaganda picture ballyhooing the State of California. Nevertheless, it pleased. Running time, 95 minutes. Played July 17-19.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Grand National

GIRL SAID NO, THE: Robert Armstrong, Irene Hervey—The worst handicap this picture has is the advertising accessories. Had the oriental art been omitted from the photos, etc., I believe that the drawing power would have been increased. Even the advertisement mats carried too much art and reference to the Gilbert and Sullivan operetta angle. The production, itself, is a gem. The musical finale is exceptionally good. Played June 8-9.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

SING, COWBOY, SING: Tex Ritter, Louise Stanley. Not a bad story but poor photography and recording spoilt this western in our spot. Too many dark scenes that are too dark. Not so good as some we have had from this producer. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHIRLWIND HORSEMAN: Ken Maynard, Joan Barclay—Ken, I am really surprised that you would submit to such direction as this. The story idea was good but, oh, that cutting room. They really made "hash" out of this picture. You can make good westerns, Ken, and if you want to retain your following, why not bristle up and demand better production. Running time, 60 minutes. Played August 5.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Metro-Goldwyn-Mayer

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice, John Beal, Janet Beecher—A clever comedy drama. Slim business on a midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BIG HOUSE: Chester Morris, Wallace Beery—A good picture but didn't do the business we anticipated. —Harland Rankin, Plaza Theatre, Tilbury, Ontario.

CHASER, THE: Lewis Stone, Ann Morriss, Dennis O'Keefe—Only a fair picture deals with the accident insurance racket. I doubt if it can successfully stand up by itself. Play it with a double feature and you shouldn't be disappointed. Running time, 63 minutes. Played August 2.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce, Warren William, Binnie Barnes—Picture okay. Business not so good. I see Shearer has refused Scarlett in "Gone with the Wind." Better take it, Norma, you need something after "Marie Antoinette."—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

HOLD THAT KISS: Maureen O'Sullivan, Dennis O'Keefe, Mickey Rooney—Good entertainment. Not strong enough for extended runs but will entertain all the way. Running time, 79 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

JUDGE HARDY'S CHILDREN: Mickey Rooney, Lewis Stone, Cecilia Parker—Swell! Small towns could not have better film fare. Think this is one grand family and hope we can continue to have them, about four a year, for some time to come. Running time, 77 minutes. Played July 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JUDGE HARDY'S CHILDREN: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden—Here's a pip. There is more genuine entertainment in this than a half dozen super specials I could name. Did a very good midweek gross. Played July 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LOVE IS A HEADACHE: Franchot Tone, Gladys George, Mickey Rooney, Ted Healy—A nice programmer that did no business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAN-PROOF: Myrna Loy, Franchot Tone, Rosalind Russell, Walter Pidgeon—A tiresome dish of dialogue and drinking that failed to pay out on a Sunday date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROSALIE: Nelson Eddy, Eleanor Powell, Ray Bolger, Frank Morgan, Edna May Oliver—Very fine production that was liked by all. Nelson Eddy very good. Running time, 122 minutes. Played July 29-31.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

SHOPWORN ANGEL: Margaret Sullavan, James Stewart, Walter Pidgeon—Here's a picture for any spot and extended runs. Lots of audience appeal, plenty of action, heart throbs. An honest-to-God American picture. Running time, 87 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. Small town patronage.

SWISS MISS: Laurel and Hardy, Della Lind, Walter Woolf King—Nonsense from start to finish. It scared plenty off, but the ones who came roared. Some very good trick photography and direction. Played August 4-5.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore—Another honey! Believe this picture pleased more than any we have shown this year. Very fine cast and interesting story without too much airplane footage. Running time, 119 minutes. Played July 24-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore—Three big stars to pull them in, and they came. Picture pleased. No raves. Running time, 119 minutes. Played August 5-6.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

THIRTEENTH CHAIR, THE: Madge Evans, Lewis Stone—Fine programmer. Quite a fine thriller.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOY WIFE, THE: Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner—I think a sob picture is good for any theatre occasionally. The ladies surely ate this up and we did a satisfactory business with it.—Running time, 100 minutes. E. C. Arehart, Strand Theatre, Milford, Iowa. Lake resort and general patronage.

WOMAN AGAINST WOMAN: Herbert Marshall, Virginia Bruce, Mary Astor, Janet Beecher, Marjorie Rambeau, Zeffie Tilbury, Juanita Quigley—Very good story but did not seem to please. Herbert Marshall is no matinee idol here; neither is Virginia Bruce very popular, although Metro seems to think she is. Mary Astor is good and Zeffie Tilbury, who takes the role of "Grandma," is a riot. If she had been on the screen about fifteen minutes more the picture would have been a wow. Juanita Quigley is good and as usual Marjorie Rambeau gets the laughs. Not good enough for a Sunday show. Running time, 61 minutes. Played July 29-31.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WOMAN AGAINST WOMAN: Herbert Marshall, Virginia Bruce, Mary Astor, Janet Beecher, Marjorie Rambeau—Gets by nicely. Just good stars with a little conversation. No action of any kind. One of those pictures that drives an exhibitor crazy but always manages to get by. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Lionel Barrymore, Vivien Leigh—Here is one of our biggest box office disappointments. Didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YELLOW JACK: Robert Montgomery, Virginia Bruce, Lewis Stone, Charles Coburn, Henry Hull—A picture of the Spanish American war period that should bring back fond memories to all citizens but did not cause much comment from our Sunday matinee crowd. The picture to us was rather draggy with Montgomery having all the dialogue. He carried his part exceptionally well but it did not stir one as the false drops in the background were too apparent and left a false note on the entire production. Hollywood is cutting costs at the expense of the production and naturally the box office is affected. Running time, 83 minutes.—A. J. Inks, Crystal Theatre, Legonier, Ind. Small town patronage.

YELLOW JACK: Robert Montgomery, Virginia Bruce, Lewis Stone, Charles Coburn, Henry Hull—Good dramatic production but no box office appeal. Fell flat here. Played July 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

YELLOW JACK: Robert Montgomery, Virginia Bruce, Lewis Stone, Charles Coburn, Henry Hull—A surprise grosser. In fact, Metro's second best, beaten only by "Test Pilot."—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake resort and general patronage.

Monogram

ATLANTIC FLIGHT: Dick Merrill, Paula Stone—This got by with the Saturday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MARINES ARE HERE, THE: June Travis, Gordon Oliver—A pip of a picture for your double bill or it will stand alone if surrounded with good shorts. We single billed and secured excellent results and sent away pleased patrons. Running time, 60 minutes. Played July 27.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

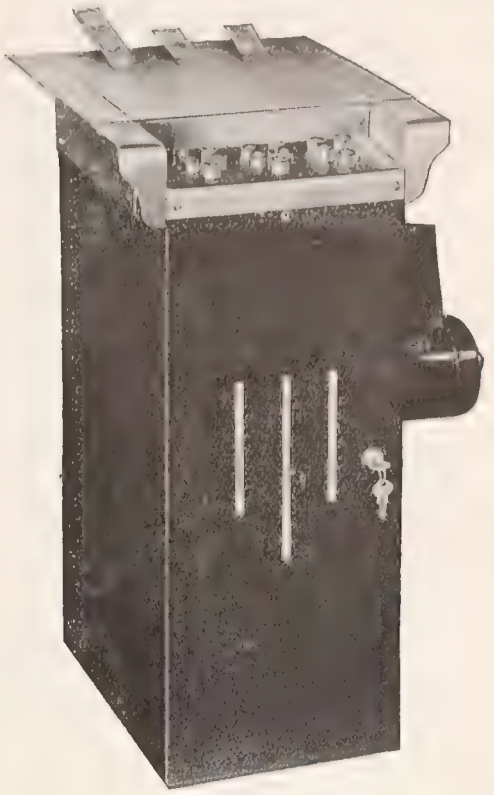
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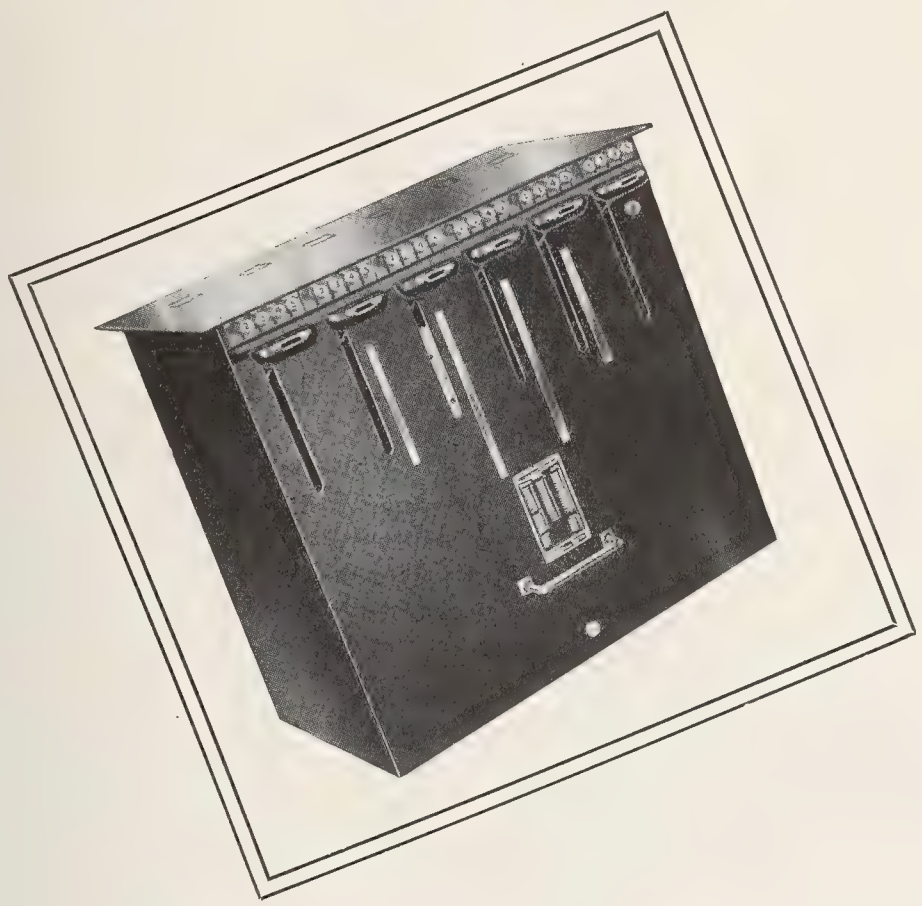
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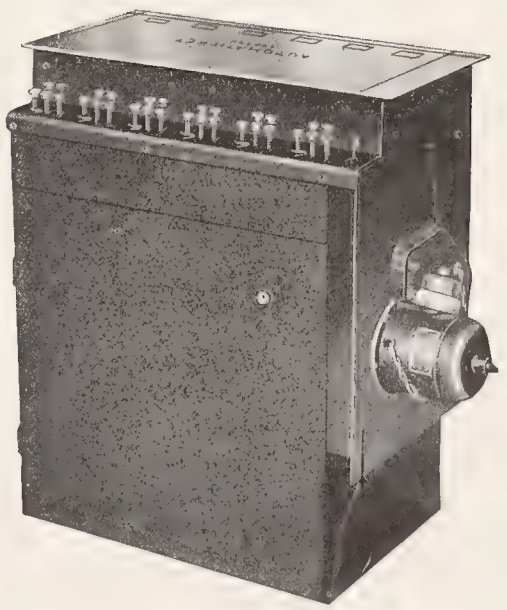
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(Continued from preceding page)

ROMANCE OF THE LIMBERLOST: Jean Parker, Eric Linden—A natural for the mid-western section. Well produced with that lovable star, Jean Parker. Any exhibitor can do well by his box office with this picture. What a relief to see a movie with the gangster and the rowdy kid angle eliminated. Played July 30.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

SHADOWS OF THE ORIENT: Regis Toomey, Esther Ralston—A topnotch double feature production. One that will find itself in the number one spot in the estimation of the theatre patrons. Suspense well built up and the production adequate. Monogram appears to be showing their heels to some of the long established majors when it comes to entertainment values in their productions. Running time, 69 minutes. Played June 3-4.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Paramount

BAR 20 JUSTICE: William Boyd, Russell Hayden—Ho-hum. Another western. These Hopalongs are all about the same. They don't mean anything at the box office anymore. Played July 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour, Bob Hope, Ben Blue, Shirley Ross—From the reports I had read, I didn't expect anything but I was still disappointed. Just a lot of hokum and wasted film. Shows like this sure don't help the film industry. Running time, 90 minutes. Played August 5-7.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

COLLEGE SWING: Martha Raye, George Burns, Gracie Allen, Bob Hope, Edward Everett Horton, Betty Grable, Jackie Coogan—Some very witty comedy in places but not what it should be. Played August 1-2.—James I. Denham, Port Lavaca, Texas. General patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman, Dorothy Howe—A preposterous story but did an excellent business and the cash customers seemed to like it. Played July 19.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HUNTED MEN: Lloyd Nolan, Lynne Overman, Mary Carlisle—Ran this on a double bill and find it one of the best pictures of its kind that Paramount has given us this season. Nolan is a star and should have better stories to work with. An excellent picture in all respects. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Waldburn—Everyone that left my theatre was very much dissatisfied with the picture; everyone casting bad cracks about the picture. It might have been pleasing to a few but a very few. I am sorry that I cannot endorse this ptpicture under any circumstances. Running time, 95 minutes. Played July 31-August 1.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer, Martha Raye, Bob Burns—If you have a sick box office and cannot secure a picture of the new release that will make it, well, just book this one in again and you will get the surprise of show business. This is second run. Showed it two years ago. Opened it tonight, Sunday, in a pouring down rain and thunder storm and by 7:30 we turned them away and they told me how well they liked it. No one even mentioned it being a reissue and we made no mention of reissue in our advertisement. You have not seen or heard anything yet until you see again Bing sing "Empty Saddles."—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SIGN OF THE CROSS: Frerdic March, Claudette Colbert, Charles Laughton, Elissa Landi—A marvelous picture when first made and it still is. Claudette Colbert should try to see this and perform like that again, possibly her greatest. March does a fine piece of work and if you play it be sure to advertise the famous milk bath. We could not get them in to see it.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle—Just another week programmer intendled for use as a filler on dual bills. No drawing power whatsoever. Running time, 62 minutes. Played July 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TROPIC HOLIDAY: Dorothy Lamour, Ray Milland, Martha Raye, Bob Burns—My audience thought it was awful. I thought it was terrible. Don't play it unless you are looking for a "white elephant." After having to give such a bad report on one Paramount picture I feel it my duty to mention that Paramount is putting out what is supposed to be a swell picture, "Spawn of the North," with Henry Fonda, George Raft and Dorothy Lamour. Running time 75 minutes. Played August 3-4.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Republic

DUKE COMES BACK, THE: Allan Lane, Heather Angel, Genevieve Tobin—A good boxing picture that is sure to click in any spot. Played July 1-2.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. Small town patronage.

INVISIBLE ENEMY: Alan Marshal, Tala Birell, C. Henry Gordon—A fair action picture that failed to draw on the weekend.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. Small town patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette, Helen Valkis—The best Autry picture to date. Business plenty good when we play an Autry. Will click anywhere on a Friday-Saturday date. Played July 22-23.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. Small town patronage.

PRISON NURSE: Henry Wilcoxon, Marian Marsh—A good action picture that went over big here.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. Small town patronage.

PUBLIC COWBOY, NO. 1: Gene Autry, Ann Rutherford—This is a very poor picture but there was no complaint from the Autry fans. Did a fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WRONG ROAD, THE: Richard Cromwell, Helen Mack—O. K. on a Saturday double bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RKO Radio

BLOND CHEAT: Joan Fontaine, Derrick de Marney—Decidedly too English for American theatres. Bounced over the heads of a midweek audience. Running time. 60 minutes. Played August 3.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

FIGHT FOR YOUR LADY: John Boles, Jack Oakie, Ida Lupino, Margot Grahame—Not much to brag about. Just another picture. Would not recommend this one. Running time, eight reels. Played July 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack—Drew a fair Saturday crowd and pleased 100 per cent.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks—This picture is a dream and, boy, did we go to town. Played this one the night following "Gaiety Girls," and did folks thank us. Ned Sparks sure did his bit to make this show a hit. Running time, 72 minutes. Played July 28-29.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Andrea Leeds—A very good picture which played to rather slim Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Andrea Leeds—Very good show for city customers but ran into bad weather so could not judge how my country customers would like same, but a very good performance by these stars. Running time, 90 minutes. Played July 7.—A. L. Dove. Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage .

Twentieth Century-Fox

BATTLE OF BROADWAY, THE: Victor McLaglen, Louise Hovick, Brian Donlevy, Raymond Walburn—All we do when we play such a picture is to help wear out the sprockets. Running time, 85 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake resort and general patronage.

FOUR MEN AND A PRAYER: Loretta Young, Richard Greene, George Sanders, David Niven, William Henry—Picture well liked by those who attended, but no drawing power. Business 'way off. Running time, 85 minutes. Played July 31-August 1.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

FOUR MEN AND A PRAYER: Loretta Young, Richard Greene, George Sanders, David Niven, William Henry—Picture well liked by those who attended but no drawing power. Business 'way off. Running time, 85 minutes. Played July 31-August 1.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

GATEWAY: Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—A fairly good picture from the standpoint of entertainment. From the box office standpoint, I would look the second time. Running time, 75 minutes. Played August 5-6.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche, Alice Brady—We ran this alone and had no complaints in regards to second feature. A box office natural. Running time, 111 minutes. Played July 24-25.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche, Alice Brady—Grand show! Personally, though, would have liked it better if the 25 minutes of fire and commotion had been cut down to not more than 10. And what a lot of money this must have cost. Running time, 115 minutes. Played July 31-August 2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KENTUCKY MOONSHINE: Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville—A screwy plot but enjoyed by our audience. Running time, 85 minutes. Played August 7-8.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Menjou—My patrons are still talking about this production, Play it in any spot. 'Nough said. Running time, nine reels. Played July 16.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

ONE WILD NIGHT: June Lang, Dick Baldwin, Lyle Talbot, J. Edward Bromberg—Saw several bad reports on this but made good family night for me. Plenty action. No tiresome foreign dialect, no songs and plenty long enough.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

THIN ICE: Sonja Henie, Tyrone Power—Good business on a hot Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WALKING DOWN BROADWAY: Claire Trevor, Michael Whalen, Phyllis Brooks, Thomas Beck—Just a nice program picture which seemed to please very much. However, there were so many unsolved threads which left us in a quandary. Running time, 65 minutes. Played July 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—Why mix this wonderful star up with all these soldiers. The kids come to see her as well as the grownups, and they don't like shooting and too much of the military stuff. Kids do not understand all this shouting of orders. Running time, 80 minutes. Played July 21.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—Went back and picked up this old timer which proved to be a very beautifully made and well acted feature. Running time, 87 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, May Robson, Walter Brennan, Jackie Moran, Ann Gillis—A natural. Don't let anyone kid you differently. Business great.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GAIETY GIRLS, THE: Jack Hulbert, Patricia Ellis, Arthur Riscoe, Googie Withers—This is one of those English pictures that does not mean a dime to the box office and the proof of this is that I played it on Dime Night and I grossed 50% less on this night than I did the week later. Why do they force us to take them? Running time, 73 minutes. Played July 27.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

GOLDWYN FOLLIES, THE: "Charlie McCarthy," Edgar Bergen, Adolphe Menjou, Ritz Brothers, Andrea Leeds, Phil Baker, Zorina—Those who did, did. Those who didn't, didn't. In other words, there did not seem to be any middle ground for the likes and dislikes on the part of our patrons. We had some walkouts. Yet, on the other hand, we had quite a number of repeats, people who came back and brought their friends. Personally, I believe that the batting average in favor of those who did like it was considerably higher than the do-nots. It is a picture that will enhance the prestige of any theatre, no matter whether it is in the "sticks" or in the city. Running time, 109 minutes. Played July 5-7.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda, Dame May Whitty, Alan Marshal, Louise Platt—Disappointed in this one. Had the cast but just seem to get across with our patrons. Think the Platt girl stole the show. Joan, you better go back to light roles. Running time, 80 minutes. Played August 3-4.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda, Dame May Whitty, Alan Marshal, Louise Platt—As usual, any picture with love in title will do a Brody. Better call your shots, Joan, or you'll get behind the eight ball.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

SCARFACE: Paul Muni, George Raft—This picture did us a little business. Not what we expected but we think it was due to the heat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHEN THIEF MEETS THIEF: Douglas Fairbanks, Jr., Valerie Hobson—An exceptionally well produced subject with young Doug doing the gymnastics such as his father did in the silent days. Met with an enthusiastic response from our patrons and was freely commented upon as being very entertaining. Played June 1-2.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Universal

BLACK ACES: Buck Jones—Fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Douglas Fairbanks, Jr., Helen Broderick, Mischa Auer, Louis Hayward—Very poor grosser but it was quite generally well liked for those that ventured out. I think on her next picture she will do better. Running time, 85 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake resort and general patronage.

SPY RING, THE: William Hall, Jane Wyman—O.K. for the action fans.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy, Charles Winninger, Ken Murray—The Sunday crowd enjoyed this picture. Fair business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Brothers

BLONDES AT WORK: Glenda Farrell, Barton MacLane—Warner is sure coming to the front with this series. The folks here eat them up and, believe it or not, this series is going over better than some of their more expensive program pictures. More power to you, Glenda and Barton, for keeping this series the way it is. Running time, 63 minutes. Played July 22-23.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent, Margaret Lindsay—A splendid show that gives you Bette Davis at her best. Played July 28-29.—James I. Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

LITTLE MISS THOROUGHBRED: Ann Sheridan, John Litel, Frank McHugh, Janet Chapman—Here is a sleeper if there ever was one. This new little girl star should be one of the screen's finest child actresses. Good in all respects and will stand alone in anyone's spot. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane, John Litel, Dick Foran—Those who woke up in time to see the last three reels got a big kick out of it. Nothing but an average program picture. Played August 3-4.—James I. Denham, Port Lavaca, Texas. General patronage.

SERGEANT MURPHY: Ronald Reagan, Mary Maguire—Just a good programmer, and if built up right with good shorts will stand alone. Running time, 57 minutes. Played July 13-14.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Miscellaneous

BIRTH OF A BABY, THE: Richard Gordon, Eleanor King—Fair business on a four day midweek run. The best people came to see it and all the comments were favorable.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Short Features

Columbia

DOGGONE MIXUP, A: Broadway Comedies—Just gets by. Running time, 18 minutes.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

FIRE PLUG, THE: Scrappy Cartoons—Better keep your eyes open, Walt Disney, as this series will be crowding pretty hard if they improve the way they are. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

FRIENDLY NEIGHBORS: World in Color Series—This one is perfect as it tells us about our own northern neighbor, Canada. The color is perfect and is not as boresome as some of the travel talks are. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

JUGGLING FOOL, THE: Bobby May—This reel is justly named because this fellow juggles everything that it is possible for him to get his hands on. Play it up as a special featurette and watch them be satisfied. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LITTLE BUCKAROO, THE: Krazy Kat Cartoons—This one is a knockout, if the old folks are asking for this series as much as the kids. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

OLD RAID MULE, THE: Andy Clyde—Andy will be always the same—yesterday, today and tomorrow and folks seem to enjoy him very much. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PLAYING THE PONIES: Broadway Comedies—Fair. Running time, 18 minutes.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

POOR ELMER: Color Rhapsodies—One of the poorest of this series. Play it on your weak night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOTS SERIES: Harriet Parsons—Anything about Hollywood makes a good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SET 'EM UP: Special Sport Thrills—A very good bowling subject.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SITTER DOWNERS, THE: Broadway Comedies—Stooges in tops.—Harland Rankin, Plaza Theatre, Tilbury. Ontario, Canada. General patronage.

SITTER DOWNERS, THE: Broadway Comedies—Very good.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small toyn patronage.

SPORT STAMINA: Special Sport Thrills—Fair. Nothing to brag about. Plenty of others better and I imagine for the same price, too.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

THRILLING MOMENTS: Special Sport Thrills—Very good. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Educational

DANCING BEAR, THE: Terry-Toons—Thought this a very poor cartoon. The quality of cartoons is improving so rapidly that any who do not move along in the bandwagon are left way behind.—Horn and Morgan, Inc., Star Theatre, Hay Springs. Neb. Small town patronage.

JITTERBUGS: Buster West, Tom Patricola—Personally, I thought this a waste of time and film, but judging from the laughs it pleased the cash customers, proving what I have said a good many times: people want to be amused, not educated. Running time, 16 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WANNA BE A MODEL? Two-Reel Comedies—Aside from the novelty of the drawings which were made before your eyes, this one was terrible.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Metro-Goldwyn-Mayer

BILLY ROSE'S CASA MANANA REVUE: Musical Comedies—This is tops for a musical. Popular with the audience.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CZECHOSLOVAKIA ON PARADE: Fitzpatrick Travel Talks—Again FitzPatrick gives you the tops in travel talks. The colorings and the selection of subjects in this reel are remarkable. Very good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GLIMPSES OF AUSTRIA: FitzPatrick Travel Talks—Very fine. Lovely coloring.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GRAND BOUNCE, THE: Pete Smith Specialties—The story of a bouncing check.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOW TO FIGURE INCOME TAX: Robert Benchley—This one was over the heads of our small town patronage. Usually, his "stuff" is well liked even though you must follow it closely. But, this just didn't go.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JOAQUIN MURRIETA: Historical Mysteries—Excellent as are all of this series. These shorts hold the audience absolutely spell bound. Do not waste them. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

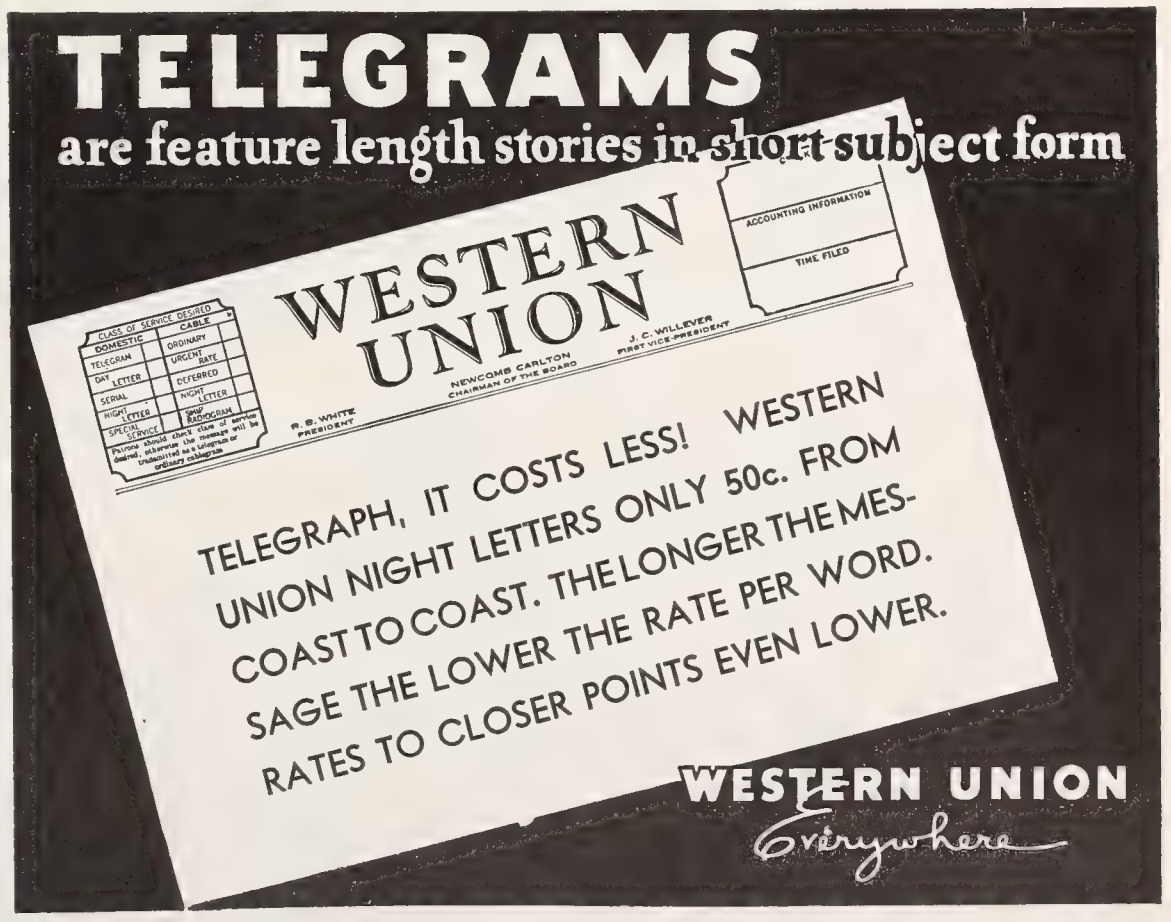
MIRACLE MONEY: Crime Doesn't Pay Series—When a short subject gets more comment than a feature, boys, you have got something. This is what happened when we played this along with "Hold That Kiss." Absolutely the tops of anyone's short subjects. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MIRACLE MONEY: Crime Doesn't Pay Series—Every one of these subjects is fine. Haven't had a poor one in three years and they always satisfy our people.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MODELING FOR MONEY: Pete Smith Specialties—Up to Pete Smith's high standard for shorts. Everybody liked it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEWS OF THE DAY: Good.—Pearce Parkhurst,

(*Continued on following page, column 2*)



Best Sellers and Renters

"The Dark River" by Charles Nordhoff and James N. Hall ranked in No. 1 *position among the best sellers from June* 15*th to July* 13*th, and "The Yearling" by Marjorie Kinnan Rawlings occupied a similar position among the best renters during July, according to the monthly listings of "The Bests" in the* Retail Bookseller, *house organ of the Baker & Taylor Company, New York. Following are the leaders in both classifications:*

Best Sellers

(*Based upon a count of sales from June* 15*th to July* 13*th*)

1. The Dark River, by Charles Nordhoff and James N. Hall.
2. May Flavin, by Myron Brinig.
3. Heartbroken Melody, by Kathleen Norris.
4. The Yearling, by Marjorie Rawlings.
5. My Son, My Son!, by Howard Spring.
6. The Wall, by Mary Roberts Rinehart.
7. Unfamiliar Faces, by Alice G. Rosman.
8. The Colossus of Arcadia, by E. Phillips Oppenheim.
9. Homing, by Grace L. Hill.
10. The Citadel, by A. J. Cronin.
11. The Mortal Storm, by Phyllis Bottome.
12. Prelude for War, by Leslie Charteris.
13. Concord in Jeopardy, by Doris Leslie.
14. Parts Unknown, by Frances P. Keyes.
15. Towers in the Mist, by Elizabeth Goudge.

Ten Best Renters

(*Based upon nationwide reports*)

1. The Yearling, by Marjorie Kinnan Rawlings.
2. My Son, My Son!, by Howard Spring.
3. The Mortal Storm, by Phyllis Bottome.
4. The Citadel, by A. J. Cronin.
5. The Rains Came, by Louis Bromfield.
6. Parts Unknown, by Frances Parkinson Keyes.
7. Lisa Vale, by Olive Higgins Prouty.
8. The Handsome Road, by Gwen Bristow.
9. May Flavin, by Myron Brinig.
10. Heartbroken Melody, by Kathleen Norris.

(*Continued from preceding page*)

Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

PERFECT DAY, THE: Laurel and Hardy Reissues—Fair minus. This reissue not so good. Print was in fairly bad shape with lines and flickerings all through the film due to no fault of our machines. Running time, 20 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

RURAL SWEDEN: FitzPatrick Travel Talks—Up to the usual standard of these fine reels. The best on the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

BIKE PARADE: Ted Husing—This one isn't so hot. It brings back memories to the older folks. It all depends on the type and class of people you play to whether or not you should book this one.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

FASCINATING ADVENTURE, A: Grantland Rice Sportlights—Another fine outdoor subject. These are among the most interesting shorts of the year.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LOST KITTEN: Betty Boop Cartoons—Very good. These cartons should meet with success in 'most any theatre. Running time, seven minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

OUT OF THE INKWELL: Betty Boop Cartoons—The poorest Boop cartoon we have run. The idea is different but it did not click. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PARAMOUNT NEWS: O. K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

POPEYE: Very good. Running time, seven minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

POPEYE THE SAILOR MEETS ALI BABA AND THE FORTY THIEVES: Popeye the Sailor Special—Not worth the price of a special. Running time, 17 minutes.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

RIVER, THE: Special Government Short—A grand picture put out by the government as propaganda. As is usual with these things, it is about twice too long. People tire of so much river running here and there and everywhere. Teaches a good lesson but it could have been done in one reel instead of three.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STAR REPORTER, NO. 3: Headliners—As usual, Husing gives you something different and novel. This one is no exception and the acts are well selected and diversified. Husing's comments are always tops. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STAR REPORTER, NO. 3: Ted Husing—This is a fairly good short subject and while nothing to rave about it should prove to be fairly interesting to the average theatre patron.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

SWING SCHOOL: Betty Boop Cartoons—Quite enjoyable. Why not give the whole series a try, Mr. Exhibitor? Running time, seven minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

THANKS FOR THE MEMORY: Screen Song—The only good Screen Song we have had this season. It is only fair at that. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ZULA HULA: Betty Boop Cartoons—Fair.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

RKO Radio

EARS OF EXPERIENCE: Edgar Kennedy Comedies—Some of these are good and some are not. This one is fair. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

HARRIS IN THE SPRING: Phil Harris and His Orchestra—Very good entertainment. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

HAWAIIAN HOLIDAY: Walt Disney Cartoons—Good colored reel. Enjoyed by all. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME, NO. 4: Not so good as the usual. Play these old but still enjoyed by the grown-ups. Poor print.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MICKEY'S TRAILER: Walt Disney Cartoons—The usual antics of the famous trio, but Donald Duck and Pluto, the dog, steal the whole show. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

RENTED RIOT, A: Leon Errol Comedies—A fair reel of entertainment. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Twentieth Century-Fox

MOVIETONE NEWS: Keeping up its expectations.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOVIETONE NEWS: O.K.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Vitaphone

DAFFY DUCK AND EGGHEAD: Merrie Melodies—Very good. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

FORGET-ME-KNOTS: Bernice Claire—One of the better Brevities. The act with the hoops is something different and it is a better reel than we have had for some time. Still room for improvement in this series. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOT A MATCH: Joan Abbott—Very good. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LITTLE ME: Wini Shaw—This young lady is a very promising comer, if Warner continue to build her up with their most excellent short subjects. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

NOW THAT SUMMER IS GONE: Merrie Melodies—We have had better Merrie Melodies than this one. But, it is not bad. Having gone into the third dimension in their cartoons, Merrie Melodies are getting better each issue. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROMANCE OF LOUISIANA: Broadway Brevities—These historical shorts of Warners are very interesting, and folks never fail to tell us about them. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Miscellaneous

WHY NOT LIVE? A very good, enjoyable and educational short subject. One that every living persons should see. It has a good moral and cautions one to be more careful. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

At Music Hall August 25

Columbia's Frank Capra production, "You Can't Take It with You," will be pre-released at the Radio City Music Hall in New York on Thursday, with general release September 29th. There will be trade showings in 31 key situations. The advance showing will be combined with a national magazine advertising campaign early in September.

Republic Radio Tieup

Republic Midwest has arranged a tieup with WHB at Kansas City under which the radio station is using a half hour radio version of "The Lone Ranger" and announcing theatres playing the serial, while the theatres are running trailers calling attention to the WHB show.

Carole Lombard and William Powell, first co-starred in "My Man Godfrey," will be together again in the second Ernst Lubitsch production financed by Myron Selznick. The story will not be a comedy. The stars will be paid only in straight percentage of profits.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THAT DAY OF REST

What happens when a manager is forced to work seven days a week with no day off for himself. Well, sooner or later, the lad gets punch-drunk. He just goes through the motions of his job. Brain goes dead, temper runs short, and poisons of fatigue, physical and mental, do the rest. What might have started out as a promising investment in manpower turns into a dud and the bossman bemoans what he is pleased to term his bad luck in picking men. But it isn't bad luck, friends. Rather, it is plain economic short-sightedness, and a costly one, too.

A dispatch recently received here reads that a midwest circuit announces a day off for managers. The same circuit has just completed a series of personnel changes from the top down. It is evident things were not going so well, that the managers were not clicking as they should. So the new bossman removed one of the immediate reasons for the weakness in operation by granting his managers the same consideration given by other enlightened circuits. And things should go much better from now on.

It would surprise you to know that otherwise well-intentioned exhibition executives—even if the number is small—regard the day of rest as of no especial value. Oftimes, they work seven days a week themselves, and see no reason why their managers should not do likewise. They will tell you that too many men would probably hang around other theatres, day off or no, and advance other arguments that do not hold up. But the fact remains that the manager who has to work seven days a week cannot do the full job he is hired to do. And that job is mighty important today.

* * *

There is general agreement that the final success of the current industrywide drive depends largely upon the man in the field. There is unanimous opinion that grosses good pictures deserve can only be had with the exercise of more spirited and profitable showmanship by the theatreman.

All of which is true. A lot of it has to do with how much leeway the manager is allowed by his superiors. But as much, if not more, depends upon how well rested he is to pack this important responsibility.

Your successful manager can best be described as a top host, diplomat, personnel director, handshaker, exploiteer. He is expected to possess rare talent, ingenuity, imagination, good judgment, ability to think fast, and what not. That he measures up so well to this description, even with the best of treatment, is the industry's good fortune. But this good fortune cannot endure where good men are brought to exhaustion by unrelenting and uncalled for seven-day labors.

Isn't it fairly obvious by now that the physical condition of the manager has more than just a little to do with the financial well-being of the boxoffice?

▽ ▽ ▽

IT SURE CAN DO

Sage comment by Manager Earle Holden, in the *Capitol News,* house organ of the L&J Atlanta unit of the same name. It bears repeating here and deserves further study by those who regard patrons in less than a personal light. Under the appropriate heading, "Sweet Sound," Holden says it thus:

"Remember that a man's name is to him the sweetest and most important sound in the English language. We have many patrons who visit this theatre every week. Here is an opportunity for doormen, cashiers and others who come directly in contact with patrons, to make a big hit. Try to learn the names of these patrons and when they visit this theatre, call them by name. It will please them very much. They will tell their friends about the fine treatment they secure here."

The ability to remember people by name, among other things, has brought high office to politicians, great wealth to head waiters, fat contracts to salesmen. As Earle indicates, it also brings folks to one theatre rather than another.

▽ ▽ ▽

LAST CALL: From the date of this issue, there remain just seven days for entries in the July-August Contest to reach Headquarters in order to be eligible for the prizes of one-week all-expense trips to New York. Midnight of August 27th is the deadline date, which means that campaigns must be at your Round Table no later than that date. As soon as the winners are selected they will be informed to hold themselves in readiness to arrive in New York on Monday, September 26th.

A-Mike Vogel

Round Table In Pictures



United Artists' exploiteer, Art Catlin, for the opening of "Marco Polo" at the United Artists Theatre in Chicago contacted libraries for displays on the picture to be used in main and branches. Over 200 window cards, as pictured in center of photo, were furnished, in addition to stills and colored photos. In addition, each branch distributed bookmarks with picture and playdate copy.







Don George, five-year-old offspring of Doug George, publicist for A. J. Vanni's Warner houses in the Philadelphia area, talks over pertinent phases of publicity with Gene Autry, during his personal appearance at the Earle Theatre, Philadelphia, Penna.

Criss-crossed by strings of gay pennants, decorated Journal Square, main traffic center of Jersey City, presented an appropriate background for the date on "Robin Hood" at Warners' Stanley, upper left, theatre front covered with 75-foot title banner. Campaign was waged by Manager Rudy Kuehn and assistant, Bob Deitch.

Rotary motor, propellers and other aeronautical paraphernalia were planted out front of the Capitol Theatre, Dallas, Texas, for Louie Charninsky's date on "Air Devils". Simulated palm trees, scene stills and 24 sheets completed the display. Boxoffice was converted into thatched hut, in front of which was grass mat.

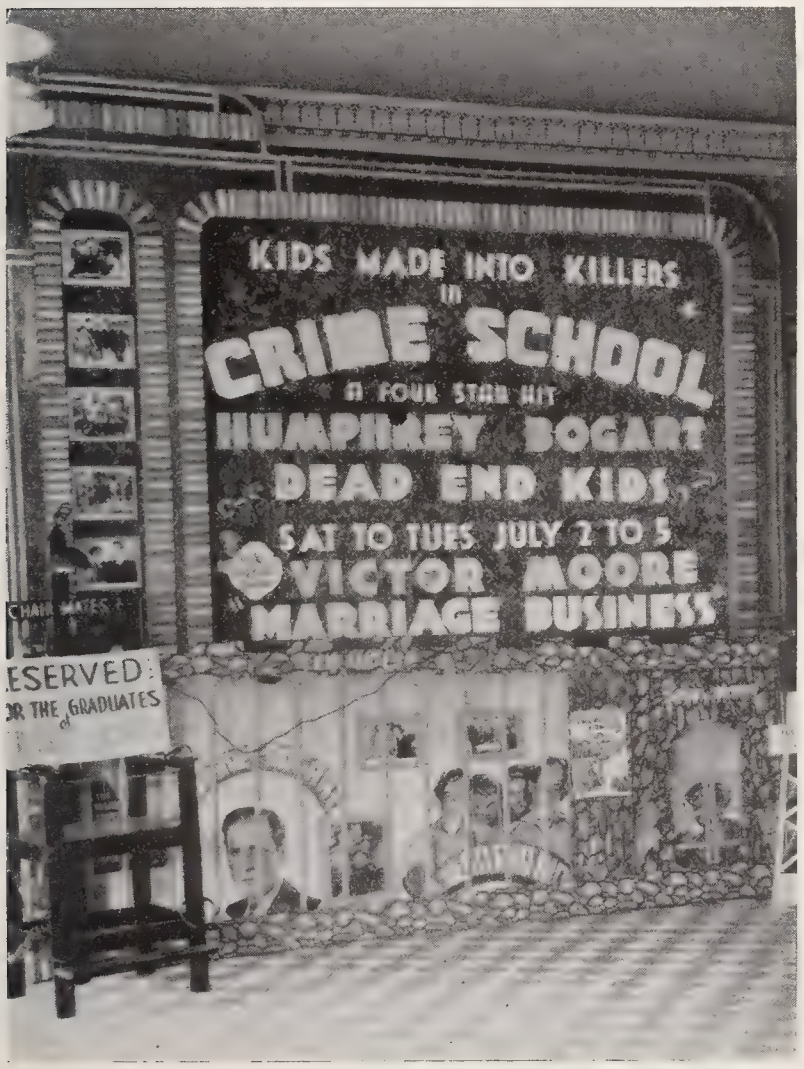


Candid cameraman went about the streets of Santa Barbara snapping groups of threes to exploit Howard Ralston's opening of "Three Comrades" at the Warner Granada Theatre there. Snaps were later posted in the lobby of the theatre, and to folks identifying themselves, guest tickets were awarded.



Original film costumes were placed on display in leading department store window of San Antonio for the world premiere of "The Texans" at the Majestic Theatre. Picture was accorded outstanding premiere, with state, government and Hollywood celebrities present.

Electric chair with buzzer and flicker light connected to high-voltage switch panel which gave effect of current coming from switch was used by George Stoves on "Crime School" at the Maspeth, Maspeth, L. I. Prison bar effect was also planted.





Miniature town with a silhouette effect against a fiery colored background was constructed by J. D. Hillhouse for "Old Chicago" at the Mirror, Dallas. Six spots with red gelatine focus gave the front a typical 1870 Chicago fire setting.



Gala premiere was given the opening of "Algiers" at the Four Star Theatre, Los Angeles, Calif. Immense banners carrying title letters were atop marquee, in addition to colored smaller pennants. Entire front was covered with varicolored awning, with star heads at either side.

SHOWMEN'S LOBBY LAFFS



Idea submitted by Ben Reeves, manager, Lincoln, Stanford, Ky., based on conversation overheard in lobby.

FIRST DAME: "I wonder if we ought to see it. I never could understand those polo games."

Wedding Gowns On Regale Stage

With summer bringing its attendant increase and interest in marriages, L. E. Jorgensen, Regale Theatre, Salem, S. D. decided the young women in his town would like to see the various wedding gowns modeled on his stage. And so, this theatreman put on a revue, all gowns having been used in Salem and surrounding territory.

Localites through screen and newspapers were invited to model in their wedding finery and as each girl crossed stage, the history of the dress, name of girl wearing it and other pertinent remarks were made by local girl who arranged the musical numbers. Cash prizes were awarded winners decided by audience appeal, and Jorgensen reports a couple of the gowns modeled were supposed to have been over 90 years old.

"BEAT THE HEAT"

Radio Yodeling Contest Planted on "Swiss Miss"

Dave Murphy and his assistant Dale Woodrull of the Rialto Theatre, Allentown, Penna., arranged a yodelling contest for "Swiss Miss" through tieup effected with local radio station. Thrice daily plugs on the contest and picture were secured for ten days in advance. Final auditions were given, winner chosen by votes from listening audience. Cash prize was donated by cooperating jeweler, runnersup receiving tickets.

Girl in Swiss costume distributed heralds, teaser ads were run in papers, trick throwaways, folded several times so that just the word "nuts" was revealed were also given out and several window tieups were made with leading stores.

"BEAT THE HEAT"

Prescription Gag

Marshall Rooks for his date on "Doctor Rhythm" tied up local druggist who imprinted pads of prescription blanks with picture copy which were distributed by store and theatre. Copy at bottom offered holders gratis soft drinks.

Cooking Class Held On Stage by Marquis

Comprehensive was the cooking school campaign recently put over by Manager Joseph Marquis, Egyptian Theatre, Brighton, Mass. Various merchants were promoted for daily and grand prizes of cash and merchandise in exchange for which Joe advertised the cooperating merchants on his trailer and in lobby in addition to displaying the prizes.

Three weekly cooking sessions were held on the stage and announced ahead through newspapers, trailer, heralds, programs, etc. Recipes which were tried out on stage were distributed to patrons and cooperating newspaper ran photos together with stories and list of winners.

"BEAT THE HEAT"

Denham Promotes Gifts For "Buccaneer" Chest

Special lobby display for "The Buccaneer" was constructed by Jim Denham, Rex Theatre, Port Lavaca, Texas, consisting of large chest, modeled in approved manner, alongside which stood full size cutout of Fredric March in pirate gob and smaller standees giving cast, playdates, etc.

Cash and gift contributions were solicited from 25 merchants. Cash donations paid advertising costs and chest was filled with the gifts bearing name of donor. Lucky number heralds were distributed and to patrons holding numbers corresponding with ones marked on packages in chest, gifts were presented.

"BEAT THE HEAT"

Gas Station Tieup

H. Ferguson, manager of the Liberty Theatre, Malden, Mo., assisted by Irv Waterstreet, MGM exploiteer, made a tieup with local gas stations. Each day the stations selected three city auto license numbers which were posted on boards. The lucky ones were entitled to five gallons of gas free on purchase of an equal number.

'Marie Antoinette' Contest Features Ten Paris Trips

Strong newspaper campaign, wide billboard coverage and artistic lobby decorations, all in keeping with the background of the picture were featured in the immediate advance for the opening, on Tuesday night, for the reserved seat engagement of "Marie Antionette" at the New York Astor. In addition, book stores have put in special window displays and tie-ups with the picture, and novelty jewelry and costume shops are featuring similar tie-ups arranged by William R. Ferguson. Special advertising and selling accessories, not included in the usual material available for exploitation have been prepared.

The local campaign was inaugurated by the now famous "Marie Antoinette Museum." Under the sponsorship of Howard Dietz, the interior of the Astor Theatre was redecorated a month before the opening of the film to display valuable properties used in the picture. More than a quarter of a million persons were reported to have attended this free museum exhibit. It is estimated that sixty per cent of them were from out of town.

Exhibitors Offered Trips

One of the biggest motion picture contests ever launched is a highlight of the national campaign. Ten round trips to Paris on the "Normandie" and "Ile de France" have been announced by M-G-M in cooperation with the French government. The prizes will be awarded to writers of the best essay on the subject: "Why I Should Like to Visit the Country of Marie Antoinette." Four of the trips will go to American theatre patrons; two of them to the exhibitors who put over the best local essay contest campaigns; two additional trips to the winners of M-G-M's special screen test unit campaign; one trip to the Canadian movie patron; and one to the Canadian exhibitor judged to have made the best record in the essay contest. Planned also for the national campaign is extensive billing, special advertising and numerous tieups.

"BEAT THE HEAT"

Various Institution Slants Used by McCuan

Various are the institutional slants used by L. W. McCuan, Lido Theatre, Providence, Ky., to sell his theatre. Among those recently inaugurated by this theatreman is a government post card which is mailed to newcomers. With the caption, "Let's Get Acquainted," copy follows in which Mac invites the immediate family to present the card at the boxoffice, where it will be accepted in lieu of admission ticket.

Another stunt used was neatly printed invitation card which was mailed to each member of the graduating class, congratulating them on their promotion and extending the hospitality of the Lido. To sell "Holiday," Mac carried copy in his ads reading "Santa says only 151 more shopping days until Christmas. If you had 365 days, you couldn't shop around for a grander 'Holiday.'"

Carrier Directs Publicity Drive for Albany Jobs

by DICK CONNERS
in Albany

With virtually every medium of exploitation linked to it, Albany's "Sales Mean Jobs" campaign has eclipsed the brilliance of any promotional program ever conducted in New York State. As it progresses, the drive is accomplishing in no minor degree its fundamental purpose of obliterating the pessimistic attitude of consumers and substituting an optimistic, cheerful outlook while at the same time encouraging into circulation the dollars that have been frozen because of the recession complex.

From a nucleus of 18 business, industrial, professional and civic leaders, the campaign's steering committee has increased to more than 50 persons, both men and women, all of whom are responsible and prominent citizens. First action of the committee after its organization about five weeks ago was to appoint "Jimmy" Carrier of the Fabian Theatres as director of publicity.

Under Carrier's creative yet solid, practical thought and direction, the campaign has spread out and willingly into its folds came practically every type of business and industry—from the one-arm lunch and the corner candy store to the heavy industry which is located in the Albany district.

Never before has a local promotional campaign been fortunate enough to obtain the informational and advertising outlets which are tied up. Newspapers, theatres, the radio, transportation groups, mercantile organizations, civic and professional groups and industry are cooperating to an unlimited degree in pushing across to consumers that "Sales Mean Jobs." And incidentally, the cost of the entire campaign to date is less than $500 to the promoters.

All Business Tied In

Through the following goes the message: Every theatre in the city is running trailers centering on "Sales Mean Jobs," "Men and Women Go Back to Work When Idle Dollars are Put to Work," etc. These trailers are screened at each show. Both the morning and evening newspapers are devoting daily columns on page one to the drive. The two stations in the city both give time, free, to speakers selected by the steering committee, each night.

All street cars and buses have "Sales Mean Jobs" placards in their car advertising strips, all taxi companies have provided their autos with bumper strips. Stores in the city are providing window displays, slugs in newspaper advertising, part of any radio program they may sponsor, and through the education of their sales forces in the campaign.

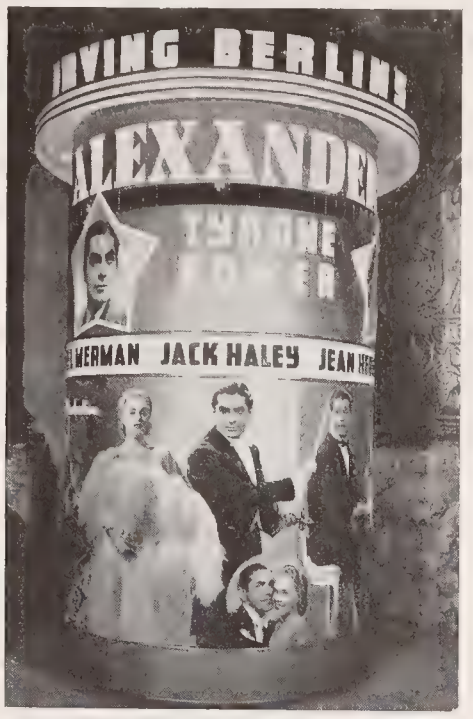
The oil industry in Albany, where several companies have district or state headquarters, has supplied its trucks and autos with banners and placards. Controlled gas and oil outlets are given placards for windows. Other industries, in addition to educating their employes in the fundamentals and aspirations of the campaign, are distributing placards and buttons. Twenty-four sheet space has been given free by billboard companies.

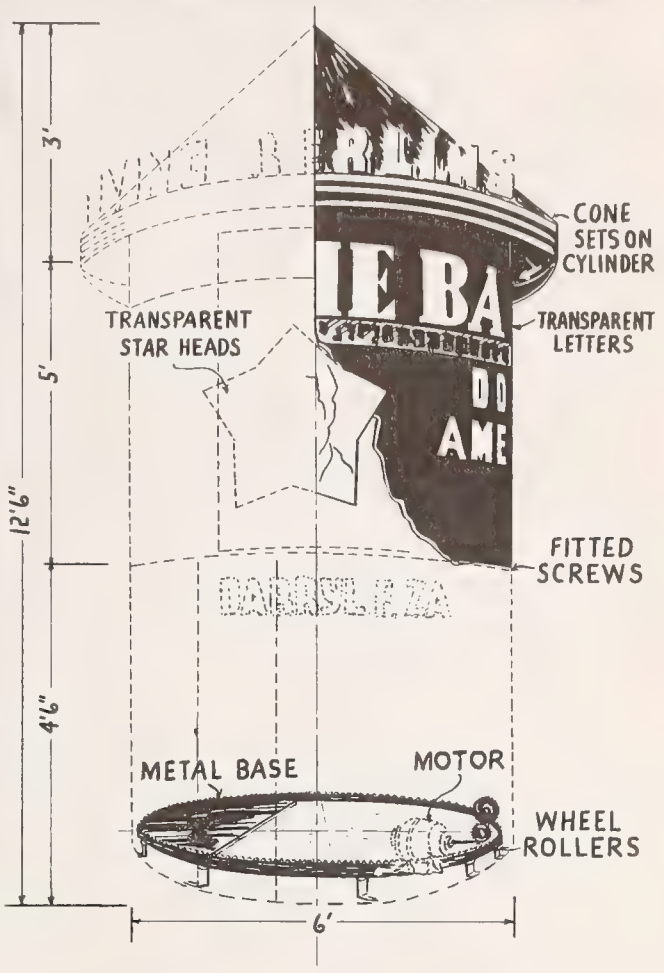
That, briefly, and in general, is the set-up which has resulted in making the area "Sales Mean Jobs" conscious. Some idea of the scope covered by the committee is shown by its personnel which includes the mayor of the city, bankers, newspaper editors and advertising managers, professional men and women, prominent club women and homemakers, business men, leaders of industry, theatrical men, radio men, realtors.

Carrier has put on a widespread campaign in all directions to the extent that inquiries for further details have been reported from theatremen in other situations.

"BEAT THE HEAT"

A ROXY ANIMATION





Above, revolving animation in lobby of the New York Roxy and, to right, working plan for "Alexander's Ragtime Band", executed by E. D. Bergdahl, Jr., theatre artist, under the supervision of Homer H. Harman, advertising director.

Reeths Hosts Expert Archers for "Robin Hood"

Archers' Club of Sheboygan, Wis., were given passes to see "Robin Hood" for those who had the best scores on the day of their first meeting, this for part of Fred Reeths' campaign at the Sheboygan Theatre there. Scout master sent roto-heralds and bulletins to all scout masters and troop leaders in the city and county advising them to see the picture and likewise tell their parents of it.

Entire staff wore "Robin Hood" hats ten days ahead and during date, red feathers were distributed to all children attending Saturday morning show and special parade of American Legion Boy Scout Drum and Bugle Corps marched throughout city opening day.

"Rosalie" Given Gala Opening in Sweden

Leading Stockholm orchestra was promoted by MGM exploitation manager Walter Fuchs to play hit tunes from "Rosalie" ahead of that date's opening at the Riviera-Rival there. Florists Association was also contacted for the distribution of tagged roses to every woman attending opening matinee. Miniature photo of Nelson Eddy were alsc given with each bloom.

Largest department store devoted 12 of its windows to displays which included scene stills and giant cutouts of the stars. Various music stores were also brought into the campaign, devoting their windows to attractive displays and through tieup arranged with four leading restaurants a "Rosalie" cocktail was concocted.

"BEAT THE HEAT"

Mad List Prepared By Conner for "Music"

Marlowe Conner, Rhodes Theatre, Chicago, for "Mad About Music" distributed teaser cards with the following copy: "Mad list or what to get mad about; check yours off for today—I'm mad about: business, the weather, my golf game, my sweetheart, my wife, my husband, and Music, because Deanna Durbin is the star and now I'm not mad any more. See," etc., etc.

On "Penrod's Twin Brother," Conner ran newspaper stories inviting all twins to be his guests during the run. In addition, a mother and daughter and father and son night was held.

SECOND QUARTER TOP EXPLOITATION

Campaigns submitted for the Second of the Quigley Awards awarded First and Honorable Mentions included many single exploitation ideas that proved highly effective. Selected from among these entries are set down briefly the highlights of the slants that proved profitable to the winners.

In Bridgeport, Conn., Matt Saunders, at Loew's Poli, was instrumental in forming a local gas model airplane association of 15 local boys who build model planes. Planes were displayed in lobby and feature writer took pictures of layout and boys being interviewed. Other air stuff included group attendance of local licensed pilots at opening performance. Aviators lined up in front of theatre wearing flying helmets tying in with date. Miniature stage display in lobby was decorated with wings, helmets, flying equipment borrowed from local Sikorsky plane factory. Action stills and star heads were spotted for added interest.

"BEAT THE HEAT"

Pierce Ties "Robin Hood" To Memphis Cotton Carnival

The date on "Robin Hood" at Warners', Memphis, breaking about the time of the annual local Cotton Carnival, Spence Pierce tied in by planting a number of bales of cotton out front to each of which was attached giant letter to spell out title. Top newspaper contest offered prizes for best letters on what Robin Hood would be if he were alive today, gangster or G-man.

"BEAT THE HEAT"

Crowd-Stopping Street Stunts Feature Pollock's Campaigns

On day before opening of "Test Pilot" through the cooperation of the Rochester Pilots' Association, twenty-four planes were rounded up and flew over the theatre and the city, remaining in the air for one whole hour. A squadron of twenty-two planes flew high in arrow formation; one plane flew just below them with plane banner, and below that, an autogyro, which Pollock reports as a top traffic stopper.

Hooking up with Friday the 13th, which was opening day for "There's Always a Woman," Les planted three ladders in front of downtown store windows, each carrying theatre sign about half way up. Merchants were willingly cooperative, as stunt made people stop and also to examine window displays.

"BEAT THE HEAT"

Newspaper Contests Headlined In Paris "Snow White" Campaign

Tied with *Le Journal,* important Paris daily, for the campaign on "Snow White" at the Cinema Marignan, was a contest involving four questions, each broken down into a number of queries. First, the French actors who could best play the parts of the dwarfs. Second, listing the dwarfs in order of their characteristics that most impressed contestant. Third, number of admission at the theatre, first week, and fourth, number of entries in the contest.

SIX WEEKS REMAIN IN THIRD QUARTER

From this issue, there are six weeks to go before the ending of the Third Quarter of the Quigley Awards, which started on July 1st and ends September 30th. Campaigns on pictures, institutional drives, clubs, etc., put on during that period are eligible for entry. It is not necessary that entries include every campaign.

Amateur Photo Contest Exhibit Sponsored by Newkirk, Paper

To tie in with the wide interest in amateur photography, Manager J. G. Newkirk, Loew's Granada, Cleveland, cooperated with the Lakewood *Post,* community weekly, on an amateur photo contest wherein the entries would be shown in lobby and prizes awarded for the best black-and-white shots in two divisions—indoor and outdoors. Paper ran page one stories for four weeks and Newkirk built further interest with a trailer for the same period.

Pictures were displayed at theatre for two weeks with results in attendance and interest so gratifying that plans are now in work to make it an annual affair.

"BEAT THE HEAT"

Telephone Stunt for "Judge Hardy" Stirs Interest in Quick Booking

With his regular show all set and the weekly mailing list covered, Bill Exton found it necessary to switch his bookings and to date in "Judge Hardy's Children," instead. To notify as many people as possible of the change, Exton put two girls on the phone from the lobby calling every number in town and followed that with a neat Boy Scout tiein. Scouts were guests at preview where they were asked to tell their friends about it and as an extra bonus, the first 10 friends who phone to the theatre about the new show would receive free tickets. Exton reports over 200 calls as a result.

"BEAT THE HEAT"

Hidden Treasure Tiein Planted By Sears on "Sawyer" Date

At the cost of $25 a day for four days in the form of five dollar bills, Manager Bill Sears, aided by Ralph Stitt, worked with local daily to sponsor a hidden treasure hunt for the benefit of "Sawyer" at the Orpheum, Minneapolis. There was no digging attached to it. Orders for the bills were secreted around town and finders required to take the orders to theatre for the money.

Each day the paper printed a map, showing the area in which the "treasure" would be planted, downtown and in the lake district. Publicity included daily scene cut and full plugging in three-column box.

Joe E. Brown Acts as M. C. For Penn's Pet and Doll Parade

The success of his first Pet and Doll Parade, put on last year by Ed Penn and his assistant, Bill Sorenson, Fox-Arlington, Santa Barbara, Cal., encouraged the theatreman to repeat the party this year. Put on with the cooperation of the local *News-Press,* the theatreman was able to obtain the services of Joe E. Brown to act as master of ceremonies. The star rode at the head of the parade, judged the entries, awarded prizes, autographed pictures, and later, congratulated the winners in a broadcast over station KTMS.

Thirty-seven prizes were given for the best, most lovable, funniest dolls and pets. Ice cream for all entries was promoted. Paper contributed nearly 500 inches of free space in publicity and display advertising.

"BEAT THE HEAT"

Texans Tie "Jungle Love" To Annual Food Exposition

The annual five-day food exposition held in the Houston, Texas, municipal coliseum proved an excellent spot to plug "Jungle Love" playing at the Majestic, with Manager Raymond Jones and publicist, Bill Bell, promoting the exhibit of Chase & Sanborn, for a lot of effective and costless plugging. Since the coffee manufacturers sponser the radio program on which Dorothy Lamour appears, a drawing was put on at the booth for guest tickets and announced over a series of loud speakers. Giant banner across the front of the booth plugged the picture and the radio program. Theatre heralds were also distributed.

On "Robin Hood," Bell tied in the local distributor of Robin Hood shoes for a showing of 24-sheets plugging the pictures, for prizes and favors at a special Saturday morning kid show, for large sized co-op ads and window displays.

"BEAT THE HEAT"

Miller, Pearlstein Promote Hiking Club for "Robin Hood"

The Cleveland Hiking Club did a bit of cooperating with Manager Ed Miller and publicist Manny Pearlstein for the "Robin Hood" at the Hippodrome by designating two walks taken on Sunday before opening by the name of the picture. Notice of this was forwarded to all members and friends and notices placed on bulletin boards at headquarters. Heralds were also distributed at annual Boy Scout circus. Selected as the attraction for Festival Week put on by the local Cinema Club, the picture was aided by a display in prominent downtown window of many props from the picture sent on from Hollywood.

Special 20-chapter serialization of "Old Chicago" was started in the Press, 17 days ahead of opening. Paper plugged the feature in house ads, distributed four-page heralds carrying first chapter. Each installment was accompanied by scene still and box with theatre plug.

EPORTED BY WINNERS OF "MENTIONS"

Three-Story Cutout Letters Sell "Pilot" for Caldwell

A firm believer in signs that sock, Wally Caldwell turned out a number of effective displays for "Test Pilot" at Loew's Valentine, Toledo, Ohio. Mounted on side of the three-story upright were a series of cutout letters, three feet high with wavy edges spelling out "thrills" and spaced out to the full depth of the sign. Star names in 30-inch lamped cutout letters and operated on flasher were mounted on marquee, later replaced with 30-foot compo cutout silver-coated plane, appropriately lettered and illuminated at night with giant spotlights.

For "Three Comrades" Wally tied one of the papers to a drawing contest wherein sketch of Bob Taylor was run and readers invited to "muss up" the star's classic profile. On a one-day shot over 200 answers were reported.

"BEAT THE HEAT"

Harvey Ties Spanish War Vets To Advance on "Yellow Jack"

Selling the local veterans of the Spanish War on the idea of seeking recognition for their part in history, Manager Paul J. Harvey tied in the organization for this "Yellow Jack" date at the Strand, York, Pa. The post voted a membership to Lewis Stone and wired the invitation to Hollywood, the star accepting in a return wire. Local dailies, usually pretty tough, ran stories on both wires and also the proclamation by the post.

Two of the vets had served under Major Reed in the fever unit and were induced to broadcast their experiences. Theatre received a good plug on this and also a break with lobby decorations of flags and decorations loaned by the veterans. Opening day was designated in honor of the vets, who paraded to the theatre in uniform as guests of Harvey.

"BEAT THE HEAT"

Junior Firemen Attend De Grazia's Theatre Drill

Reported to be the first event of its kind was the theatre fire drill arranged by Ted De Grazia, at the Lyric, Bisbee, Ariz. Put on with sufficient color, says Ted, that most of the kids thought it was the McCoy. All local units cooperated. Fire truck responded to alarm, raised ladders, etc. Older boys acted as guides, police and sheriff's deputies were on hand to help out. Gag got plenty of local and state publicity, also breaking in the general fire insurance and engineering trade press.

Tied in with local dairy, was the "Baby Movie Health Parade" staged by De Grazia. Mothers were asked to register at theatre on special cards supplied by milk company. Weekly drawing was held for 10 children whose pictures were taken by movie camera and shown at theatre the week following. Ted placed all photos on giant milk bottle cut-out in lobby for extra buildup.

CAMPAIGNS IN DRIVE ELIGIBLE FOR AWARDS

Entries in the "Motion Pictures' Greatest Year" contest, details of which were published in last issue of the Round Table, are also eligible for the Quigley Awards. All campaigns put on in August and September may be entered for the Third Quarter. Campaigns put on from October 1st, to the end of the contest, may be entered for the Fourth Quarter, the last period of the 1938 Awards.

Parkhurst Stages Big Drive For Reopening of Theatre

For his campaign to announce the reopening of the Paramount, Scroon Lake, New York, Pearce Parkhurst put over a number of tieins with which was featured the publication of the first issue of his *Schroon Lake Observer,* a four-page weekly, widely circulated in the resort area. First page was given over to banner-line story of opening, wires from Hollywood stars, photo and story on the theatreman. Inside was carried letter of welcome from Chamber of Commerce, congrat. ads from merchants, mailing list blank, etc. Back page to policy, coming pictures, etc.

Parky invited list of local notables, all via special delivery, left programs at postoffice and other similar spots, called up every phone number in the district, among other angles.

"BEAT THE HEAT"

Bombay Newspaper Carries "Snow White" Supplement

Unique feature for the date on "Snow White" at the New Empire, Bombay, India, was a first-time special eight-page picture supplement issued by "Times of India," leading daily, put over by J. Remi Crasto, RKO Radio exploitation manager. Crasto sold all Indian film producing companies on coming in with ads to acclaim the feature, paper devoting rest of space to publicity and photos.

Juvenile angle was worked with contest in newspaper "Junior's Corner" with children invited to fill in questionnaire printed in paper and containing a number of queries having to do with the picture. Best answers received copies of the book.

"BEAT THE HEAT"

College Archery Contest Staged By Bartlett for "Robin Hood"

Highlight of his "Robin Hood" campaign at the Fox Illinois, Jacksonville, Ill., was the archery contest staged by Manager Ralph Q. Bartlett, between students of two local colleges at a cost of about $20, for loving cup, banner, ad, and hauling hay, promoted, to back targets, which with arrows were furnished by the colleges.

Contest was held in public park with city officials and newspapers cooperating with college heads as directors and officials. In addition, Bartlett had costumed rider on street for bally and date was plugged on highly popular radio program sponsored by one of the schools.

"BEAT THE HEAT"

"Sawyer" Top-Spinning Idea Proves Draw for Saxton

The Playground Athletic League, director of public school activities in Baltimore, was promoted by Bill Saxton to sponsor a top-spinning contest as a tiein for "Sawyer" at Loew's Century. Over 30,000 children were reported in on the stunt with guest tickets to the winners. League publicised the event with special bulletins to all schools and newspaper also went for it.

To find local lad with most freckles, Saxton hooked up with one of the papers for a contest with prizes of clothes, fishing outfit, and winner to serve as city mayor for a day, etc. Judging was held on Saturday morning in City Hall Plaza with an entire block roped off for the thousands of contestants. Publicity on this ran 11 consecutive days.

"BEAT THE HEAT"

Sizer Goes Parisian For "Gold Diggers" Date

They also have ice cream parlors in Paris according to Eaton M. Sizer, manager, Jeffris, Jamesville, Wis., which thought he borrowed to create the proper atmosphere for "Gold Diggers In Paris." In addition to cut-outs, foreign posters, banners and pennants, a huge parasol, table and chairs were set up out front and ice-cream served a la Parisian. Two girls in costume acted as waitresses and announced the picture as they served patrons.

Gag lobby attraction was a carnival booth with background in keeping. In center of display, large wheel was placed to spin for lucky numbers. Patrons were invited to try their luck for free tickets and a group of girls were on hand to spin the wheel and explain the gag.

"BEAT THE HEAT"

Scouts Build Dwarf Heads For Williams "Snow" Date

Handcraft talents of local youngsters were employed profitably by Rex Williams for his date on "Snow White" at the Hoosier, Whiting, Ind., by interesting Boy and Girl Scouts to build papier mache heads of the seven dwarfs, made from mud models. Heads were displayed in lobby ahead and won first prize in citywide handcraft competition. Girl Scouts made costumes to go with dwarfs heads which enabled Williams to promote "personal appearances" in all school rooms.

Rex also ultilized the schools to build up interest in his Lone Ranger Club by having local rider, masked and labelled star of the serial, visit classrooms where pupils were given time out to visit with him and to learn about the new club.

personalities

FRANK McCORMICK
former doorman of the Fifth Avenue Theatre, has been appointed assistant manager of the Coliseum Theatre, Seattle, succeeding CHARLES BARNES, who has been moved to the Paramount.

▽

JAMES McALLISTER
is now manager for the Sam Kurson circuit, in Franklin, N. H.

▽

CLINTON VUCOVICH
has been named manager of the new East Hill Theatre, Pensacola, Fla.

▽

J. J. WEBER,
manager of the RKO Schine-Strand, Syracuse, has gone to Rochester as manager of their State.

▽

J. H. MC INTYRE,
newly appointed northeastern division manager for RKO in Boston, has taken over his new post.

▽

BOYD SOUTH
has been transferred from San Marcos, Tex., to New Braunfels, to operate the two local Pickens' houses, succeeding HERFF SMITH, who was sent to Oklahoma City.

▽

WALTER KESSLER
formerly with Loew's in Jersey City, has been appointed assistant to Manager George Jones, Loew's Orpheum, Boston.

▽

HUBERT L. TRAHAN
formerly at the Rio Theatre, Nederland, Tex., is now managing the Mont Theatre, Mont Belvien, Texas.

▽

MICHAEL J. CHARGOT, JR.
has been appointed manager of the Grand Victory Theatre, Detroit, Mich. FRED B. MILLER, formerly manager **of the** Imperial, is now at the Irving there.

▽

FRANK H. THROOP
assistant manager of the Grand in Columbus, goes to the RKO Palace in Cleveland. LAWRENCE KAPLANE, former assistant at the Majestic, succeeds Throop.

▽

HAROLD LUCAS
former manager of the Ginter, Richmond, Va., has left to take up similar duties at the Colonial, Norfolk. ROBERT BRIENT succeeds him at the Ginter.

▽

MIKE LIONS
assistant manager of the Paramount, Greenville, Miss. has been moved to the same position at the Saenger Theatre at Vicksburg.

▽

GUY ADAMS
has opened his new Grand Theater at Vicksburg, Miss.

▽

WILLIAM PEPPER
has been appointed manager of the new Warner Theatre, Leicester Square, London, which opens shortly, coming from the Regent in Marble Arch, London.

Birthday Greetings

Lawrence P. Albanese
Carl Anderka
Jean Armand
Richard L. Bare
Carl F. Benefiel
James S. Biggers
Stephen G. Brenner
Natalicio Bruski
John F. Burhorn
Charles F. Burns
Gordon E. Carson
Ed. J. Caughley
J. D. Chaffin
Herbert D. Cluley
Lawrence P. Coe
G. De Boissiere
R. B. Diefenbacher
Arthur Egberts
M. A. Ellsworth
Earle Eveland
James G. Fair
James Fawns
Charles F. Feinhals
Mrs. Edith M. Fordyce
Abe Frank
William F. Gerst
Sol Greenberg
Herbert D. Grove
W. B. Henderson
Bennie Henning
Nick Karl
Gus Kerasotes
Mike Kerkhart
Hyman Kessler
John T. Krieger
Harry D. Kriegsman
Glenn C. Lazar
Woolf Levy
Lester Lockwood
Marville C. McAlexander
Edward H. McBride
Fred E. McSpadden
Vern Manning
E. T. Mathes
Mike V. Medigovitch
Walter Morris
M. H. Nicol
Ray L. Niles
W. R. Paara
H. J. Quartemont
Jerabek J. Randall
Harsukhray L. Raval
Fred Reeths
Bob Richardson
Daniel Richetelli
Henry M. Rogers
J. E. Ross, Jr.
Bernard E. Schnager
Howard Schuster
Martin J. Shearn
Charles F. Sherrin
David Sidman
Ray G. Stevens
Wesley L. Tefft
Ira W. Thompson
John W. Tripp
Tikis Valos
Herbert Vitriol
Burgess Waltmon
R. E. Wanamaker
Marion B. Warrick
Robert M. Wertman
Cecil G. Winstead
A. H. Yeomans

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name .....
(PRINT)

Position .....

Theatre .....

Circuit .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

AL HIXON
is now managing the Avenue Theater, San Francisco, Cal.

▽

G. F. BLACK
has resigned as manager of the Regal Theatre, Franklin, N. H.

▽

WALTER DORFFMAN
has been appointed manager of the Plaza, Cincinnati, Ohio. Dorffman was assistant manager of the RKO Family where he is succeeded by EUGENE WORKS of the RKO division advertising department of that city. SOL FOX of the New York Times, replaces Works.

▽

EDDIE DOWDEN
in charge of Loew's Brooklyn publicity office has been appointed a director of the Emerald Society, Catholic charitable organization of the Brooklyn diocese. Dowden's appointment as a directors marks the first time any person other than a past president has received this honor.

▽

BILL KNIGHT
former house manager at the Sun, Lincoln, Neb., is now working at the Kiva.

▽

AL MARQUISEE
assistant manager of RKO Schine's Keith, Syracuse, has been promoted to manager of the Schine State at Hamilton. JOSEPH DEACON, assistant at the Paramount, succeeds Marquisee. MAX RUBIN takes Deacon's place at the Paramount.

▽

LEO HARTLEY
former manager of the Coliseum and Blue Mouse Theatres in Seattle, Washington, for Hamrick-Evergreen, has been named manager of the Sterling chain's State Theatre in the same city.

▽

TODD FERGUSON
manager of the downtown Warner Theatre, Oklahoma City, Okla., has been placed in charge of the Plaza Theatre, suburban house. GUS ZAFFOS, manager of the Plaza, has been transferred to the Ritz, to succeed Jack Tunstil, who has been made assistant manager of the Criterion.

▽

FORREST SWIGER
manager of the Criterion Theatre in Oklahoma City, Okla., expects soon to leave showbusiness.

▽

HOWARD TROOP
assistant manager of the Warner Theatre, Oklahoma City, Okla., has resigned to become associated with Clark's Poster Service in Oklahoma City.

▽

DWIGHT SEYMOUR
formerly manager of Griffith Amusement Company theatres at Kermit, Tex., has been transferred to Sunray, Texas, and WILLIAM TURK comes to the Sunray as assistant manager from a managerial post in Enid, Okla.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr.	Nov. 30,'37†	62.	Dec. 25,'37
Call of the Rockies	Chas. Stewart-Iris Meridith	Apr. 30,'38†	54.	
Cattle Raiders	Chas. Stewart-Iris Meridith	Feb. 12,'38†	61.	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†	68.	
Convicted	Chas. Quigley-Rita Hayworth-	Aug. 18,'38†		
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58.	
Flight into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38†	72.	Aug. 13,'38
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75.	
Highway Patrol (G)	Jacqueline Wells-Robert Paige.	June 27,'38†	58.	June 11,'38
Holiday (G) (Exploitation: July 16,'38, p. 84.)	Katharine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
Hollywood Round-up (G)	Buck Jones-Helen Twelvetres	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G) (Exploitation: Mar. 12,'38, p. 64.)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56.	
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67.	
Main Event, The	Robert Paige-Jacqueline Wells.	May 5,'38†	55.	
Making the Headlines (G) (Reviewed under the title, "The House of Mystery.")	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56.	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56.	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56.	
Penitentiary (A) (Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55.	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38†	61.	June 18,'38
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55.	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†	56.	
Squadron of Honor (See "The American Legion," "In the Cutting Room," Nov. 6,'37.)	Don Terry-Mary Russell	Jan. 20,'38†	55.	
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58.	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A) (Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38†	53.	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces (See "In the Cutting Room," Jan. 22,'38.)	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67.	
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69.	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38†		
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille		*61.	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Sept. 5,'38†		
Girls' School (See "In the Cutting Room," July 30,'38.)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38†		
Homicide Bureau	Bruce Cabot-Rita Hayworth			
I Am the Law (See "Outside the Law," "In the Cutting Room," June 18,'38.)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38†		
Juvenile Court	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38†		
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38†		
Not for Glory	J. Holt-B. Roberts-N. Beery, Jr			
Paris On Broadway	Lanny Ross			
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38†	56.	
Stranger from Arizona	Buck Jones-Dorothy Faye	Sept. 22,'38†		
Thoroughbred	Edith Fellows—Jacqueline Wells			
West of Santa Fe	Chas. Starrett-Iris Meredith			
You Can't Take It With You (See "In the Cutting Room," June 18,'38.)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold	Sept. 29,'38		

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251 (See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80.)	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264 (Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)	John Litel-Ann Sheridan-Marv Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
Amazing Dr. Clitterhouse, The (A) (Exploitation: July 30,'38, p. 80.)	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38†	*87.	June 25,'38
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259 (Exploitation: Aug. 6,'38, pp. 75, 76.)	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38†	59.	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255 (Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
Hollywood Hotel (G) 253 (Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.	Jan. 15,'38†	109.	Dec. 25,'37
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38†	*60.	June 18,'38
Mystery House 277 (See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
Patient in Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59.	
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23,'38†	*60.	Apr. 2,'38
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258 (Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	54.	Nov. 13,'37
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18,'38†	65.	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Musketeers (See "Three Broadway Girls," "In the Cutting Room," June 18,'38.)	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter	Oct. 8,'38		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Rat	W. Morris-P. Lane-J. Bryan	Oct. 29,'38		
(See "In the Cutting Room," Aug. 13,'38.)				
Four Daughters (G) 359	Lane Sisters-Jeffrey Lynn-G. Page-C. Rains-M. Robson.	Sept. 24,'38	*85.	Aug. 13,'38
Garden of the Moon (G)	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	*90.	July 30,'38
Secrets of An Actress	Kay Francis-George Brent	Sept. 10,'38		
(See "In the Cutting Room," Apr. 9,'38.)				

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007	Margot Grahame-P. Cavanaugh	Aug. 15,'38	80.	Nov. 7,'36
Evergreen (re-issue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38	98.	June 23,'34
F. P. I. Doesn't Answer (re-issue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38†	71½	
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Girl Was Young, The (G) 7004	N. Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
Sailing Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15,'38	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38	71.	Aug. 1,'36
(Reviewed under the title, "The Three Maxims.")				
Stranger Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38		
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38	86.	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder	May 1,'38	78.	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Asking for Trouble	Jessie Matthews-Kent Taylor			
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Lady Vanishes, The	Margaret Lockwood-Paul Lukas	Oct. 1,'38		
Man With 100 Faces	Lilli Palmer-Noel Madison	Sept. 1,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Sept. 15,'38	85.	July 6,'35

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60.	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38†	59	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38†	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38†	59	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38†		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	66.	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38†	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38†	57	
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38†	59	
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21,'38†	66.	Nov. 6,'37
Trailing Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38†		
(See "In the Cutting Room," July 2,'38.)				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38†	58	
Zamboanga (G) 218	Native Cast	Apr. 15,'38†	64.	July 17,'37

Coming

Murder on Sunset Blvd.	Sally Rand			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81.	Jan. 29,'38
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72.	Dec. 4,'37
Blockheads 844	Laurel & Hardy-Patsy Kelly-Patricia Ellis-Billy Gilbert	Aug. 19,'38†	58	
Bride Wore Red, The (G) 804	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38†	75.	July 30,'38
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 16,'37, p. 76; Jan. 8,'38, p. 82.)				
Crowd Roars, The (G) 840	Robert Taylor-M. O'Sullivan	Aug. 5,'38†	92.	Aug. 6,'38
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice - John Beal	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†	74.	July 2,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70; July 23,'38, p. 68.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46; July 30,'38, pp. 83, 85.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79.	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77.	Mar. 26,'38
(Exploitation: July 30,'38, p. 84.)				
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)				
Live, Love and Learn (G) 808	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78.	Oct. 23,'37
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†	85.	June 25,'38
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecillia Parker	July 22,'38†	91.	July 16,'38
Love Is a Headache (G) 821	Gladys George - Franchot Tone - Mickey Rooney-Ted Healy	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72.	Oct. 2,'37
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38†	71.	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95.	Feb. 26,'38
(Exploitation: July 23,'38, p. 65; July 30,'38, p. 82; Aug. 6,'38, p. 76.)				
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 1,'38†	81.	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38†	72.	Aug. 13,'38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38†	85.	July 9,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73.	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98.	May 28,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96.	June 4,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor - Janet Beecher	June 24,'38†	61.	June 18,'38
Women Men Marry, The (A) 802	J. Hutchinson-Geo. Murphy Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61.	Sept. 11,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103.	Jan. 20,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54: May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57; Aug. 6,'38, p. 78.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38†	83.	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85-90; July 23,'38, p. 66; July 30,'38, pp. 84, 85.)				
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77.	Nov. 27,'37

Coming

Boys Town	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38		
(See "In the Cutting Room," July 30,'38.)				
Citadel, The	Robert Donat-Rosalind Russell.			
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133.	Jan. 19,'35
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karjus	Oct. 14,'38		
(See "In the Cutting Room," July 9,'38.)				
Honolulu	E. Powell-Robert Young			
Listen, Darling	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Sept. 23,'38		
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157.	July 16,'38
(See production article, Mar. 26,'38, p. 16.)				
Stablemates	Wallace Beery-Mickey Rooney	Sept. 30,'38		
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Oct. 28,'38		
(See "In the Cutting Room," July 30,'38.)				
Three Loves Has Nancy	Janet Gaynor-R. Montgomery-Franchot Tone	Sept. 2,'38		
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38		
(See "In the Cutting Room," July 23,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103.	July 14,'34
Vacation from Love	Dennis O'Keefe-Florence Rice	Oct. 7,'38		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38		
(See "In the Cutting Room," June 25,'38.)				
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jan. 8,'38†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56.	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53.	
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38†	58.	Apr. 23,'38
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57.	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53.	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59.	
Man's Country	Jack Randall	July 6,'38†	55.	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60.	
(See "In the Cutting Room," Apr. 23,'38.)				
My Old Kentucky Home (G) 3749	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	63.	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†	53.	
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38†	81.	June 18,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53.	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62.	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57.	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57.	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59.	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54.	

Coming

Gang Bullets		Sept. 28,'38		
Gangster's Boy	Jackie Cooper	Oct. 12,'38		
I Am a Criminal	Jackie Moran	Nov. 2,'38		
Mexicali Kid	Jack Randall	Sept. 7,'38		
Mr. Wong, Detective	Boris Karloff	Oct. 5,'38		
Starlight Over Texas	Tex Ritter-Carmen LaRoux	Sept. 14,'38		
Under the Big Top	M. Main-A. Nagel-J. La Rue	Aug. 31,'38		
(See "Circus Comes to Town," "In the Cutting Room," July 23,'38.)				
Wanderer of the West	Jack Randall	Oct. 19,'38		
Wanted by Police	F. Darro-E. Knapp-R. Kent	Sept. 24,'38		
Where the Buffalo Roam	Tex Ritter	Oct. 26,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	70.	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue-Shirley Ross	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87.	Mar. 26,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38†	61.	July 23,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66.	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66; July 16,'38, p. 84; July 30,'38, p. 80.)				
Bulldog Drummond in Africa (G)	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38†	*60.	July 30,'38
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38†	88.	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
College Swing (G) 3737	Martha Raye-Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	80.	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger.	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Give Me a Sailor (G)	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38†	*80.	July 30,'38
(Exploitation: July 9,'38, p. 46.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65.	May 14,'38
Love on Toast 3720	Stella Adler-John Payne	Dec. 3,'37†	65.	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62.	
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8,'38	55.	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38†	68.	June 25,'38
Professor Beware (G)	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38†	*95.	July 16,'38
(See production article, Feb. 19,'38, p. 16.)				
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles-John Barrymore-Claire Dodd	Mar. 4,'38†	80.	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62.	Feb. 12,'38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85.	Apr. 23,'38
Texans, The (G)	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†	*90.	July 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†	75.	June 25,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray-J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68; July 9,'38, p. 44; July 23,'38, p. 68.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38†	90.	June 4,'38

[THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Arkansas Traveler	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38		
Artist and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Nov. 25,'38		
(See "In the Cutting Room," July 2,'38.)				
Campus Confessions	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38		
(See "In the Cutting Room," Aug. 6,'38.)				
Escape from Yesterday	Akim Tamiroff-Frances Farmer-Lief Erikson	Oct. 28,'38		
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew			
(See "In the Cutting Room," Aug. 6,'38.)				
Illegal Traffic	J. Carroll Naish-Mary Carlisle	Oct. 21,'38		
In Old Mexico (G)	William Boyd-George Hayes	Sept. 9,'38	*60.	Aug. 6,'38
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38		
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38 special		
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 21,'38		
(See "In the Cutting Room," July 23,'38.)				
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16,'38.)				
Sing, You, Sinners (G)	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38	*85.	Aug. 13,'38
Sons of the Legion	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson - William Frawley	Sept. 16,'38		
(See "In the Cutting Room," July 30,'38.)				
Soubrette	Olympe Bradna-Ray Milland	Nov. 11,'38		
St. Louis Blues	G. Raft-D. Lamour-T. Guizar	Nov. 18,'38		
Spawn of the North	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†		
(See "In the Cutting Room," June 4,'38.)				
Sunset Trail	W. Boyd-R. Hayden-G. Hayes			
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth			
Touchdown Army	Mary Carlisle - John Howard -	Oct. 7,'38		
Zaza	C. Colbert-H. Marshall-B. Lahr			
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38†	87.	July 16,'38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	59.	July 31,'37
Born to the Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38†	66.	Feb. 28,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Come On, Leathernecks	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38		
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38†	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38†	65.	July 30,'38
Duke Comes Back, The (G) 7018	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29,'37†	64.	Dec. 11,'37
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 15,'38†		
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20,'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38†	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	60.	May 15,'37
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38†	60.	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	55.	Aug. 6,'38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38†	65.	Mar. 26,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skpiworth-Polly Moran-Bob Livingston	June 13,'38†	66.	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	70.	Jan. 1,'38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	67	Dec. 25,'37
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58.	Aug. 13,'38
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67.	Mar. 12,'38
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38†	58.	Feb. 5,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38†	55.	June 25,'38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38†	67.	May 7,'38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette-Carol Hughes	Apr. 20,'38†	65.	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37
Coming				
Billy the Kid Returns	R. Rogers-L. Roberts-S. Burnette			
Down in Arkansaw	Weaver Bros.-Elviry			
Higgins Family, The	Gleasons, James-Lucille-Russell	Aug. 29,'38		
Lady in the News	Frieda Inescort			
Overland Stage Raider	Three Mesquiteers			
Pals of the Saddle	Three Mesquiteers			
Tenth Avenue Kid	Bruce Cabot-Beverly Roberts	Aug. 22,'38		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 14,'38
Blond Cheat (G) 831	Jean Fontaine-D. deMarney	June 17,'38†	62.	May 28,'32
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38†	60.	June 18,'38
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69; July 30,'38, p. 82.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring (G) 886	Allan Lane-Frances Mercer	July 8,'38†	70.	July 30,'38
Damsel in Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38†	60.	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†	70.	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77.)				
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38†	72.	Mar. 5,'38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	85.	Dec. 4,'37
I'm From the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38†	66.	July 30,'38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38†	100.	Feb. 25,'33
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38†	107.	Nov. 11,'33
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	65.	Mar. 12,'38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 29,'38†	82.	July 30,'38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38†	59.	Aug. 6,'38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59.	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 22,'38†	80.	July 23,'38
Smashing the Rackets 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38†	69.	
(See "In the Cutting Room," July 9,'38.)				
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis: Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57; July 30,'38, p. 84; Aug. 6,'38, p. 78.)				
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38†	90.	May 7,'38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38	*75.	July 16,'38
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26,'38		
(See "In the Cutting Room," July 2,'38.)				
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38		
(See "In the Cutting Room," June 4,'38.)				
Fugitives for a Night	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38		
(See "Birthday of a Stooge," "In the Cutting Room," July 9,'38.)				
Gunga Din	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine			
(See "In the Cutting Room," July 30,'38.)				
Mad Miss Manton	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne			
Man to Remember, A	Anne Shirley-Lee Bowman-Edward Ellis			
Mr. Doodle Kicks Off	J. Penner-J. Travis-R. Lane			
(See "In the Cutting Room," Aug. 13,'38.)				
Renegade Rangers 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38†		
Room Service	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30,'38		
(See "In the Cutting Room," Aug. 13,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38	106.	May 28,'38
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Always Goodbye 852 (A)	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†	75.	July 2,'38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38	*70.	Aug. 6,'38
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†	75.	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 30,'38, p. 64; July 30,'38, p. 81; Aug. 6,'38, p. 77.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38	77.	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90.	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38†	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94.	Oct. 2,'37
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†	71.	July 9,'38
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Pete Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Pete Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38†	67.	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	85½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37†	67.	Nov. 27,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75.	June 11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69.	Feb. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38†	78.	July 16,'38

Coming

Title	Star	Rel. Date	Reviewed
Always in Trouble	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38	
By the Dawn's Early Light	Alice Faye - Warner Baxter - Chas. Winninger-A. Treacher	Nov. 25,'38	
Five of a Kind	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Dec. 9,'38	
Hold That Co-ed 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38	
(See "In the Cutting Room," July 23,'38.)			
Jesse James	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Dec. 23,'38	
Just Around the Corner	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38	
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38	
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field		
My Lucky Star	Sonja Henie-Richard Greene-J. Davis-C. Romero-B. Ebsen	Sept. 2,'38	
(See "In the Cutting Room," July 16,'38.)			
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38	*62. June 4,'38
Road Demons	Henry Arthur-Joan Valerie		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Safety in Numbers (G) 906	J. Prouty-S. Bylngton-S. Deane	Sept. 9,'38	*55.	Aug. 13,'38
Sharpshooters	Gloria Stuart-Michael Whalen-Brian Donlevy			
Speed to Burn (G) 904	Lynn Barl-Michael Whalen	Aug. 21,'38	60.	June 11,'38
Straight Place and Show 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Oct. 14,'38		
(See "In the Cutting Room," Aug. 13,'38.)				
Submarine Patrol 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Sept. 30,'38		
(See "Wooden Anchors," "In the Cutting Room," July 30,'38.)				
Suez 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38		
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38	*60.	July 2,'38
(Reviewed under the title, "Meridian 7-1212.")				
Very Practical Joke, A	Michael Whalen-Jean Rogers			
While New York Sleeps	Michael Whalen-Joan Woodbury	Dec. 16,'38		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55; July 30,'38, p. 83; Aug. 6,'38, pp. 76, 77.)				
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70; July 9,'38, pp. 45, 47; July 16,'38, p. 86; July 30,'38, pp. 82, 85; Aug. 6,'38, pp. 74, 76, 78.)				
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	July 22,'38	96.	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo-John Halliday	June 17,'38†	84.	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38†	91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo Carrillo-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie Withers	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise or Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38†	80.	Jan. 15,'38
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 38.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	88.	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38†	90.	Jan. 22,'38
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.))				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 23,'38	100.	Apr. 30,'38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Sept. 30,'38		
Made for Each Other	Carole Lombard-James Stewart	Sept. 16,'38		
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
There Goes My Heart	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette	Aug. 26,'38		
(See "In the Cutting Room," Aug. 6,'38.)				
Young in Heart, The	Janet Gayner-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Sept. 15,'38		
(See "In the Cutting Room," July 16,'38.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38†	61.	June 4,'38
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Constance Moore	Feb. 25,'38†	57.	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59.	
Carnival Queen 2036	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66.	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar. 11,'38†	68.	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57.	
(See "In the Cutting Room," Sept. 11,'37.)				
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38†	66.	July 2,'38
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38†	65.	May 28,'38
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38†	70.	Mar. 26,'38
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady In the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38†	70.	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38†	56.	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59.	
Letter of Introduction (G)	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38†	103.	Aug. 6,'38
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38†	67.	July 10,'37
Little Tough Guy (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38†	83.	July 16,'38
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4,'38†	96½.	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69.)				
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo - Joy Hodges	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38†	68.	Jan. 29,'38
Missing Guest, The	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38†	68.	
(See "In the Cutting Room," July 16,'38.)				
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38†	67.	Apr. 16,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38†	56.	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12,'37†	66.	Dec. 18,'37
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38†	72.	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38†	78.	June 18,'38
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38†	68.	Apr. 2,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	56.	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38†	63.	May 7,'38
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov. 28,'37†	64½.	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62.	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38†	57.	
(See "In the Cutting Room," June 25,'38.)				
Westland Case, The (G) 2024	Preston Foster - Carol Hughes - Barbara Pepper	Oct. 31,'37†	63.	Oct. 2,'37
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38†	68.	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38†	68.	June 25,'38
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26,'37†	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)				

Coming

Title	Star	Rel. Date	Reviewed
Black Bandit	Bob Baker-Marjorie Reynolds	Sept. 16,'38	
Comet, The	W. Gargan-J. Hodges-A. Devine	Sept. 23,'38	
Dark Rapture	Mr. and Mrs. Armand Denis	Aug. 26,'38	
Freshmen Year	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38	
Last Express, The	Preston Foster	Sept. 9,'38	
Road to Reno	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 2,'38	
(See "In the Cutting Room," July 16,'38.)			
Swing That Cheer	T. Brown-A. Devine-C. Moore		
That Certain Age	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Sept. 30,'38†	
(See "In the Cutting Room," Aug. 6,'38.)			
Youth Takes a Fling	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 16,'38	

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G)322.	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38†	62.	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay - E. Pallette	Jan. 22,'38	90.	Feb. 2,'35
Cowboy from Brooklyn (G) 217.	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran	July 16,'38†	77.	June 11,'38
Expensive Husbands (G) 223.	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver	Nov. 27,'37†	62.	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Gold Diggers in Paris (G) 206.	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38†	*95.	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Great Garrick, The (G) 209.	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221.	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207.	Leslie Howard - Bette Davis - O. de Havilland-P. Knowles	Nov. 20,'37†	90.	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104.	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214.	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches"; exploitation: July 16,'38, p. 84.)				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-J. Schildkraut - E. O'Brien - Moore	Oct. 2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38†	*65.	May 7,'38
Love, Honor and Behave(A)216.	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38†	71.	Feb. 19,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38†	*70.	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38†		
(See "In the Cutting Room," Apr. 9,'38.)				
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63.	Jan. 15,'38
Racket Busters 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38†		
(See "In the Cutting Room," May 28,'38.)				
Sergeant Murphy (G) 216.	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57.	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer-Basil Rathbone-Anita Louise	Dec. 25,'37†	98.	Dec. 4,'37
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38†	*90.	May 28,'38
(Exploitation: July 16,'38, p. 86.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces	James Cagney - Pat O'Brien - Ann Sheridan - "Crime School Kids"-Humphrey Bogart			
(See "In the Cutting Room," Aug. 13,'38.)				
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Boy Meets Girls (A) 213.	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38†	*85.	July 23,'38
(Exploitation: July 9,'38, p. 46.)				
Curtain Call	K. Francis-J. Litel-I. Hunter			
Dawn Patrol	Errol Flynn - George Brent - Claude Rains-Basil Rathbone			
Devil's Island	Boris Karloff			
For Lovers Only	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins			
(See "Head Over Heels," "In the Cutting Room," July 9,'38.)				
Four's a Crowd (G) 213	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38†	*85.	July 16,'38
Girls on Probation	Ronald Reagan-Jane Bryan			
Going Places	D. Powell-A. Louise-A. Jenkins			
Heart of the North	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Singing Cop, The	Dick Foran-Jane Bryan			
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38		
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"			
Torchy Gets Her Man	Glenda Farrell-Barton MacLane			
(See "In the Cutting Room," July 2,'38.)				
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas Bickford	Sept. 17,'38		
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10,'38	60.	Nov. 27,'37
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80	
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57.	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55.	Feb. 5,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Sugar Hill Baby	Negro Cast	Sack	Jan. 1,'38	66	
Two-Gun Man from Harlem.	Negro Cast	Sack	May 1,'38†		

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Code of the Fearless	Fred Scott	Spectrum			
Fight for Peace (A)	War Film	Warwick		70.	Apr. 30,'38
Harlemania	Negro Cast	Sack	Aug. 15,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Terror of Tiny Town, The (G)	Billy Curtis	Principal		*60.	July 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65.	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84.	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90	
Alf's Button Afloat (G)	Bud Flanagan	General Films		89.	July 23,'38
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95.	Feb. 26,'38
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls.	
Break the News (G)	Maurice Chevalier	General		78.	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75.	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99.	Apr. 30,'38
Convict 99 (A)	Will Hay	General		87.	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.		120.	Jan. 29,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92.	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85.	May 7,'38
Dark Sands (G)	Paul Robeson	Record		75.	July 30,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Paliavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120.	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38
Greece of 1938	Newsreels	Nerton	Jan. 9,'38†	90	
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95.	Feb. 5,'38
"Housemaster" (G)	Otto Kruger	Assoc. British		95.	Feb. 26,'38
I Married for Love	Kabos-Radai	Danubia	Feb. 4,'38†	84	
I See Ice (G)	George Formby	Assoc. British		81.	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65	
Kate Plus Ten (G)	Jack Hulbert	General		81.	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75.	Feb. 19,'38
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77.	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100.	May 14,'38
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80.	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75.	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 28,'38†	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63	
Man Sometimes Errs	A. Tekos	Hungaria	Feb. 4,'38†	10 rls.	
Madamoiselle Docteur (A)	Dita Parlo	United Artists		77.	Dec. 18,'37
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67.	Dec. 25,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85.	June 4,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Bueno		95.	Mar. 26,'38
Nocturno (A)	Ria Byron	Schwab		90.	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74.	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105.	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99.	June 5,'37
Refugiados en Madrid (G)	Maria Conesa	Fama		95.	July 23,'38
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91	
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73.	Apr. 30,'38
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls.	
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85.	July 9,'38
Sutyi the Lucky Child	Adam Kiari	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65.	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89	
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	78.	June 18,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105.	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95.	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls.	
Voice of India	Heefler Expedition	Hoffberg	Jan. 28,'38†	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84.	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38†	90	
Yellow Sands (G)	Marie Tempest	Assoc. British		69.	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May	13,'38†15½..
Cuckooraneho 8431 (Joe Besser)	Mar.	25,'38†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb.	4,'38†18½..
Fiddling Around (2-19-38) 8427 (Monte Collins-Tom Kennedy)	Jan.	21,'38†17½..
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July	1,'38†17½..
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May	20,'38†16....
He Done His Duty (12-18-37) 8425 (Andy Clyde)	Dec.	10,'37†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) 8426 (Charley Chase)	Dec.	24,'37†18....
Many Sappy Returns 9421 (Charley Chase)	Aug.	19,'38.18....
Mind Needer, The 8433 (Charley Chase)	Apr.	29,'38†18....
Old Raid Mule, The (4-2-38) 8429 (Andy Clyde)	Mar.	4,'38†17½..
Soul of a Heel, The (6-11-38) 8435 (All Star)	June	4,'38†16½..
Sue My Lawyer 9422 (Harry Langdon)	Sept.	16,'38..2 rls.
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr.	1,'38†18....
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan.	7,'38†17....
Three Missing Links (6-25-38) 8408 (3 Stooges)	July	29,'38†17½..
Time Out for Trouble (4-2-38) 8430 (Charley Chase)	Mar.	18,'38†16½..
Violent Is the Word for Curley 9401 (3 Stooges)	Sept.	2,'38.18....
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers' Follies (12-11-37) 8904	Dec.	15,'37†10½..

COLOR RHAPSODIES

Animal Cracker Circus 9502	Sept.	23,'38..1 rl..
Big Birdcast, The (6-4-38) 8508	May	13,'38†.7....
Bluebird's Baby (3-12-38) 8504	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38) 8506	Mar.	26,'38†.6....
Frog Pond, The 8512	Aug.	12,'38†.....
Gifts from the Air 7506 (re-issue)	Dec.	18,'37..7½..
Hollywood Graduation 9501	Aug.	26,'38..2 rls.
Hollywood Picnic (1-15-38) 8503	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb.	17,'38†.6½..
Poor Little Butterfly 7-23-38) 8510	July	4,'38†.8....
Poor Elmer 8511	July	22,'38†.1 rl..
Snowtime 8507	Apr.	14,'38†.7....
Window Shopping (7-2-38) 8509	June	3,'38†.7½..

COLUMBIA TOURS

Bermuda—Isle of Paradise 9551	Sept.	9,'38..1 rl..

COMMUNITY SING

Title	Rel. Date	Min.
No. 5 (1-22-37) 8655 (Song Parade)	Feb.	5,'38†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb.	25,'38†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar.	18,'38†10....
No. 8 8658 (Songs of the Southland)	May	6,'38†10½..
No. 9 (6-18-38) 8659 (Spanish Songs)	June	25,'38†.9½..
No. 10 (6-18-38) 8660 (Patriotic Songs)	July	4,'38†10....
No. 11 8661 Songs of Yesteryear	Aug.	26,'38†10....
No. 12 8862 Scotch Songs	Sept.	15,'38†10....
(New Series)		
No. 1 9651	Oct.	1,'38..1 rl..

HAPPY HOUR

Aladdin and the Wonderful Lamp 8471	Dec.	18,'37†17....
Jungle Babies 8473	June	1,'38†.1 rl..
New Nation, The (Czechoslovakia) 8472	June	1,'38†10....

KRAZY KAT CARTOONS

21. Sad Little Guinea Pigs 8702	Feb.	22,'38†.6½..
22. Auto Clinic, The 8703.	Mar.	4,'38†.6½..
23. Little Buckaroo 8704.	Apr.	11,'38†.6....
24. Krazy Magic (6-4-38) 8705	May	20,'38†.6½..
25. Krazy's Travel Squawks (6-25-38) 8706	July	4,'38†.6½..
26. Gym Jams 9701	Sept.	9,'38..1 rl..
27. Hot Dogs On Ice 9702.	Oct.	21,'38..1 rl..

PICTUREGRAPH

No. 1 9951	Aug.	31,'38..1 rl..

SCRAPPY CARTOONS

City Slicker (7-23-38) 8758	July	8,'38†.6....
Early Bird 9751	Aug.	31,'38..1 rl..
Happy Birthday 9752	Oct.	7,'38..1 rl..
New Homestead, The (2-12-38) 8755	Jan.	7,'38†.7....
Scrappy's News Flashes (1-22-38) 8754	Dec.	8,'37†.6....
Scrappy's Playmates 8757.	Mar.	27,'38†.6....
Scrappy's Trip to Mars 8756	Feb.	4,'38†.7....

SCREEN SNAPSHOTS

No. 4 8854	Dec.	24,'37†10....
No. 5 (1-22-38) 8855	Jan.	7,'38†.9½..
No. 6 (3-5-38) 8856	Feb.	4,'38†10....
No. 7 (4-2-37) 8857	Mar.	4,'38†10....
No. 8 (5-14-38) 8858	Apr.	1,'38†.9....
No. 9 8859	Apr.	29,'38†.9½..
No. 10 (6-18-38) 8860	May	27,'38†.9½..
No. 11 (7-30-38) 8861	June	24,'38†11....
No. 12 8862	July	29,'38†.....
(New Series)		
No. 1 9851	Aug.	21,'38..1 rl..
No. 2 9852	Sept.	16,'38..1 rl..

SPECIAL SPORT THRILLS

Athletic Youth 8811	July	29,'38†.1 rl..
Cadet Champions (12-11-37) 8803	Dec.	17,'37†.9....
Demons of the Deep 8812.	Aug.	19,'38†.1 rl..
Feminine Fun 8805	Feb.	18,'38†10....
Fistic Fun (7-30-38) 8810.	July	1,'38†.9½..
Football Giants 9801	Sept.	28,'38..1 rl..
Play Ball (4-23-38) 8807.	Apr.	15,'38†10....
Snow Foolin' (2-12-38) 8804	Jan.	21,'38†10....
Sport Stamina (6-4-38) 8808	Apr.	10,'38†.9½..
Thrilling Moments (6-25-38) 8809	June	10,'38†.9½..
Unusual Hunting (3-26-38) 8806	Mar.	15,'38†10....

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38) 8603	Dec.	10,'37†.9½..

WORLD IN COLOR

El Salvador (2-12-38) 8552.	Jan.	15,'38†.9....
Friendly Neighbors (Ontario) (6-18-38) 8553.	Apr.	29,'38†.9½..

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38) 8910. Cabin Kids	Feb.	25,'38†10....
How to Dance the Shag 8909 Arthur Murray and "Shag" Dancers	Dec.	17,'37†.8....
Love Goes West (1-15-38) 8908 Louise Massey-Westerners	Dec.	31,'37†10½..

TERRY-TOONS

Barnyard Boss, The 8510.	Dec.	24,'37†.6½..
Big Top, The 8520	May	12,'38†.6½..
Billy Goat's Whiskers, The 8509	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra 8512	Jan.	21,'38†.6½..
Eliza Runs Again 8526	July	29,'38†.6½..
Gandy the Goose (3-19-38) 8515	Mar.	4,'38†.6....
Happy and Lucky 8516	Mar.	18,'38†.6½..
Here's to Good Old Jail 8522	June	10,'38†.6½..
His Off Day 8513	Feb.	4,'38†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb.	18,'38†.6....
Last Indian, The 8523	June	24,'38†.6½..
Lion Hunt, The (1-15-38) 8511	Jan.	7,'38†.7....
Maid in China 8519	Apr.	29,'38†.7....
Milk for Baby 8524	July	8,'38..6½..
Mountain Romance, A (4-39-38) 8517	Apr.	1,'38†.6½..
Mrs. O'Leary's Cow 8525.	July	22,'38..6½..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr.	15,'38†.6½..

TREASURE CHEST

Grey Owl's Little Brother 8605	Dec.	24,'37†10....
Kingdom for a Horse (5-7-38) 8604	Apr.	22,'38†10....
Music from the Stars (4-30-38) 8610 Horace Lapp and Orch.	Mar.	25,'38†11....
Not So Dumb 8603	Dec.	10,'37†.9....
Return of the Buffalo 8608.	Apr.	8,'38†.9½..
Sky Fishing (3-26-38) 8607.	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38) 8606	Feb.	11,'38†10....
We Live in Two Worlds 8609	July	22,'38†11....

TWO-REEL COMEDIES

Air Parade (2-12-38) 8113. Niela Goodelle	Jan.	14,'38†19....
Bashful Buckaroo, The 8202 Charles Kemper	Dec.	3,'37†19½..
Beautiful But Dummies 8117 Buster West-Tom Patricola	Mar.	25,'38†17....
Caetus Caballeros 8206 Harry Gribbon-Joey Faye	May	27,'38†19....
Cupid Takes a Holiday (2-19-38) 8115 Danny Kaye	Feb.	4,'38†15....
Cute Crime 8118 Jefferson Machamer	Apr.	29,'38†18....
Dates and Nuts (1-15-38) 8307 H. Timberg, Jr.-P. Rooney, Jr.	Dec.	31,'37†19....
Dime a Dance 8112 Imogene Coca-Danny Kaye	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38) 8204 Charles Kemper	Jan.	21,'38†18....
Hi-Ho Hollywood 8203 Harriet Hutchins-Margt. Johnson	Jan.	7,'38†16....
Jitterbugs 8119 Buster West-Tom Patricola	May	20,'38†16....
Love and Onions (3-26-36) 8308 H. Timberg, Jr.-P. Rooney, Jr.	Mar.	11,'38†19....
Miss They Missed, The (2-12-38) 8114 Willie Howard	Jan.	28,'38†18....
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May	13,'38†18½..
Pardon My Accident 8120. Willie Howard	June	10,'38†17....
Sing for Sweetie 8309 Lee Sullivan	Apr.	15,'38†19....
Uncle Sol Solves It 8303.	Feb.	11,'38†15....
Wanna Be a Model? 8116. Jefferson Machamer	Feb.	25,'38†16....
Winner Lose All 8310 Charles Kemper	June	17,'38†19...

MGM

CAPTAIN AND THE KIDS (In Sepia)

Blue Monday (4-2-38) W-682	Apr.	2,'38†.9....
Captain's Pup W-684	Apr.	30,'38†.9....
Cleaning House (3-5-38) W-681	Feb.	19,'38†.8....
Day at the Beach, A W-685 (8-13-38)	June	25,'38†10....
Pygmy Hunt, The	Aug.	6,'38†.8....
Poultry Pirates W-683	Apr.	16,'38†.9....
What a Lion! W-686	July	16,'38†.....

CRIME DOESN'T PAY

No. 14—What Price Safety P-611 John Wray-George Huston	Feb.	5,'38†21....
No. 15—Miracle Money (5-21-38) P-612	Mar.	26,'38†21....
No. 16—Come Across (6-4-38) P-613	May	14,'38†21....
No. 17—Criminal Is Born, A P-614	June	25,'38†21....

FITZPATRICK TRAVEL TALKS

Beautiful Budapest (5-7-38) T-659	Apr.	16,'38†.9....
Czechoslovakia On Parade (7-2-38) T-661	June	11,'38†.9....
Glimpses of Austria T-657.	Feb.	19,'38†.9....
Glimpses of New Brunswick (4-2-38) T-658	Mar.	19,'38†.8....
Land of Incas T-655	Dec.	25,'37..8....
Natural Wonders of the West T-656	Jan.	22,'38†.9....
Paris On Parade T-662	July	9,'38†.....
Rural Sweden T-660	May	14,'38†.8...

HARMAN-ISING (Happy Harmonies)

35—Bosko In Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight	Mar.	12,'38†.8....

HISTORICAL MYSTERIES

Bravest of the Brave, The H-728	Aug.	6,'38†11....
Captain Kidd's Treasure (8-26-38) H-723 Stanley Andrews-Chas. Irwin	Jan.	22,'38†10....
Face Behind the Mask, The (4-9-38) H-725 Leonard Penn-Mary Howard	Mar.	19,'38†11...
Joaquin Murrieta (7-23-38) H-726 (sepia)	June	11,'38†11....
Ship That Died, The H-724 Leonard Penn-Rhea Mitchell	Feb.	19,'38†18....
Strange Glory (8-6-38) H-727 Frank McGlynn	July	2,'38†11....

LAUREL and HARDY REISSUES (1937-8)

County Hospital (4-23-32) C-241	Jan.	22,'38†17....

M-G-M MINIATURES

Forgotten Step, The (6-4-38) M-677 Monty Wooley	May	7,'38†10...
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May	7,'38†10....
Life in Some Town, U.S.A. (4-9-38) M-674	Feb.	26,'38†10....
Optical Poem, An M-675.	Mar.	5,'38†.7....
Stroke of Genius M-673 Cecilia Parker-Wm. Henry	Feb.	5,'38†11...
That Mothers Might Live M-676 Shephard Struwick-Mary Howard	Apr.	30,'38†10....
Tracking the Sleeping Death M-680 Gilbert Emery-Doris Lloyd	July	9,'38†10....
Tupapaoo (7-9-38) M-679. Moroni Olsen	June	11,'38†11....
What Do You Think, No. 2 (2-12-38) M-671	Dec.	25,'37†10....
What Do You Think, No. 3 M-672	Jan.	15,'38†11....

MUSICAL COMEDIES

Billy Rose's Casa Manana Revue R-603 Harriet Hoctor-E. Marshall	Mar.	26,'38†21....
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan.	29,'38†21....
It's In the Stars R-606	July	30,'38†19....
Magician's Daughter, The R-605 Eleanor Lynn-F. Albertson	July	16,'38†18....
Our Gang Follies of 1938 (1-8-38) R-601	Dec.	18,'37†21....
Snow Gets in Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May	14,'38†20....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
OUR GANG		
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Bear Facts (4-2-38) C-735	Mar. 5,'38	11
Came the Brawn C-737	Apr. 16,'38	11
Canned Fishing C-734	Feb. 12,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The C-741	Aug. 6,'38	11
Party Fever C-742		
Three Men in a Tub C-736	Mar. 26,'38	10
PETE SMITH SPECIALTIES		
Anaesthesia (8-6-38) S-711	July 9,'38	10
Candid Cameramaniacs (1-1-38) S-702	Dec. 11,'37	9
Fellow the Arrow S-712	July 30,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
La Savate (4-9-38) S-706	Mar. 12,'38	8
Modeling for Money S-708 (Exploitation: June 4,'38, p. 85.)	Apr. 30,'38	10
Penny's Party (color) S-707 Prudence Penny-Gwen Lee	Apr. 9,'38	9
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10
Three on a Rope (3-26-38) S-705	Feb. 19,'38	10
ROBERT BENCHLEY		
Courtship of a Newt, The F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Figure Income Tax (4-9-38) F-753	Mar. 19,'38	8
How to Raise a Baby F-756	July 2,'38	9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	8
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38) J-771	Jan. 8,'38	20
New Audioscopiks, The (2-5-38) A-761	Jan. 15,'38	8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-28-38) T7-7	Feb. 25,'38	7
Buzzy Boop T7-12	July 22,'38	1 rl
Honest Love and True T7-8	Mar. 25,'38	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
Out of the Inkwell T7-9	Apr. 22,'38	7
Puddy the Watchman T8-1	Aug. 12,'38	1 rl
Riding the Rails (2-26-38) T7-6	Jan. 28,'38	7
Swing School T7-10 (6-18-38)	May 27,'38	7
Zula Hula (1-15-38) T7-5	Dec. 24,'37	7
COLOR CLASSICS		
All's Fair at the Fair C8-1	Aug. 26,'38	1 rl
Hold It C7-5	Apr. 29,'38	7
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Little Lamby (1-8-38) C7-3	Dec. 31,'37	7
Tears of an Onion C7-4	Feb. 25,'38	
HEADLINERS		
Bob Crosby and Orch. A7-12	May 6,'38	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hall's Holiday (4-23-38) A7-11 George Hall and Orch.	Apr. 8,'38	10
Himber Harmonies (2-26-38) A7-8 Richard Himber and Orch.	Jan. 29,'38	11
Lights! Action! Lucas!	Sept. 2,'38	1 rl
Listen to Lucas (2-26-38) A7-9	Feb. 18,'38	10
Meet the Maestros	Jan. 7,'38	
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38	10
Oh Kay, Rhythm (1-8-32) A7-6 Herbie Kay and Orch.	Dec. 17,'37	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11
Star Reporter, No. 3 A7-10	Mar. 11,'38	
PARAGRAPHICS		
Accent on Beauty (1-8-38) V7-8	Dec. 31,'37	10
Bike Parade V7-10	Apr. 22,'38	10
California Giants V7-7	Jan. 28,'38	
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wong (7-9-38) V7-12	June 17,'38	10
Gold (3-12-38) V7-8	Feb. 25,'38	10
Jungle Glimpses (color) V7-9	Mar. 25,'38	10
Mildewed Melodramas	Sept. 9,'38	1 rl
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38	16
Tuna V7-5	Dec. 3,'37	1 rl
PARAMOUNT PICTORIAL		
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6	Jan. 7,'38	1 rl
No. 7—Let's Visit the Moon—Autumn in the Alps—Shadow Man (2-26-38) P7-7	Feb. 4,'38	10
No. 8—Styles in the Sun-Sleeping City — Pulchritude for Pups P7-8	Mar. 4,'38	1 rl
No. 9—Can They Take It—Seeing's Believing—Alpine Aqueduct P7-9	Apr. 1,'38	10
No. 10—Sailboat Time — Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl
(New Series)		
No. 1—P8-1	Aug. 5,'38	10
No. 2—P8-2	Sept. 2,'38	1 rl
POPEYE THE SAILOR		
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15,'38	7
Bulldozing the Bull E8-1	Aug. 19,'38	1 rl
Fowl Play E7-5	Dec. 17,'37	1 rl
House Builder-Upper, The E7-8	Mar. 18,'38	1 rl
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Learn Polikeness (2-26-38) E7-7	Feb. 18,'38	7
Let's Celebrake E7-6	Jan. 21,'38	
Mutiny Ain't Nice E8-2	Sept. 16,'38	1 rl
Plumbing Is a Pipe (6-11-38) E7-11 (Color Special)	June 17,'38	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 3 J7-3	Jan. 14,'38	
No. 4 J7-4	Mar. 18,'38	
No. 5 (6-11-38) J7-5	May 13,'38	1 rl
No. 6 J7-6	July 8,'38	1 rl
(New Series)		
No. 1 J8-1	Sept. 2,'38	1 rl
SCREEN SONGS		
Beside a Moonlit Stream SC 7-6	July 29,'38	1 rl
Thanks for the Memory SC7-4 Bert Block and Orch.	Mar. 25,'38	8
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28,'38	7
GRANTLAND RICE SPORTLIGHTS		
No. 45—Water, Water Everywhere (1-15-38) R7-6	Dec. 31,'37	10
No. 46—Good Looking Winners (2-26-38) R7-7	Jan. 28,'38	10
No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb. 25,'38	10
No. 48—Cops and Robbers R7-9	Mar. 25,'38	10
No. 49—Win, Place or Show R7-10	Apr. 22,'38	10
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38	10
No. 54—Hunting Thrills R8-2	Sept. 2,'38	1 rl
UNUSUAL OCCUPATIONS (In Color)		
No. 3 (1-22-38) L7-3	Dec. 10,'37	10
No. 4 (2-26-38) L7-4	Feb. 11,'38	10
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 L8-1	Aug. 5,'38	1 rl

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Dummy Owners, The (1-1-38) 83,703	Jan. 7,'38	19
His Pest Friend 83,704	Mar. 11,'38	18
Jitters, The (6-25-38) 83-706	July 1,'38	19
HEADLINERS		
No. 2—Music Will Tell (1-1-38) 83,602 Ted. Flo Rito and Orch.	Feb. 11,'38	18
No. 3—Picketing for Love 83,603	June 3,'38	17
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38) 83,403	Jan. 28,'38	18
False Roomers 83,404	Mar. 25,'38	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
MARCH OF TIME 1937-38		
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday (1-1-38) 83,105	Dec. 24,'37	19
No. 6 — Inside Nazi Germany 83,106	Jan. 21,'38	18
No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile 83,107	Feb. 18,'38	19
No. 8—Brain Trust Island —Arms and the League 83,108	Mar. 18,'38	19
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83,110	May 13,'38	19
No. 11—Men of Medicine: 1938 83,111	June 10,'38	17
No. 12.—U.S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel —Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
NU-ATLAS PRODUCTIONS		
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 64,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Ray Smeck' and His Aloha Islanders	June 3,'38	10
Latin Rhythm (3-5-38) 84,206 Jan Peerce	Feb. 18,'38	11
Maids and Music 84-209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84-207 Gogo De Lys	Mar. 11,'38	11
Radio Hookup, A 84,205 Dorothy Stone-Chas. Collins	Jan. 28,'38	10
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Sweet Shoe (1-1-38) 84,203 Rita Rio and Orch.	Nov. 26,'38	11
PATHE NEWS Released twice a week		
PATHE PARADE		
No. 3—Baby Party — Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603	Jan. 14,'38	10
No. 4—Air College (2-26-38) 84,604	Feb. 25,'38	8
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38)	Aug. 12,'38	10
PATHE REVIEWS Released once a month		
PATHE TOPICS Released seven times a year		
RADIO FLASH COMEDIES		
Photografter, The 83,203 Jack Rice	June 17,'38	15
Stupor-Visor, The (1-22-38) 83,202 Pat Gleason	Feb. 5,'38	17
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37) 83,501 Phil Harris and Orch.	Dec. 3,'37	20
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18
RKO PATHE SPORTSCOPE		
Bit and Bridle 84,306	May 13,'38	10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Flying Feathers 84,308	June 24,'38	9
In the Swim (5-5-38) 84,302	Feb. 18,'38	10
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	8
White Magic 84,301	Jan. 28,'38	10
Windward Way 84,303	Mar. 11,'38	10
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	16
Rhythm Wranglers (12-25-37) 83,301 Ray Whitley	Dec. 17,'37	19
SPECIAL		
Quintupland (2-26-38) 83,801 Dionne Quintuplets	Feb. 18,'38	19
WALT DISNEY CARTOONS		
Boat Builders 84,108	Feb. 25,'38	7
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Nephews 84,111	Apr. 15,'38	8
Donald's Ostrich (1-1-38) 84,105	Dec. 10,'37	9
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Lonesome Ghosts (12-25-37) 84,106	Dec. 24,'37	9
Mickey's Parrot 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Polar Trappers, 84,114	June 17,'38	8
Self Control (1-22-38) 84,107	Feb. 11,'38	8
Whalers, The 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Big Thrills 9202	Oct. 28,'38	1 rl
Recording Modern Science 9201	Aug. 19,'38	1 rl
FASHIONS (in color)		
Fashion Forecasts (Autumn Styles) 9601	Sept. 16,'38	1 rl
No Title 9602	Nov. 11,'38	1 rl
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38	1 rl

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
What Every Girl Should Know 9402	Nov. 25,'38	1 rl.
MAGIC CARPET SERIES (Lowell Thomas)		
Land of Contentment 9102	Oct. 14,'38	1 rl.
Golden California 9101	Aug. 5,'38	1 rl.
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38	1 rl.
Goose Flies High, The	Sept. 9,'38	1 rl.
String Bean Jack 9521 (in color)	Aug. 26,'38	1 rl.
Wolf's Side of the Story 9503	Sept. 23,'38	1 rl.
ED THORGERSEN (Sports)		
Thoroughbreds 9301	Sept. 30,'38	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 44 2375	Jan. 3,'36	†.9
No. 45 (2-26-38) 2376	Jan. 29,'38	†.9
No. 46 2377	Feb. 28,'38	†.9
No. 47 2378	Mar. 21,'38	†.9½
No. 48 2379	Apr. 11,'38	†.9
No. 49 2380	Apr. 25,'38	†.9
No. 50 (4-30-38) 2381	May 9,'38	†.9
No. 51 (6-11-38) 2382	June 13,'38	†10
No. 52 (6-25-38) 2383	June 27,'38	†.9
No. 53 3351	Aug. 22,'38	1 rl.
No. 54 3352	Sept. 12,'38	1 rl.
MENTONE MUSICAL COMEDIES		
Down on the Barn (2-26-38) 2167 — Billy Jones-Ernie Hare	Feb. 23,'38	†17
Fits and Benefits 2173 — York and King	July 27,'38	†19
High Jack N' the Show (5-21-38) 2170 — (James Barton)	May 18,'38	†17
Latin Hi-Hattin' (4-30-38) 2169 — Dorothy Stone-Chas. Collins	Apr. 27,'38	†17
Music and Flowers (5-21-38) 2171 — Block and Sully	June 15,'38	†19
Oh, Say Can You Hear? (12-18-37) 2165 — Merry Macs	Dec. 29,'37	†15
Rhythm Cafe 3221 — Virginia Verrill	Sept. 7,'38	20
Rhapsody in Zoo (12-11-37) 2166 — Mark Plant	Jan. 26,'38	†15½
Somewhere in Paris (3-5-38) 2168 — J. Harold Murray	Mar. 23,'38	†17
Stars and Stripes (7-2-38) 2172 — Ed. East-Ralph Dumke	July 6,'38	†17½
OSWALD CARTOONS		
Barnyard Romeo 2291	Aug. 1,'38	†.7
Big Cat and the Little Mousie, The 2293	Aug. 15,'38	†.7
Cheese Nappers (7-2-38) 2288	July 4,'38	†.7
Feed the Kitty 2281	Mar. 14,'38	†.7
Happy Scouts (7-2-38) 2295	June 20,'38	†.7
Lamplighter, The 2277	Jan. 10,'38	†.7
Man Hunt (2-26-38) 2278	Feb. 7,'38	†.7
Movie Phony News 2285	May 30,'38	†
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	†.7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	†.7½
Problem Child, The (5-14-38) 2284	May 16,'38	†.7
Queen's Kittens 2292	Aug. 8,'38	†.7
Tail End (5-21-38) 2283	Apr. 25,'38	†.7
Trade Mice 2280	Feb. 28,'38	†7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	†.7
Voodoo In Harlem (7-9-38) 2289	July 18,'38	†.7
STRANGER THAN FICTION SERIES		
No. 45—Novelty (2-26-38) 2389	Jan. 17,'38	†.9
No. 46—Novelty (2-26-38) 2390	Feb. 21,'38	†.9
No. 47—Novelty 2391	Mar. 14,'38	†.9
No. 48—Novelty 2392	Apr. 4,'38	†.8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38	†.8½
No. 50—Novelty 2394	May 2,'38	†.9
No. 51—Novelty (6-11-38) 2395	June 6,'38	†.9
No. 52—Novelty (7-2-38) 2396	June 20,'38	†.9
No. 53—Novelty 3364	Aug. 29,'38	1 rl.
No. 54—Novelty 3365	Sept. 19,'38	1 rl.
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec. 30,'37	†23
Breathless Moments (2-26-38) 2160	Feb. 28,'38	†19

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
One On the House 3026 — Willie, West, McGinty	Dec. 18,'37	†.2 rls.
Wedding Yells 3021 — Ken Murray-Oswald	Jan. 1,'38	†20
Script Girl 3009 — Cross and Dunn	Jan. 15,'38	†.2 rls.
Romance Road 3003 — Walter Cassell-Anne Nagel	Jan. 29,'38	†19
Candid Kid, The (2-26-38) 3015 — Josephine Huston	Feb. 12,'38	†20
Waiting Around 2-26-38) 3027 — Frank Libuse	Feb. 20,'38	†20
Little Me 3010 — Wini Shaw	Mar. 5,'38	†.2rls
Romance of Louisiana 3005 — Addison Richards	Mar. 12,'38	†.2 rls.
Under the Wire 3022 — Joe and Asbestos	Mar. 26,'38	†.2 rls.
Got a Match 3016 — Joan Abbott	Apr. 9,'38	†.2 rls.
Hold That Ball 3028 — Preisser Sisters	Apr. 23,'38	†.2 rls.
Forget-Me-Knots 3011 — Bernice Claire	May 7,'38	†.2 rls.
Stocks and Blondes 3023 — Gene Lockhart	May 21,'38	†.2 rls.
Out Where the Stars Begin 3004 — Evelyn Thawl-Jeffrey Lynn	May 28,'38	†.2 rls.
Prisoner of Swing 3012 — Hal LeRoy	June 11,'38	†.2 rls.
Rise and Sing 3029 — Cross and Dunn	June 25,'38	†.2 rls.
Rainbow's End (7-23-38) 3017 — Eddie Peabody	July 2,'38	†22
My Pop 3024 — Henry Armetta	July 16,'38	†.2 rls.
Sons of the Plains (7-23-38) 3006 — Mauch Twins	July 30,'38	†19
COLORTOUR ADVENTURE (In Color)		
Land of the Kangaroo (11-20-37) 3504	Dec. 18,'37	†10
India's Millions 3505	Jan. 8,'38	†.1 rl.
Malayan Jungles (2-5-38) 3507	Feb. 5,'38	†10
What the World Makes 3502	Mar. 12,'38	†.1 rl.
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38	†.1 rl.
Toradja Land 3510	Apr. 30,'38	†.1 rl.
Pearl of the East 3509	May 21,'38	†.1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	†10
Isles of Enchantment 3512	June 25,'38	†.1 rl.
Hermit Kingdom 3513	Aug. 27,'38	†.1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Alibi Mark 3304	Dec. 25,'37	†.1 rl.
Bolted Door, The (2-5-38) 3305	Jan. 22,'38	†13
Hit and Run (2-26-38) 3306	Feb. 19,'38	†12
Shopgirl's Evidence 3307	Mar. 19,'38	†
Dear Old Dad 3308	Apr. 16,'38	†12
Wanderlust 3309	May 14,'38	†.1 rl.
Dream Comes True, A 3310	June 6,'38	†.1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	†13
Night Intruder (7-30-38) 3312	July 23,'38	†14
Toils of the Law 3313	Aug. 20,'38	†.1 rl.
LOONEY TUNES		
No. 46—Porky's Poppa 3605	Jan. 15,'38	†
No. 47—Porky at the Crocadero 3606	Feb. 5,'38	†.7
No. 48—What Price Porky 3607	Feb. 26,'38	†
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar. 19,'38	†11
No. 50—Porky's Five and Ten 3609	Apr. 16,'38	†
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38	†
No. 52—Injun Trouble 3611	May 21,'38	†.1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	†.1 rl.
No. 54—Porky's Party 3613	June 25,'38	†.1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	†.7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	†.7
No. 57—Wholly Smoke 3616	Aug. 27,'38	†.1 rl.
MELODY MASTERS		
Henry King and Orch. 3706	Dec. 25,'37	†.1 rl.
Leon Navaro and Orch. 3709	Jan. 15,'38	†.1 rl.
Enric Madriguera and Orch. (2-5-38) 3708	Jan. 29,'38	†10
Carl Hoff and Orch. 3710	Feb. 12,'38	†.1 rl.
Benny Meroff and Orch. 3707	Mar. 5,'38	†.1 rl.
Mike Riley and Orch. 3711	Mar. 26,'38	†.1 rl.
Rubinoff and His Violin 3712	Apr. 16,'38	†10
Carl "Deacon" Moore and Orch 3713	May 7,'38	†.1 rl.
Freddie Rich and Orch. 3714	May 28,'38	†.1 rl.
Clyde Lucas and Orch. 3715	June 18,'38	†.1 rl.
Don Bestor and Orch. 3716	July 9,'38	†.1 rl.
Music with a Smile (7-30-38) — "Happy" Felton & Orch.		10
MERRIE MELODIES (In Color)		
No. 48—Woods Are Full of Cuckoos 3404	Dec. 4,'37	†.1 rl.
No. 49—September In the Rain 3405	Dec. 18,'37	†.1 rl.
No. 50—Daffy Duck and Egghead 3406	Jan. 1,'38	†.7
No. 51—My Little Buckaroo 3407	Jan. 29,'38	†.7
No. 52—Jungle Jitters (2-5-38) 3408	Feb. 19,'38	†.7
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar. 12,'38	†.7
No. 54—A Star Is Hatched 3410	Apr. 2,'38	†
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38	†.7
No. 56—Now That Summer Is Gone 3412	May 14,'38	†.1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	†.1 rl.
No. 58—Katnip Kollege 3414	June 11,'38	†.1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	†.1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	†.7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	†.7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	†.1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
PICTORIAL REVUES		
No. 4—Boxers—Dolls 3804	Dec. 11,'37	†
No. 5—Ice Cream—Jockeys (1-29-38) 3805	Jan. 8,'38	†.1 rl.
No. 6—Hockey—Shoes (2-5-38) 3806	Feb. 5,'38	†10
No. 7—Dogs—Billiards—Lithography 3807	Mar. 5,'38	†10
No. 8—Song Writers—Bowling 3808	Apr. 2,'38	†
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38	†10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	†.1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	†.1 rl.
No. 12—Hollywood — Sculling—Furs 3812	Aug. 13,'38	†.1 rl.
VITAPHONE VARIETIES		
Unreal Newsreels 3905	Jan. 8,'38	†
Ski Flight 3908	Jan. 22,'38	†.9
Alibi Time (2-19-38) 3906 — Radio Ramblers	Feb. 12,'38	†11
Vitaphone Gambols 3907 — Chaz Chase	Mar. 19,'38	†.1 rl.
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38	†.9
Juggling Fool, The 3910 — Bobby May	May 14,'38	†.1 rl.
Vitaphone Capers 3911	June 18,'38	†.1 rl.
Swing Cat's Jamboree (7-9-38) 3912 — Louis Prima and Orch.	Aug. 6,'38	†.8

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Ancient Cities of Southern France (8-13-38)		10
Beautiful and Gay Budapest (5-14-38)	June 15,'38	†10½
Fabulous Marseilles (6-18-38)	June 15,'38	†10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38	†10½
Hong Kong, Gateway to China (2-19-38)	May 15,'38	†11
Makassar (8-6-38)		10
Manila (2-26-38)	May 15,'38	†11
Old Towns of Normandy (4-9-38)	July 15,'38	†10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38	†10½
Rio de Janeiro (8-13-38)		10
Singapore (2-26-38)	May 15,'38	†11
Venice (8-13-38)		10
Voyage to Cebu (7-2-38)	July 15,'38	†.9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Skiing on Your Feet	Jan. 14,'38	†
Trailing the Jaguar (7-2-38)	July 15,'38	†28
LENAUER		
Datelines (6-18-38)		8
SACK (with Negro Cast)		
Brown Gravey	July 30,'38	21
Framing of the Shrew, The	July 30,'38	19
Lady Fare, The	July 30,'38	20
Melancholy Dame, The	July 30,'38	19
Music Hath Harms	July 30,'38	21
Off in the Silly Night	July 30,'38	20
SANDERS		
Life in Lapland (2-12-38)	Feb. 18,'38	†.8½
SCREEN MEMORIES		
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes) — Gordon Elliott-Kermit Maynard	June 30,'38	†20 (each)
Secret of Treasure Island, The (4-9-38) 8160 — Don Terry-Gwen Gaze (15 episodes)	Mar. 17,'38	†19 (each)
Spider, Master of Men, The 9120 (15 chapters)	Oct. 22,'38	

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201 — Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	†16 (each)
Fighting Devil Dogs, The 7501 (5-28-38) — Lee Powell-Herman Brix	May 28,'38	†18 (each)
Hawk of the Wildrness 7301	Dec. 3,'38	†
Lone Ranger, The 7401 (2-5-38) — Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38	†18 (each)

(Exploitation: July 16,'38, p. 86.)

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38) — Johnny Mack Brown-E. Hansen	July 5,'38	†20 (each)
Flash Gordon's Trip to Mars (2-19-38) 2581 — Larry Crabbe-Jean Rogers (15 episodes)	Mar. 21,'38	†20 (each)
Red Barry — Buster Crabbe-Frances Robinsen	Oct. 11,'38	
Tim Tyler's Luck (11-37-37) 2881 — Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37	†.2 rls.

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 123

Conducted by
F. H. RICHARDSON

Bluebook School Question No. 123 was: (A) If any part of a motor or generator feels warm to the touch, does that fact necessarily indicate anything wrong? (B) What is the maximum permissible temperature of such machines, or any part thereof? (C) Describe accepted method of obtaining temperature of any part of a motor or generator except those in rotation. (D) How may a close approximation of temperature of rotating parts be obtained?

The following made good on all but Section D. Only G. E. Doe, J. A. Zachritz and O. H. Schmidt made wholly good on that one, though T. F. Bochert came pretty close. Those making acceptable answers to the other sections were: S. Evans and C. Rau; M. and J. Devoy; T. F. Bochert; O. H. Schmidt; L. H. Kelley; E. H. Toedte; S. Hewitt; G. Burdis; W. Schoeneman; R. and K. Wells; C. A. Whitlock; R. R. Lee; W. E. Limmroth; W. E. Manske, Jr.; H. Edwards; L. Johnson; F. W. Brandenburg; G. L. Goss; L. Day; P. Slobodny; H. H. Todd and L. E. Dodson; M. F. Robinson and L. A. Beachwood; T. W. Redhouse; E. and F. Wentworth; B. and M. Walker; W. B. Hennesy; H. Bunker; G. Thompson; D. and W. Porter; H. T. Randolph; D. N. Logman; K. Irwin; M. D. McGuire; D. A. Shea and H. T. Plum; B. L. Morris, H. M. Jackson and W. V. Henderson; E. Lomax; T. and W. Turk; G. L. Baxter; L. and F. Savlor; W. S. Maxwell; L. M. Richardson; E. Exline; B. L. Kent; N. S. Reid and H. T. Watkins; L. B. Daniels and M. A. Cordell; W. B. Hunter; C. Umphrey; S. True; A. C. Greene; H. J. Benjamin; R. M. Schnider; L. F. and G. Brown; S. T. Logan; F. H. S. and P. Dalbey; D. R. Spencer; C. H. Lowrie; T. S. Anderson; R. R. Jacobs and B. B. Hornstein; B. L. Bunt and W. R. Davis; F. E. Dorp and H. A. Ames; W. Winkler and R. R. Robbins; L. W. Whitmore; B. B. Kent; P. and L. Felt; K. L. Brant; J. M. Kelner and A. W. Baxter; M. F. Brown and R. Davis; T. L. Ward and W. Jones; J. K. Robinson and R. E. Bullard; B. L. Odeon and R. Smith; J. R. Davidson and W. R. Matthews; E. Davis; L. D. Tomlinson; W. R. Allen and H. Samuels; S. L. Maxwell; P. L. Goldstein and M. Samuels; G. T. Jones and A. Leonard.

(A) G. E. Doe says, "That some (any) part of a motor or generator feels even uncomfortably warm to the hand does not of necessity indicate the part is exceeding temperature within the limits of safety. We are advised (page 325 of our Bluebook) as follows, 'The standard regulations of the American Institute of Electrical Engineers permit a maximum temperature of 90 degrees centigrade, which equals 194 degrees Fahrenheit, for motors or generators, or any part thereof. Since the human body, ordinarily, has a temperature of about 98 degrees, a motor or generator part may feel very hot to the touch, though still be at safe operating temperature.'

"This is of course a direct quotation, which Dad has warned us against, but nevertheless it would seem the matter could not be stated more clearly. The final answer to a doubtful temperature is to have a suitable reliable thermometer in the motor-generator room and take the temperature after the fashion described in other sections of this answer. The method of bedding the thermometer bulb described in the Bluebook is excellent. I have personally made a test of it, finding quite a lot of difference in the reading with a bulb so bedded, and a bulb placed in contact with the metal at the same point."

(B) Since Doe has adequately covered this in answering Section A, we will not consume space by repetition.

(C) T. F. Bochert says, "Bed the bulb of a suitable thermometer in a stiff putty such as glaziers use. Then bed the putty on the part to be tested for temperature, leaving the whole in contact an ample space of time for the putty ball, as a whole, to attain the temperature of the metal contacts. Be sure to use a stiff putty, else it may and probably will get soft enough to run under the action of heat."

Incidentally, it may be well to add that glazier's putty can be made as stiff as may be required by mixing in ordinary spanish whiting, which may be secured from any dealer in painter's supplies and I believe in almost any drug store. A dimes worth will be more than ample.

(D) On this one J. R. Prater made what is perhaps the most comprehensive answer, though not wholly correct because the metal under the putty is not necessary. Bedding the putty directly on a commutator will do no harm, provided the resultant film of oil will be wiped off thoroughly afterward. This latter is on the authority of the Hertner Electric Company. Also, the radiation of heat may be checked by bedding the putty and the wrapping the part being tested in several thicknesses of soft cloth. Prater says:

"A close approximation of the temperature of even rotating parts may be obtatined by taking the temperature of a stational part as near as possible to where it contacts the moving one. For example, a bearing housing near the commutator would be very nearly the same temperature as the the commutator because the armature shaft makes mechanical contact with both. Even if the bearing were itself generating considerable heat, much of it would be conducted to the commutator. Similarly, approximate results may be obtained by shutting the set down and immediately bedding the putty and thermometer to the part, taking care never to put the putty directly on commutator or exposed parts of armature windings. If such parts are to be measured directly, first place a thin sheet of metal over the part and bed the putty on the sheet metal, holding it in as good contact as possible with the part to be measured. Since the machine would cool somewhat during this process, and there would also be some heat lost in transferring to the sheet metal holding the putty, readings thus obtained should be regarded as serious, even if they are a few degrees below permissible temperature. Ordinarily, readings taken on the top of the frame are a sufficiently reliable guide to the temperature of rotating parts enclosed directly below, especially those parts which contact, or almost contact, the frame."

John Hertner of the Hertner Electric Company, has submitted this comment: "I would not recommend laying anything under the putty when measuring commutator temperature. Putty will not injure the commutator in any way."

BLUEBOOK SCHOOL QUESTION NO. 129

(A) What qualities must projection carbons possess?

(B) Must carbons be free from moisture when used? If so, why?

(C) What is the luminosity of carbon at point of volatilization? Does conductivity of carbon increase as temperature is increased?

(D) Which has the higher conductivity, the carbon core or its surrounding shell?

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

Paramount Suspends Raft For Refusing "Blues" Role

Paramount studio this week suspended George Raft from the contract list, charging refusal to report for work in "St. Louis Blues." The company said that Raft, through his agent, Myron Selznick and Company, refused to start work in the role after having signified his complete approval of his part in the final script, notwithstanding that his contract does not require such approval.

Production schedules are now being arranged at Paramount to enable the picture to start filming shortly with a new male star heading the cast opposite Dorothy Lamour. Raoul Walsh will direct with a cast including Tito Guizar, Maxine Sullivan, Jessie Ralph, "Punkins" Parker, William Frawley and Jerome Cowan. Jeff Lazarus is the producer.

RCA Service Contracts

Nate Goldstein's Western Massachusetts Theatre circuit of 17 houses and Southern Amusement Company of St. Charles, La., 20 theatres, have signed RCA service contracts.

Universal Promotes Dana

Peter T. Dana, Universal branch manager in Buffalo, this week was appointed a district manager and probably will be assigned to the Central States territory with headquarters in Kansas City.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

WRITE FOR BARGAIN LIST OF USED, REbuilt theatre equipment; opera chairs, Simplex and Powers projectors, sound equipment, etc. MOVIE SUPPLY CO., LTD., Dept. H, 1318 So. Wabash, Chicago.

THEATRE EQUIPMENT—SUPPLIES—ACCESsories—repair parts. Savings 20% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

TWO POWERS 6B, ONE WEBER SOUND COMplete, $350. CHARLES WOLNIK, New Buffalo, Mich.

NOW YOU CAN KEEP YOUR THEATRE clean! Vacuum cleaners drastically cut, $37.50 complete. S. O. S., 636 Eleventh Ave., New York.

HERE'S YOUR RECIPE FOR A FULL HOUSE—with it you're sure to take the trick! Not just light—but more light with these famous Sterling Suprex lamphouses. High-intensity results with low-intensity costs. Reconditioned and guaranteed complete with large reflector, $129.50. S. O. S., 636 Eleventh Ave., New York.

BE SEATED—YES, BUT SIT COMFORTBALY. Here's how. Thousands of famous make chairs at ridiculous prices, 75¢ up. American Seating, Irwin, Ideal chairs included. Your choice large groups veneer and upholstered. Send for free list before your customers insist. S. O. S., 636 Eleventh Ave., New York.

BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

HELP WANTED

SALESMAN TO HANDLE MOVIE TIME CLOCK. See advertisement in BETTER THEATRES. ALBERT SPRINCIN MFG. CO., 1962 East 71st Place, Chicago, Ill., U. S. A.

THEATRES

THERE ARE HUNDREDS OF PEOPLE IN THE motion picture business looking for theatres. They all read Motion Picture Herald. If you want to sell, why not let a Herald classified ad develop prospects for you. MOTION PICTURE HERALD, Rockefeller Center, New York.

DIXIE, LAND OF GOLDEN OPPORTUNITY. Build a southern circuit now in the great industrial south and let us promote practical theatres for you. FRANK DOWLER COMPANY, Chattanooga, Tenn.

WANTED TO BUY OR LEASE ONE OR MORE good theatres. Prefer towns without competition in south or southwest, but will consider any good house. P. O. Box 100, Erwin, Tenn.

FOR SALE—350 SEAT THEATRE. CENTRAL Illinois. Population 1,100. New equipment. Newly remodeled. 50% cash. Owner has other interests. BOX 1034, MOTION PICTURE HERALD.

BOOKS

A MILLION AND ONE NIGHTS—THE HISTORY of the Motion Picture by Terry Ramsaye. Deluxe edition, signed by author and endorser, Thomas A. Edison. Long out of print. Two volumes published at $75., (new binding), our price $12.50. Film File—Catalog of books on the cinema free on request. GOTHAM BOOK MART, 51 West 47th St., New York City.

THE 1938-39 EDITION OF THE INDUSTRY'S INternational reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and you will receive one of the first copies postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

DON'T GO THE "WRONG WAY." THESE books will steer you on the right road to better projection. Sloane's "Motion Picture Projection," Mancall's "Servicing Projection Equipment," and Benson's "Fundamentals of Television," all three only, $1.39. S. O. S., 638 Eleventh Ave., New York.

COOLING AND VENTILATING

PLENTY OF HOT WEATHER COMING. RELIEF assured with Zephyr-Coolaire blowers from $39.50; 16″ A.C. oscillating fans only $13.95. Air washers greatly reduced. Spray nozzles at bargain prices. Get bulletin. S. O. S., 636 Eleventh Ave., New York.

WANTED TO BUY

WILL BUY FOR CASH ALL TYPES OF PROjector heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

SIMPLEX THREE POINT PEDESTALS, CAN also use three Simplex mechanisms. N. RAFALSKI, 2202 N. Maplewood Ave., Chicago, Ill.

35MM. MOTION PICTURE CAMERA. DESCRIBE camera fully as to make, model, year, lenses, etc., in first letter. Write Postoffice Box 219, Blacksburg, Va.

BUSINESS OPPORTUNITIES

WANTED AGENTS IN EVERY IMPORTANT film key center to sell useful textbook to theatres. Those now representing premium or supply houses preferred. State full details first letter. BOX 919A, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER—AGE 25, SIX YEARS' EXPERIENCE, independent exhibitor, good family background. Religious, honest and reliable. First class references from the distributors of my territory. BOX 1030, MOTION PICTURE HERALD.

THEATRE MANAGER AND PROJECTIONIST, any type. Thirteen years' experience. Married. Best of references. Will go anywhere. BOX 1037, MOTION PICTURE HERALD.

MANAGER—15 YEARS' EXPERIENCE MANAGing, film buying, advertising. Substantial references. BOX 1038, MOTION PICTURE HERALD.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK



of THE 3 Mesquiteers

JOHN WAYNE

as "Stony Brooke"

★

Ray CORRIGAN

As Tucson Smith

★

Max TERHUNE

and "Elmer" as Lullaby Joslin

★

TEAMED FOR

ACTION

FOR THE FIRST TIME in

PALS OF THE SADDLE



DIRECTED BY
GEORGE SHERMAN
ASSOCIATE PRODUCER
WILLIAM BERKE

FIRST OF A SERIES OF 8 OUTDOOR ACTION-DRAMAS BASED ON CHARACTERS CREATED BY

WILLIAM COLT MacDONALD

No. 2—"OVERLAND STAGE RAIDERS"
No. 3—"SANTA FE STAMPEDE"



FOR "WESTERNS" IT'S

Republic

my sincere congratulations
Mr. Hathaway.

BARRETT WILLOUGHBY
315 HILLCREST ROAD
SAN CARLOS, CALIFORNIA

July 27, 1938

Dear Henry Hathaway:

Just by accident I happened to see the preview of Paramount's version of my book, Spawn of the North. Despite the fact that the picture is an adaptation which does not closely follow my Alaska novel, you have turned out such a splendid, breath-taking picture of Alaska that even I, a jealous author concerned for her brain-child, was completely carried away as I watched. My sincere congratulations, Mr. Hathaway, on your masterly job of directing.

The audience was by turns awed, laughing, gasping, admiring, spell-bound and breathless. A girl near me wept profusely over George Raft in his death scene. (I could scarcely keep from embracing her!) After the picture got underway, though, I became so absorbed in it that I forgot all about the audience.

For a couple of days after the preview friends kept phoning me they heard the picture discussed in the stores and garages and other places of business on the Peninsula where they happened to be, and nearly everyone was planning to see it again. The men were all wild about the fight at the fish trap. They say it is the best fight ever filmed. The little seal and the pictures of wild life--the salmon run, the bears and the eagles caught the fancy of the children and women, from what I can hear. Many have mentioned the introductory music with enthusiasm.

Personally, I don't think the cast could be improved upon. Tamiroff was so real I wanted to shoot him myself!

Spawn of the North was the first preview I ever saw!

Yours, with sincere admiration,

Barrett Willoughby

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

...ION PICTURE HERALD

FEDERAL CENSORSHIP OF AD FILMS ORDER OF TRADE COMMISSION

COMPLETE DETAILS FOR OPENING "GREATEST YEAR" CAMPAIGN SEPTEMBER 1

PRODUCERS SET RECORD WITH STORIES PURCHASED IN LAST TWO MONTHS

NAMING STARS AS "REDS" TO TAKE DIES PROBE TO HOLLYWOOD STUDIOS

VOL. 132, NO. 9 AUGUST 27, 1938

Enterd as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices $5.00 a year in the Americas, $10.00 a year foreign. Single copies 15 cents.

The LION'S ROAR



Leo doesn't think any the less of his collection of Academy Award statuettes, but it was a pleasant change to get a Blue Ribbon this week.



For "Love Finds Andy Hardy."

Readers of "Box-office" magazine voted it the best film released during July for the whole family.

Ditto for exhibitors!

We've got inside information about the next of this series, "Out West With The Hardys."

A chap who heard the plot over a luncheon table at the studio described it as "excellent." Since he is conservative this corresponds to your "terrific."

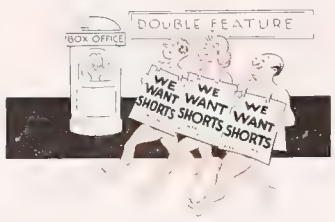
Repeat bookings of the previous "Hardy" pictures are reported from many sections of the country.

A smart showman in Michigan is playing them on the same night of the week for three weeks in a row. He established it as "Hardy Family Night."

Getting additional business thereby.

Also our Hardy congratulations.

★ ★ ★ ★ ★



Patrons like Shorts. There have been several surveys lately proving that the public is more "short-conscious" than ever but you'll be a lot more convinced by a personal survey in your own lobby. M-G-M's intelligent, exploitable and entertaining subjects continue to lead their field. For instance currently: Pete Smith's "Follow The Arrow" and "The Story of Dr. Carver." And we guarantee you'll get plenty of comment on the human-interest, informative and inspiring, "The City of Little Men."

★ ★ ★ ★ ★

EXTRA! *As we leap to press!*

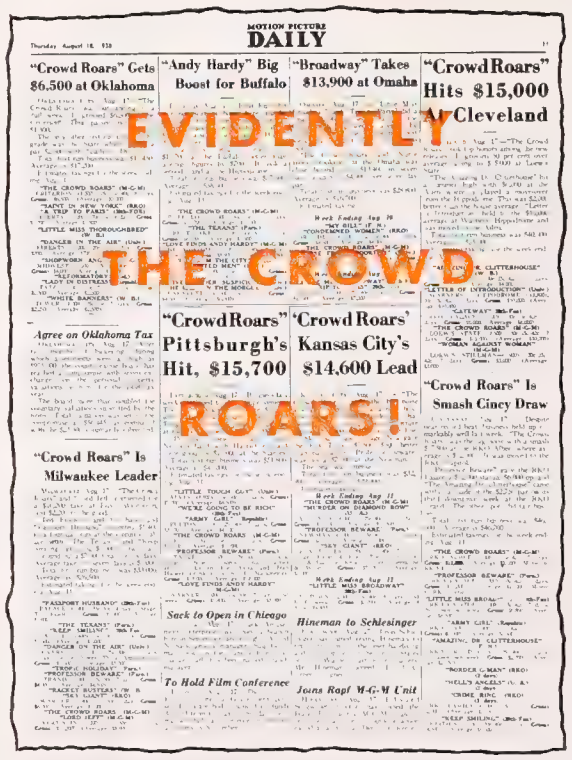
"MARIE ANTOINETTE" FIRST POPULAR PRICE engagements terrific. A proved $2 sensation in Los Angeles and New York, M-G-M set first popular price tests in small towns (Petoskey, Frankfort, Michigan; Lake Geneva, Delevan, Sheboygan, Wisconsin) where it is beating M-G-M's Biggest, such as, "Test Pilot," "San Francisco," "Saratoga" foreshadowing tremendous nationwide hit.

"Today's white-haired boy"



THEY'RE SAYING NICE THINGS ABOUT YOU, LEO!

The announcement of the release of "Marie Antoinette" at popular prices, entailing cancellation of road-shows, has met with widespread industry approval. To help the industry put its best foot forward at the commencement of the united screen drive this Fall M-G-M delivers a production which raises the stock of all companies. A patron of the Astor Theatre writing to the Management reflects what this move means: "For some time there has been a lot of talk that Hollywood was failing us, that they were no longer capable of turning out great films. Can these critics still stand by that statement after 'Marie Antoinette'?" And celebrated showman Charles P. Skouras writes to Loew's President, Nicholas M. Schenck: "Metro-Goldwyn-Mayer in this picture gives a starved entertainment world the greatest of its many achievements. I predict 'Marie Antoinette' will go on to be the box-office hit of the year and the Academy Award Winner."


MOTION PICTURE DAILY

"Crowd Roars" Gets $6,500 at Oklahoma

"Andy Hardy" Big Boost for Buffalo

"Broadway" Takes $13,900 at Omaha

"Crowd Roars" Hits $15,000 At Cleveland

EVIDENTLY

THE CROWD

ROARS!

"Crowd Roars" Pittsburgh's Hit, $15,700

'Crowd Roars' Kansas City's $14,600 Lead

Agree on Oklahoma Tax

"Crowd Roars" Is Milwaukee Leader

"Crowd Roars" Is Smash Cincy Draw

Sack to Open in Chicago

Hineman to Schlesinger

To Hold Film Conference

Joins Rapf M-G-M Unit

Additional hold-overs of "The Crowd Roars" at Detroit, Louisville, Providence, Rochester, Syracuse, Houston, Philadelphia, Cincinnati, Hartford, New Haven, Worcester, Cleveland, New York (Capitol) and more as we go to press.

ASTOR THEATRE HAS A NEW $2 SENSATION!

The famed home of great M-G-M road-shows is noisy with ticket-buyers again. Standees at every performance of "Marie Antoinette" since its opening. Advance sale biggest of any Astor picture in the past ten years. Plenty of excitement on Broadway that will be duplicated on your Broadway!

★ ★ ★ ★ ★



$2 WORDS!

The New York press sat enthralled before the wonders of "Marie Antoinette" and gave out as follows: "'Marie Antoinette' superb. One of the year's treats."—William Boehnel, World-Telegram; "Most sumptuous spectacle of the year."—Howard Barnes, Herald-Tribune; "Deserves one of the top places on list of pictures to be seen."—Eileen Creelman, Sun; "Norma Shearer's fans hail her triumphant return with rousing cheers."—Bland Johaneson, Mirror; "Royal reception. Stirring production."—Kate Cameron, News; "Stirring action. Impressive achievement."—Rose Pelswick, Journal-American; "Major event. One of the biggest spectacles ever filmed."—Leo Mishkin, Telegraph.

★ ★ ★ ★ ★

THE EDITORIAL WHEE!

Nobody had to call Leo's attention to that widely discussed editorial in Jay Emanuel Publications last week.

In case you missed it, we reprint it here in part:

"Praising Metro sales policy is not a new departure for this department. It is therefore time to commend Metro for continuance of that fair selling policy which exhibitors have been so quick to recognize. Let the Metro spirit of fairness be best exemplified by a letter received by exhibitors. (The letter concerns designation of pictures in uncompleted percentage brackets). Metro could have filled the higher brackets but it isn't doing business that way. It feels treating exhibitors fairly pays bigger dividends. And other companies' sales departments wonder why exhibitors shout so loudly in praise of the cohorts of Leo. It was never more apparent—fair play brings greater returns always."

Thanks Mr. Editor.

M-G-M likes to think of its boys in the field working with exhibitors toward a common goal, success for all.

Three little words that sum it up:

THE FRIENDLY COMPANY.

Leo

BOB O'DONNELL
GEORGE SKOURAS
SAM DEMBOW
JACK PARTINGTON
JOHN O'CONNOR
LOUIS FRISCH
SAM RINZLER
DAVE CHATKIN
LEON NETTER
FRED MEYERS
JOE SEIDER
MAX FELLERMAN

Ask *them* about 'Four Daughters'

They have seen it . . . They will tell you there has never been an offering like it since 'Humoresque' . . . They will tell you what everyone who has seen it is telling everyone else: "See it—you'll never forgive yourself if you don't." . .

'Four Da

Held C

Radio

FANNIE HURST'S GREAT STORY

"FOUR DAUGHTERS"

with PRISCILLA LANE · ROSEMARY LANE · LOLA LANE · GALE PAGE

and CLAUDE RAINS · JOHN GARFIELD · JEFFREY LYNN · DICK FORAN

Frank McHugh • May Robson • Directed by MICHAEL CURTIZ

Screen Play by Julius J. Epstein and Lenore Coffee • From the Cosmopolitan Magazine Story

Music by Max Steiner • A First National Picture

ughters'

ver At

City



The New York *Times* says, "'Four Daughters' is one of the best pictures of anybody's career." It is representative of the program that will make 1938-39 the most successful year in the career of

WARNER BROS.

THIS IS ONE OF THE
MOVIE QUIZ
$250,000.00
CONTEST
PICTURES

THE MOVIE QUIZ...
GREATER...
WHEN YOU HAVE GREAT PICTURES!

These are the pictures included in the Movie Quiz by 20th Century-Fox. Be sure that every one has the Movie Quiz label on the print, in your advertising, etc. When you book these pictures, you may be sure there is entertainment on your screen!

LITTLE MISS BROADWAY
Starring Shirley Temple. *Released July 29.*

GATEWAY
Starring Don Ameche and Arleen Whelan. *Released August 5.*

KEEP SMILING
Starring Jane Withers. *Released August 12.*

ALEXANDER'S RAGTIME BAND
All-time record-breaker everywhere! *Released August 19.*

SPEED TO BURN
First of the Sports Adventure series. *Released August 26.*

MY LUCKY STAR
Starring Sonja Henie and Richard Greene. *Released September 2.*

THE JONES FAMILY *in* SAFETY IN NUMBERS
Acclaimed best of them all. *Released September 9.*

HOLD THAT CO-ED
Timed-to-the-season laugh entertainment! *Released September 16.*

The Roving Reporters *in* TIME OUT FOR MURDER
First of the series. *Released September 23.*

SUBMARINE PATROL
Starring Richard Greene and Nancy Kelly—thrilling new *youth* team. *Released September 30.*

The Big Town Girls *in* MEET THE GIRLS
No. 1 of the series. *Released October 7.*

STRAIGHT, PLACE AND SHOW
Starring those Ritz Brothers! *Released October 14.*

MYSTERIOUS MR. MOTO
Starring Peter Lorre. *Released October 21.*

SUEZ
The biggest, most important, most expensive picture 20th ever made! *Released October 28.*

Motion pictures are your best entertainment

20th CENTURY FOX

Darryl F. Zanuck in Charge of Production

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 132, No. 9 August 27, 1938

The Government Says

By Martin Quigley

MR. THURMAN ARNOLD, assistant attorney general of the United States in charge of the anti-trust suit against the major film companies, wrote an article which is illuminating in its disclosure of his viewpoint for last Sunday's New York *Times*.

¶ Mr. Arnold's viewpoint in its political and economic implications has not been unknown, but the article coming on the heels of the government action and being under the authorship of the official in charge is of compelling interest.

¶ *It should serve effectually to dispel an impression which seems to prevail in many quarters in the industry that, after all, the action is just another federal suit which eventually will be resolved on the basis of moderate concession and compromise.*

¶ Mr. Arnold's approach is rather that of an economist than a lawyer. He is seeking a change in the existing economic system rather than merely an adjustment of economic practices within the requirements of the statute books. He is obviously confident that he knows how the economic machine must function, if it is best to serve the purposes of the national economy, and he is obviously determined that his plans shall be carried into effect either through persuasion of the courts as to how existing laws will accommodate these plans, or by the enactment of new laws.

¶ "A series of statements of the grounds for prosecution in particular cases—as conceived, of course, by the assistant attorney general in charge of anti-trust prosecutions—should furnish a link between the courts and Congress so that one may interpret and the other supplement the law," said Mr. Arnold.

¶ Mr. Arnold refers to financial organization as the outstanding weakness in the depression of 1933. This, he said, led to the public demand for the regulation of the marketing of securities, which has been accomplished by the Securities and Exchange Commission. He states that the policies of the great industrial organizations during the recent or current depression led to a demand for investigation of monopoly practices, which demand—we seem to recall—was voiced principally if not exclusively by Administration spokesmen, Mr. Harold L. Ickes and Mr. Robert H. Jackson.

MR. ARNOLD then expresses in effect his belief that, with respect to the supervision of industrial organization, we are now at the stage at which we were in 1933 with respect to the regulation of the financing and marketing of securities. His reference seems to carry the suggestion that industrial organization needs to be subjected to the same detailed and rigorous form of regulation which the SEC applies to the securities business.

¶ *"My guess is," says Mr. Arnold, "that present conditions will lead us to the development of more effective supervision . . . than we have ever had before. I hope this prediction is correct because if it is not we are moving inevitably toward a highly centralized industrial state like Germany and Italy rather than a model of a more competitive economy like Sweden."*

Mr. Arnold may be reminded that the most conspicuous and the most characteristic attribute of a state like Germany or Italy is its totalitarianism and authoritarianism—a system under which a state committed to the principles of a planned economy prescribes in exact detail the policies and practices which business must observe. An essential of this system is an assumption on the part of the government that it is sufficiently all-knowing to be able to determine just how the economic machine should function.

¶ There is a vast philosophic as well as practical difference between the effort on the part of a state to prescribe procedure as compared with the formulation by the state of regulatory principles of a general character.

¶ There are, of course, those who say that an effort to gain compliance with regulation is not sufficient to correct certain kinds of abuse.

¶ There are also those who say—and even more who act as if they believed—that the processes of democracy are not adequate to meet the crisis of the times.

THE affairs of the motion picture industry, if subjected to prudent and reasonable regulation, may be bettered to the end of widening the enjoyment of the prosperity of the business to include all branches and all responsible factors and at the same time contribute importantly to the public interest.

¶ Measures which attempt to go beyond such prudent and reasonable regulation may be viewed with genuine apprehension, because they may amount only to the pursuit of impracticable objectives, rendering the whole effort futile and leaving undone many necessary and desirable matters of trade practice renovation and adjustment.

¶ Mr. Arnold argues that in many industries of centralized control the policies maintained contributed importantly to the recent or current depression. In these cases, he said, prices were arbitrarily fixed when merchandise movement lagged, factories were shut down and great unemployment resulted. While avoiding any attempt to examine the economic interpretation expressed it may be pointed out that no such conditions appear in the record of the motion picture industry. Admission prices have been and are bargain prices. There has been no

[*Continued on following page, bottom of column* 1]

This Week

Censorship

The Federal Government moved this week to place a branch of the motion picture under national censorship, the Federal Trade Commission in Washington notifying producers of advertising films that henceforth their films would be subject to the Commission's scrutiny.

The sudden move which brings the Federal Government a step closer to the operations of the business immediately brought up the question of whether the trailers of theatrical producers advertising forthcoming productions—and which films likewise move in interstate commerce—would be subject to the same "scrutiny" by the Commission.

See page 13.

Telecasts

RCA's National Broadcasting Company this week resumed its experimental television broadcasts after a lapse of almost three months during which minor adjustments and changes were made in the transmitting apparatus in the Empire State Building. The week also brought a denial from the American Television Corporaiton of reports that home receiving sets produced today may become obsolete through changes in the basic operations of transmitting a program. ATC announced it would guarantee its sets against obsolescence for one year.

Television is discussed on page 28.

The Government Says

[*Continued from preceding page*]

shut down of the studios and no wholesale unemployment.

¶ The economic machine of the motion picture industry is not out of gear. The condition calls not for the application of extreme, experimental measures, but rather only the maintenance of a status of fair and competitive trade practice consistent with American commercial traditions.

¶ An effective statement of the reasonable and practicable ideal in Mr. Arnold's own words is the following paragraph from his *Times* article:

¶ *"The answer is not a question of breaking up large businesses into smaller ones regardless of their efficiency. We desire only to condemn combinations going beyond efficient mass production which have become instruments arbitrarily . . . exercising coercive power."*

Ready for Campaign

The motion picture industry stood poised this week for the launching next Thursday of its first concerted promotional effort to increase attendance at the box office throughout the country. Newspapers in all sections of the United States and Canada will announce the opening of the "Motion Pictures' Greatest Year" campaign, the main feature of which will be a $250,000 "Movie Quiz" contest. In preparation for the start of the drive, committees in New York, on the coast and in all other territories were kept busy this week making final preparations. The "Movie Quiz" booklets have been forwarded to the designated exchanges, as have the huge press books.

Final plans for the drive are discussed on page 15.

"Boring from Within"

The hunt for subversive activity and radical tendencies being conducted in Washington by the Dies Congressional committee took a spectacular turn with charges by witnesses that the WPA Theatre Project is Communistic in all its pomps and works and specifically in its director, Mrs. Hallie Flanagan. Even more spectacular and headline worthy were charges that Shirley Temple and other Hollywood stars have lent their names to Communistic organizations. Accordingly, the Dies Committee has decided on direct studies of the Hollywood scene.

The charges are rehearsed on page 29.

Editorial	Page 7
This Week in Pictures	Page 10
Managers' Round Table	Page 75
Release Chart	Page 57
Showmen's Reviews	Page 52
Asides and Interludes	Page 17
In the Courts	Page 51
In the Newsreels	Page 83
In British Studios	Page 45
Short Subjects on Broadway	Page 56
What the Picture Did for Me	Page 69
Deaths of the Week	Page 51
Jenkins' Colyum	Page 83

No Cooperation

Paramount this week abandoned its cooperative advertising campaign for exhibitors and will supplant them with straight advertising in national magazines. Warner Brothers, while issuing no formal announcement, indicated it too would eliminate cooperative campaigns with exhibitors in favor of another advertising medium. The Warner Brothers move was described as an enlargement of the plan decided upon last winter when the company announced it would alter its cooperative advertising policy to the extent that the company would have complete control over all advertising in which it shared expenses. Jack Cohn, vice-president of Columbia, denounced exhibitors who fail to live up to an agreement to split the expenses of advertising over and above that originally planned by the exhibitor. He indicated that Columbia might soon follow the example set by Paramount.

The viewpoints of all large distributing companies as expressed by executives are included in a story on page 18.

Theatre Trend

Theatre building this year indicates a marked trend to smaller houses, it is shown in a summary since the first of the year prepared by the Dodge Reports division of the F. W. Dodge Corporation. In the first seven months, building contracts were awarded for 472 theatre projects in the 37 eastern states, including new construction and major remodeling. The total valuation of these contracts was $13,641,000. The average cost of each was about $28,900. The average floor area was 3,650 square feet. Last year, there were 528 theatre projects, new and remodeling, for which building contracts were awarded from January through July. That was 56 more than in 1938. The total contract valuation, $17,227,000, averaged $32,600 per project. There was an average of 4,930 square feet in each. July contracts dipped under the June level, with 62 projects totaling $1,555,000. They will be made up of 149,000 square feet of floor space. In June, the total was $2,881,000 for 72 projects with 420,000 square feet.

Merger

With federal court approval on Saturday, the Educational-Grand National merger will become a fact, bringing in a new $5,450,000 producing and distributing company, headed by E. W. Hammons, of Educational, and Edward L. Alperson, of Grand National, who will act as vice president and general sales manager.

Official plan of the new setup as sent to creditors by Grand National appears on page 27.

Canadian Treaty

Interest in reciprocal trade relations with the United States has been revived in Toronto as a result of President Franklin D. Roosevelt's recent visit to Canada. The two governments began discussions of the problem some time ago but the matter did not progress beyond the conference stage. It is now predicted that there will be developments in the fall and that there will be concessions on entry of films because of the prevailing feeling that Canada has no industry that requires tariff protection. This applies particularly to features, none being made in the Dominion for the prime purpose of presentation in Canadian theatres. There also is the prospect of relief in the matter of excise imposts on advertising accessories, the making of which in comparatively small quantities would be unprofitable in Canada.

Frank Capra's Day

Columbia Pictures Corporation assembled an array of hundreds of reviewers of the national and international press for a party and first showing of "You Can't Take It With You" in Hollywood Tuesday. Frank Capra was missing. It was to have been his day of days.

Wednesday Hollywood heard why. Forty minutes before the party started, three-year-old John Capra, second son of the director, had died at Children's Hospital.

MOTION PICTURE HERALD

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Washington Report Predicts Consent Decree Will Settle Anti-Trust Suit

by FRANCIS L. BURT
in Washington

Report of possible early settlement of the United States Government's anti-trust suit against the major film companies was heard in Washington Wednesday, widely circulated stories indicating that representatives of the companies were preparing to approach the Department of Justice in about two weeks with suggestions pointing to a consent decree.

While the Department of Justice has laid down the policy that it will accept consent decrees only if the Government achieves all the purposes aimed at in a trust suit, there were indications in Washington that the door to negotiations had not been closed and that any proposals offered by the motion picture defendants would be considered. Officials of the Department refused Wednesday to comment upon the situation.

Settlement of the motion picture suit by negotiation resulting in a consent decree would save both the defendant companies and the Government large sums of money in counsel and other fees and terminate litigation which, if pressed through to the Supreme Court, would keep the motion picture industry in a state of uncertainty for possibly two years, according to the story from the capital.

A dispatch of similar tenor was sent out by the Washington office of United Press Wednesday. The story said that, while no representations had been made by the industry to the Department of Justice since the action was started five weeks ago, a "conciliatory" attitude since that time had led officials to be "hopeful" that a satisfactory consent decree could be worked out.

It was also made known on Wednesday that a letter from Thurman Arnold, assistant attorney general, to counsel for defendants suggested conferences with the Government looking toward a "standstill" agreement for the maintenance of the status quo, pending further steps in the litigation, and that such conferences are planned for early next month. The letter was prompted, it was said, by the acquisition by five of the defendants—Loew's, RKO, Paramount, Warner Brothers and Twentieth Century-Fox—of various theatre properties, and it was stated that the "standstill" agreement would have the effect of preventing further expansion of this kind.

Motion picture lawyers in New York said they were at a loss to explain the source of the Washington reports.

One legal spokesman pointed out that such a step is unlikely, explaining that, even if the majors wanted to consent to a settlement, they could not on the basis of the present contents of the Government's complaint. "It would all depend," he added, "on what the Government would consent to."

Another legal chief flatly stated that no such move is in mind. He said that, with a stay of 60 days already granted the majors for the filing of answers, and possibly another year elapsing before the case is built up, it is hardly likely that there would be any reason to talk about a consent decree at this time. He, too, held that the majors could not consent to the complaint of the Government in its present form and still stay in business.

Meanwhile, counsel for all of the companies were proceeding in New York with a study of the general terms of their answers to the suit. These are expected to include complaints of discrimination and unconstitutionality. Developments of the week in this connection appear on page 23.

This Week In Pictures



INTERNATIONAL cooperation in the "Motion Pictures Are Your Best Entertainment" campaign for which the industry's showmanship resources have been assembled, coordinated and set in pleasing array for release to the public starting next Thursday is exemplified pictorially left and below by Canadian and Georgian exhibitors. At an organization meeting in the Mount Royal Hotel, Quebec, left, are Leo M. Devaney, RKO general manager; D. A. Burpee, secretary of Allied Theatrical Industries, chairman; Haskell Masters, UA general manager; J. J. Fitzgibbons, Famous Players vice-president, and George Ganatekos, United Amusement. Four of the 250 exhibitors who attended a meeting in Atlanta, Ga., below, are O. C. Lam, Rome; W. M. Karrh, Swainsboro; William K. Jenkins, Atlanta, chairman, and Nat Williams, Thomasville.







Spyros Skouras, left above, head of National Theatres, and Darryl F. Zanuck, production chief of Twentieth Century-Fox, guest and host at a Hollywood dinner given by the studio executive and his staff to officials and theatre managers of the affiliated circuits during the Fox West Coast regional convention. The importance of and need for showmanship of outstanding calibre in the industry today was stressed by Mr. Zanuck in the leading address of the function. The group of guests at right are W. H. Lollier, Frank L. Newman, Harry Brand, A. M. Bowles, Tom Collins and Charles Skouras. *Story on page 35.*





Photo by Cosmo-Sileo

Warner English executives at the home office in New York, left to right, Sam E. Morris, vice-president in charge of foreign production; B. C. Dobie, First National British general sales manager; J. S. Hummel, foreign sales manager, and J. W. Brown, Warner English sales head.

James Cherry, left, Dallas manager for Interstate, with Mrs. Cherry, visits Hollywood and Florence Rice on the MGM lot.



The sound truck below blazons and broadcasts to the thousands of tourists who wait in line daily to see the Dionne Quintuplets at Callender, Ont., the glories of the neighboring town and district of North Bay and the attractions at Jack Nelson's North Bay Capitol Theatre.

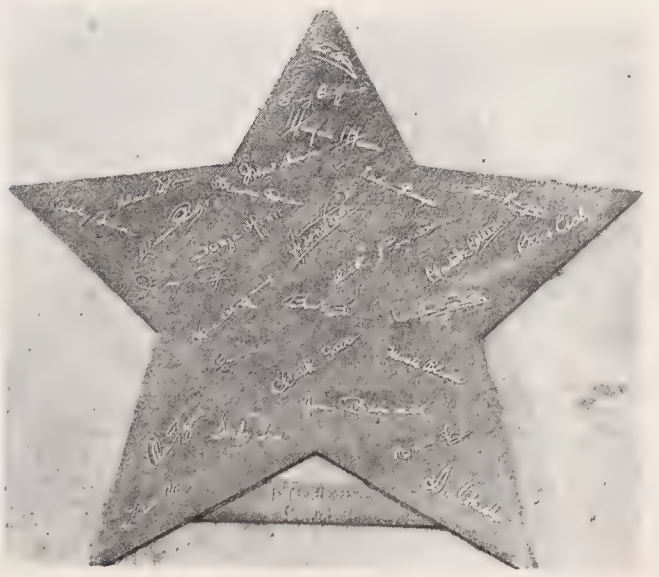




Nat Wolf, Ohio zone manager for Warner Brothers, new president of the Cleveland Variety Club, Tent Number 6.

Irving Berlin whose unbroken production of popular melody is the theme of "Alexander's Ragtime Band", is welcomed to Boston for the opening of the picture by the heads of the Mullins & Pinanski circuit. Left to right, Samuel Pinanski, Mr. Berlin, Martin J. Mullin and Lou Brems, director of public celebrations for the city of Boston.

Carl Niesse, operator of the new Vogue Theatre in Indianapolis, has enlarged on the star footprint idea and inlaid a bronze star, right, bearing the autographs of Hollywood's great in the sidewalk in front of his lobby, attracting thereby profitable attention.





RUSTICS of the Blue Ridge hills surrounding the town of Blowing Rock, N. C., who, by affidavit, never saw a motion picture, were taken to town and a special showing of "Spawn of the North", the town of 600 having been invaded by a trainload of Paramount publicity men and their newspapermen guests. The startled but not very bewildered inhabitants are shown, left and below, in their seats and entering the theatre, the sector of the audience at left including, third from the left in the first row, J. E. Luther, 95-year-old Confederate Army veteran and patriarch of the community. The picture also was given a Hollywood opening, complete with stars, in Seattle, Wash.



Lum Coffey, sharecropper, shaves in preparation for the big night.

Joseph Lee Green, 70, the only bearded mountaineer in the company.





Exhibitors, circuit men and distributor representatives, below, who were among those present at the opening of the new Comerford Theatre in Wilkes Barre, Pa.; Leon Netter, George Dembow, Stanley Goldberg, Chuck Casanave, Charles Casanave, Norman Moray, Harry Siegel, Lou Astor, Harry Weiner, Joe Miller, Luke Farrell, Roger Mahan, William Mansell, Sy Perlsweig, Jack McFadden, Ben Stern, Jules Rieff and Matt Kerry. The opening, the crowds and the broken records are reported on page 36.





Photo by Cosmo-Sileo

W. G. Van Schmus, managing director of the Music Hall, New York, returns from a European vacation and talent hunt and is greeted by Priscilla Lane, co-star of "Four Daughters", for whom Mr. Van Schmus later was host at a Music Hall reception marking the premiere of the picture at his theatre.

U.S. MOVES TO CENSOR ADVERTISEMENTS ON THE SCREEN

by JAMES P. CUNNINGHAM

The Federal Government moved this week to place a branch of the motion picture practically under national censorship by law.

Without making any public announcement, the Federal Trade Commission in Washington formally notified by mail all producers of advertising or "sponsored" films that henceforth their product and the statements made therein, either in spoken dialogue or printed title, would be subject to the Commission's scrutiny.

The Commission acted under its right to censor advertising statements made in media moving in interstate commerce. It refused, however, to release to the press copies of any of the questionnaires, notices or letters sent to the advertising film producers.

This sudden action, which apparently brings the Federal Government a step closer to the actual operations of and to the product made by the motion picture business, immediately brought up the question of whether the trailers issued by regular theatrical producers advertising their forthcoming productions would be subject to the same "scrutiny" by the Commission, inasmuch as these trailers evidently are also screen advertisements likewise moving in interstate commerce.

The Federal Trade Commission has been scrutinizing advertisements in newspapers and magazines for nine years, and advertisements on the radio for four years. Significantly or otherwise action is only now being taken to control advertising contents of the screen, coming but a few weeks after the Government, through the Department of Justice, filed its equity suit to virtually "break up" the component parts of the industry by divorcing production, distribution and exhibition and addressed at controlling the industry's trade practices.

No Method Announced

Little information on the manner and method by which the Commission will censor screen advertisements could be obtained in Washington, other than word of the Commission's decision to demand that scripts or synopses of the ad films be submitted in advance of their filming.

In the Commission's regular bulletin of Monday, going out under the names of the Commissioners: Garland S. Ferguson, chairman; Charles H. March, Ewin L. Davis, W. A. Ayers and Robert E. Freer—no mention was made of the action being taken pertaining to the screen. The statement reported on the Commission's work in the macaroni industry, in paints and varnishes, mirror manufacturing and the baby chick business; also, "A Supplemental Report on Antidumping" was announced.

Some extent of the censorship of advertising on the screen which the Commission intends to undertake may be gleaned from the fact that between 3,000 and 4,000 one and two-reel advertising pictures and so-called "minute movies" are shown in theatres of this country every year.

The Commission usually first files a notice of complaint with the advertiser, and if the advertiser refuses or neglects to alter or eliminate the copy to conform to the wishes of the Commission, proceedings are instituted which can lead to the Federal courts. This is in reference to advertisements inserted in newspapers, in magazines or on the air.

In the case of advertisements on the screen, however, the Commission evidently realizes that its existing machinery prevents it from controlling the material at the scene of exhibition, hence its demand for the submission of scripts or synopses.

Legal or other eventualities in the case of a completed picture not following the lines of alteration set down by the Commission in the script are not clear.

It was that clause of the recent Congressional anti-block booking bill requiring producers to submit synopses in advance of exhibition that resulted in vociferous complaints by the organized industry on the grounds of impracticability.

Recent Activity Remembered

Authoritative spokesmen in the screen advertising field believe they face no alternative but to conform to the Trade Commission's new edict, and since receipt of the official order the other day they have been studying the reputedly new sternness assumed by the Commission within recent weeks. They point to the recent FTC actions against published advertisements of such large merchandisers as Borden Milk Company, RCA Manufacturing Company, Lever Brothers, Arnold, Constable and Company, Standard Brands and Fleischmann's Yeast, Bristol-Myers and scores of others. Complaints in these cases, it is claimed, make it appear that the Commission intends delving into comparatively inconsequential advertising assertions.

Of the dozens of contemplated, proposed or enacted forms of governmental interference with the business of motion pictures appearing since the de-feathered Blue Eagle of the NRA, this new action by the Trade Commission appears to be one of the most potent, other than the Department of Justice's anti-trust suit. While there is no indication at this time that any scrutiny undertaken by the Commission of screen advertisements will extend to regular theatrical trailers exploiting coming pictures, it was pointed out in Washington this week that should a producer send out a trailer definitely misrepresenting a picture, and some theatregoer or rival producer complained, the Commission would take the matter under investigation. The means to the end seem to be simple.

The chief concern of the Commission is advanced, as usual, as protection of the public against misrepresentation of products or services entering into its daily life, in the former category being patent medicines, food, clothing and the like, and in the latter such services as correspondence courses, and such. But, another branch of the government considers that the motion picture does enter into the daily life of the public, as evidenced by the Justice Department's Declaration of July 20th, when, in giving the reasons for undertaking the federal trust suit against the industry, it was said: "The Department of Justice was interested on its own initiative because the motion picture business is not a private affair, but a matter of vital concern . . . to 85 to 90 million people who attend the pictures every week."

Plan Long in Work

In any event, whether the Commission will undertake to determine from the producers' advertising trailers whether the pictures they

(*Continued on following page, column 2*)

ANOTHER U. S. AGENCY FOR MOTION PICTURES

Establishment of a new division concerning international communications—including motion pictures—in the State Department, to be headed by Thomas Burke, formerly with the Bureau of Foreign and Domestic Commerce, was announced Friday by Secretary Cordell Hull, in Washington.

Establishment of the Division is said to be part of a program of reorganization in which the State Department has been engaged for some time, and was determined upon because of the increasing importance of the international aspects of problems connected with communications, motion pictures, aviation and shipping. To the division will be given the responsibility of initiating the policy action of the State Department and of carrying into effect comprehensive and coordinated programs of activities.

Included in the matters coming under the division will be all international questions involving motion pictures and broadcasting, including the preparation and interpretation of treaties in which those subjects are involved, and the reviewing of correspondents with foreign governments relating to those matters.

The change is said to be purely one of organization and involves no alteration of department policies with respect to films or radio.

PLAN SET FOR DRIVE TO AID BRITISH FILMS

Distributors Here Discuss Project for Cooperative Advertising and Special Sales Setup

British distributors, marketing product in this country for the most part independently or through territorial states-right exchanges, are intent upon widening their sales here, and for this purpose have formulated a plan for the wider exploitation of English-made pictures in the United States.

This was decided last Thursday, following weeks of formulation, at a meeting of ten companies headed by Gaumont British. The meeting was held in the offices of GB, in the old Mecca Building, 1600 Broadway, New York.

Details of the plan are to be worked out at another meeting, to be called within a few days.

Represented at the meeting were Gaumont British, Gainsborough Pictures, Herbert Wilcox Pictures Corporation, British and Dominions Film Corporation, European Film Corporation, Criterion Film Productions, Trafalgar Film Productions, Capitol Film Corporation, Imported Pictures Corporation and Imperator Pictures.

Lists Believed Closed

A formal reply was issued this week from the headquarters of the "Motion Pictures Greatest Year" campaign rejecting GB's request that campaign forms be reopened to admit American distributors of British pictures, to participate in the campaign. Officers of the drive declared it would now be "physically impossible" to revise the arrangements which have been completed already for the conduct of the contest.

Mr. Lee, acting for other distributors of British pictures as well as his own company, proposed that a supplemental list of contest pictures be issued in order to include British product in the contest but the proposal was rejected on the ground that there is no provision for the additional printing cost in the campaign budget.

Mr. Lee had informed the committee that his first knowledge of its invitation to GB was a mesage which gave him 24 hours to send in an acceptance. He said it was impossible to comply with this and that when his answer was given—three days after the specified deadline—he was informed that campaign forms had been closed.

It is understood that in view of the campaign officials' decision, the distributors of British product will endeavor to further their own plan for a promotional campaign on British pictures in the United States market. The basis of such a plan was developed at the meeting last week and an effort to work out details is expected to be made following Mr. Lee's return to New York. Mr. Lee, at present, is on a tour of the company's branches but is expected to return to the home office September 6th.

The promotional plans, it was said, involve cooperative national advertising with special campaign and sales features to benefit participating exhibitors.

Plans of the British companies are understood also to include establishment of a cooperative distribution system for all American representatives of British producers. The proposal has the endorsement of American representatives and is being advocated in home offices in London.

It was previously reported that the plans call for acquisition of a circuit of at least 20 theatres in the New York metropolitan area. The houses would form the nucleus for a circuit of independent theatres in United States that would show "A" English pictures as well as American product.

$1,000,000 SUPPORT FOR NEW ANGLO FIRM

London cables brought word to New York this week that Louis Jackson, head of the newly formed Anglo-American Film Corporation, who sailed for the United States on the Normandie Wednesday, declared that he has guarantees of $1,000,000 *in support of the new distributing group.*

Mr. Jackson is seeking independent product, and claims deals already are pending. He also declared that he plans to finance American productions for British release.

MILLER SPEAKS FOR FREEDOM OF RADIO

The American people are as determined as the American broadcasting industry to resist any Government invasion of "freedom of the air," Neville Miller, recently elected president of the National Association of Broadcasters, declared in addressing the graduating class at Peabody Teachers' College in Nashville this week.

Government regulation of radio is necessary, Mr. Miller acknowledged.

"But if an agency of the Government seeks to dictate what shall and what shall not be broadcast, then that is another matter." For any Government agency to do that, he declared, would be to "abandon democracy and assume instead the technique of a totalitarian state."

Government Acts to Effect Film Ad Censorship

(*Continued from preceding page*)

advertise are as "stupendous," the costuming as "marvelous" or the chorus as "beautiful," remains to be seen.

The control over advertising films about to be exercised by the Commission is authorized under the Federal Trade Commission, and development of the present plan has been secretly in work for weeks.

Sporadic efforts to deal with misrepresentation in published advertisements were made by the Commission prior to 1929, but by that year the practice was of such volume that it was deemed necessary to provide for specialized attention, and a special board was set up, known as the Special Board of Investigation, consisting usually of three Commission attorneys.

Now the Commission holds that the increasing use of motion pictures for advertising purposes has attracted its attention, although, so far as is known, no complaints against the advertisement statements made on the screens of the country have appeared anywhere.

From Washington came word that the Commission was quite concerned when it first undertook its ad-films study, over the method by which the pictures would have to be scrutinized. Whereas newspaper, magazine and radio announcements are changed frequently, allowing for easy alteration, most advertisers using motion pictures make but a few films, at considerable cost, and to survey the advertising in a film after it is issued, as in the case of newspapers and radio, it might be necessary to scrap a film of an advertiser whose misrepresentations might have been made unwittingly.

Accordingly, it was said, the Commission hit upon the idea of having the film producers submit their scenarios before undertaking production. At this point it was explained in Washington that while the Commission does not undertake to dictate what an advertiser shall say, it will indicate what he may not say under the law. It was said the Commission would have no interest with anything in the picture other than the actual advertising, and that it would not be concerned with any of the entertainment features.

One Washington spokesman said that under the plan the Federal Trade Commission would be the only governmental agency to which a motion picture producer could go in advance and find out if the proposed filming was within the law.

Claimed Not Censorship

Review of motion pictures before their production would in no sense be censorship, it was explained. But any producer or advertiser going ahead with the production of a picture containing material which the Commission considered misrepresentative, would have to take his chance in a formal action brought by the Government.

Commission officials said that they were receiving willing cooperation from the publishers of newspapers and magazines and from broadcasters.

In each case where misrepresentation is noted, or where a complaint has been received from the public, a careful investigation is made and, where the facts warrant, and informal procedure has not resulted in the prompt elimination of misleading claims and representations, formal action is taken. In most such cases, however, the matter is adjusted by the respondent signing a stipulation to abandon the unfair practices.

In reviewing advertisements in current publications, the FTC's Special Board watches some periodicals continuously, due to the persistently questionable character of the advertisements published, but publications of recognized high ethical standard, where the publishers themselves carefully censor all copy before acceptance, are surveyed only a few times a year.

Rosenthal Receives Quigley Plaque at Bridgeport Affair

At a combined luncheon of the Lion's Club and Chamber of Commerce at Bridgeport, Conn., Wednesday, Morris Rosenthal of the Majestic theatre was presented with a Quigley Silver Plaque for the second quarter of awards. The plaque was presented by M. Crawford, Chamber of Commerce president and Jasper McLevy, mayor of Bridgeport. Present were Harry F. Shaw, division manager of Loew Poli Theatres and Bridgeport manager.

STAGE SET FOR START OF INDUSTRY'S MILLION-DOLLAR BOX OFFICE DRIVE

Newspaper Advertising, Press Books and Trailers To Carry Opening Message Next Week; Accessories Sent to Exchanges

With committees, sub-committees and regional groups completing final details, the motion picture industry stands ready to start its million dollar "Motion Pictures' Greatest Year" campaign on Thursday.

The drive, the first industry-wide attempt to buoy attendance at motion picture theatres throughout the United States, will be broadcast to the public in newspaper advertisements in all parts of the country. During the campaign, which runs from September 1st to December 31st, there will be 5,000 lines of space used in each newspaper, Howard Dietz, chairman of the advertising committee, said.

In addition to the $1,000,000 campaign expenditure, which includes $250,000 for prizes in the "Movie Quiz" contest, the outstanding feature of the drive, some $2,000,000 will be spent by theatres participating. Oscar A. Doob, chairman of the drive's theatre committee estimated.

Mr. Doob, advertising and publicity director for Loew's, based his estimate on information pouring into campaign headquarters in New York from all sections of the United States and Canada, indicating that exhibitors are eager to support and capitalize on the industry's greatest promotion effort.

"The drive is reviving the lost art of showmanship among many theatres which haven't put on a campaign in years," Mr. Doob declared.

Loew's has budgeted $200,000 as its total expense, and more will be forthcoming if needed, he said. Last fall's campaign cost the circuit $20,000, one-tenth of what it will spend this year. "We believe in these drives," Mr. Doob said, "They always get us business."

Circuits To Spend $1,000,000

It was estimated that the five large circuits, Warner Brothers, Paramount, RKO, National Theatres and Loew's, will spend a total of $1,000,000 or more. With the exception of the contributions to the general campaign fund the circuit's expenditures will be for local campaigns.

Mr. Doob expressed confidence that of the estimated 16,000 theatres operating, 10,000 will be actively participating in the drive. "The large circuits," he commented, "have taken on a large burden and for the first time are unselfishly showing their experience and the work of their organizations with other exhibitors. All theatres will benefit, but the degree to which they will benefit will depend upon their own efforts."

Copy in the newspaper advertisements will review the history of motion pictures from October 6, 1889, when Edison exhibited his first kinetoscope to the program of 100 or more pictures projected for exhibition this fall. At least five advertisements will be used to tell the story and each will be signed by the "The Theatre Owners of . . .", the name being supplied by the proper groups in each locality. The prize contest, the rules for which were announced in MOTION PICTURE HERALD last week, will be tied in directly with the advertisements, which will refer readers to the theatres.

Mr. Dietz praised newspapers as a medium of advertising in the lead story of Editor and Publisher this week. "We are using daily newspapers because, outside of our own screens we have no better medium for reaching with one effort the 75,000,000 or so people who ordinarily attend our theatres," Mr. Dietz said.

"I think also," he continued, "that the size of this campaign with its right-down-to-business copy will have a good influence on other advertising plans. If business in general sees the motion picture industry going after business aggressively, through newspaper advertising, we can hope that other business will do likewise and forget politics, war scares and other time wasters that have made most of business conversation for the past year. Pictures will get the benefit of the revival, newspapers will get it, and the country as a whole will be better off."

Campaign officials this week informed Republic that it was impossible to make new inclusions at this time. The company was reported to have requested that its pictures be included in the "Movie Quiz" contest booklets either as a supplement or by means of a rubber stamp.

Press Books Sent Out

Distribution of a 24-page, newspaper-size, advertising and exploitation press book for the campaign started this week. The books were sent to exchanges for distribution among the theatres participating in the drive. The publicity sections of the press book were still in the hands of the printers but will be shipped as inserts as rapidly as they are received.

The first shipments of the "Movie Quiz" booklets were dispatched to the exchanges last week and they are being sent out as rapidly as they are received from the printer.

A committee, comprising Mr. Dietz of Loew's Barret McCormick of RKO, and Monroe Greenthal of United Artists, were responsible for getting out the press book. The books, it was pointed out, are designed for use by both large and small theatres.

The same color scheme has been followed in all ads and accessories, in banners and posters, so that any display in any theatre can be quickly identified by the public as belonging to the campaign and the contest.

Two full pages of model tie-up ads are included to give the exhibitor an idea of how to combine the sale of the picture he is showing with the general drive and "Movie Quiz" contest.

The ad section permits a complete follow-up campaign. In addition to opening and closing ads, there are special ads for each week in the drive, to supply the intermediary ad program. Regarded as particularly significant in this section, is the full page of four column institutional ads suggested as newspapers' contribution to the success of the drive and to be run as an editorial feature.

Many theatres already have started to identify by trailers, the coming attractions which are included in the list of 94 pictures entered in the "Movie Quiz" contest.

Short Subject in Work

George B. Seitz has been chosen to direct the short subject "The World Is Yours," which will be released nationally in connection with the drive, Frank Whitbeck, who will produce the picture, announced.

Stars of all the studios, it was explained, will be seen in sequences of the short, but the cast that will actually work under Mr. Seitz' direction includes Mickey Rooney, Lewis Stone, Cecelia Parker, Fay Holden and Charles Grapewin. They will portray a typical American family and the picture will deal with their experiences in going to see motion pictures. The production is tentatively scheduled to start August 29th, when Mr. Seitz returns from a location trip in Arizona.

Four units will work on the short subject, Mr. Whitbeck said. In addition to the Seitz company, Gordon Jennings will make special scenes for the picture; Slavko Vorkapich will do special montage effects and Lou Harris and Harman Hoffman, who authored the script and are associate producers, will direct a unit.

All circuits, according to Mr. Doob, are raising funds for local celebrations, parades, combination advertising and so on. One house, he reported, has assessed itself two cents a seat for decorations. Mr. Doob continued by explaining that as the initial punch of the drive wears off in a few weeks, theatres will put on another local drive to sustain interest to the last day of the four-month promotion.

The "Movie Quiz" booklets will be available at the designated exchanges this Friday, the campaign committee announced along with a warning to exhibitors not to distribute them before September 1st. In the initial shipment there will be 20,000,000 booklets and it was estimated that by the time the contest is ended 200,000,000 booklets will be needed.

The five newsreels will produce a series of brief sequences exploiting the campaign and the contest for inclusion in their forthcoming issues. The promotional sequences, in some instances, will feature ranking industry executives in brief explanatory talks on the meaning and aims of the industry campaign.

Labor Support Pledged

A pledge of active support for the drive was given by George E. Browne, president of the International Alliance of Theatrical Stage Employes, this week when he accepted an invitation to serve on the national committee. His acceptance was hailed at campaign headquarters as a "new token of the harmonious labor

(*Continued on following page*)

GROSSES SHOWING MID-SEASON RISE

Theatre grosses for key cities have shown an upturn for three consecutive weeks and are running ahead of June and July, according to reports from first run houses in 23 situations. The total for the week ending August 4-5 was $1,219,473.

These totals are ahead of any computed since the first week in June, when the total was $1,237,740, following the Memorial Day weekend. At that time reissues began to make their appearance in the absence of strong first run product and a decline set in which continued for the rest of the month.

EXHIBITORS PLANNING LOCAL DRIVES

(Continued from preceding page)

relations in the industry and of the unity of interest behind the nationwide drive."

The Screen Actors Guild previously adopted a resolution endorsing the campaign and offering the organization's cooperation.

Max Cohen, president of Allied of New York, this week clarified the position of National Allied States Association with respect to the drive. "There appears to be an impression that National Allied policy does not permit its members to cooperate in this campaign," Mr. Cohen said. "The impression is entirely erroneous."

P. J. Wood, secretary of the Indenepdent Theatre Owners of Ohio, forwarded a bulletin to newspaper editors this week, urging editorial support for the campaign and quoting an editorial published in the New York *World-Telegram*. The editorial explained the purpose of the drive and then continued:

"Theatres have felt the hard times along with all other business. The campaign is an attempt to win the public back to the box office. It aims to plant in every consciousness the slogan 'Moving Pictures Are Your Best Entertainment.' It refuses to take discouragement lying down.

"After all, the way to resume is to resume, and the moving pictures have stepped out in front to support precept with example. Other industries, we have no doubt, have been studying their hands, but the movies are the first to push out their dollars. And the film industry may well be setting the pattern and touching off the spark for other industries.

"Bold aggressive action is a tradition of the film business. Perhaps it is because it never has got over thinking of itself as a young industry, or because of the necessity for keeping in close touch with the public. It has shown itself many times to be a leader.

"The pattern being set here and the bold investment in this $1,000,000 campaign should not fail to prove contagious. . . . Full credit is due to the motion picture industry for this preview of the upswing."

$25,000 Pledged to Fund At New York Meeting

Following a meeting of approximately 200 exhibitors at the Hotel Astor, New York, the campaign committee this week announced that $25,000 was pledged, despite the fact that there was no solicitation at the session.

George W. Schaefer, executive chairman of the campaign, outlined the aims of the drive and urged complete exhibitor cooperation for it.

"It is important to stress," Mr. Schaefer said, "that this campaign was inspired from the very beginning by a group of exhibitors. Independent exhibitors participated from the very inception of the campaign and it was with their cooperation that the plan of procedure and the details of the $250,000 'Movie Quiz' contest were formulated."

Max Cohen, president of Allied of New York, urged independents to support the drive, warning that while no plan could meet every condition in the industry, it would be unwise for any theatre to remain aloof.

Mr. Cohen moved that the meeting go on record as indorsing the campaign but the chair ruled the motion was not in order. Harry Brandt, president of the Independent Theatre Owners Association, advocated additional time for members of his organization and other exhibitors to study the possible weaknesess in the "Movie Quiz" contest.

The ITOA met on Wednesday and adopted a resolution leaving the matter of cooperation to the discretion of individual members.

A plan for organizing the entire New York area into community committees to direct advertising and exploitation in neighborhoods was outlined by Mr. Doob.

Organization of 45 community committees got underway this week with meetings in the various neighborhoods Tuesday, Wednesday, Thursday, and Friday.

200 on Coast Pledge Support to Campaign

Two hundred circuit and unaffiliated exhibitors met at the Ambassador Hotel, Los Angeles, unanimously endorsed the "Motion Pictures' Greatest Year" campaign and signed pledges contributing their share toward the national drive.

Albert Galston, president and R. H. Poole, general manager of the Independent Theatre Owners of Southern California, pledged their organization's unequivocal support. Speakers at the session were Herman Wobber, Twentieth Century-Fox sales manager; William Rodgers, MGM sales chief, and Spyros and Charles Skouras of Fox West Coast.

The industry has suffered from a letdown in showmanship, Mr. Wobber said, pointing out that exploitation of the drive would serve as a means of restimulating initiative among exhibitors.

"We've seen the success of the steel industry, railways, ice and coal companies and auto dealers in getting together to boost their business," Mr. Wobber continued, "and with our much greater facilities for exploitation we can do a much better job than any of them."

Mr. Galston lauded the movement and said plans for the campaign are more than fair to independent exhibitors. Producers, distributors and their affiliated circuits have put up three-fourths of the expenses although their theatres number only 30 per cent of those in the country, he explained.

Plans Are Drafted In St. Louis Area

Owners of 275 theatres in the St. Louis territory met Monday to formulate plans for making a success of the industry advertising and exploitation campaign.

The meeting was called by a committee of the Motion Picture Theatre Owners' Association and the distributors, composed of Fred H. Wehrenberg, president of the MPTO; Harry Arthur, Jr., of Fanchon and Marco; Clarence Kainann, of the MPTO; Benny Reingold of Fox, and Clarence Hill of Columbia.

Fanchon and Marco, it was announced, will subscribe 100 per cent to the campaign. The subscription will total approximately $4,000 for the 40,000 seats, although the management is confident that the second run houses will be the chief beneficiaries in the campaign due to the fact that several of the pictures figuring in the contest already have been shown in first runs.

Loew-Poli Houses Plan Motor Cavalcade

With proclamations by the Governors of Massachusetts and Connecticut and the mayors of various cities, the Loew-Poli New England circuit is planning its greatest campaign in conjunction with the industry's drive.

Harry F. Shaw, division manager of the circuit, reported parades are being planned in all Loew-Poli towns, with a motor cavalcade covering all of them in a seven-day period. Headed by a large float, the procession will start in Waterbury, Saturday, stopping on succeeding days in Bridgeport, New Haven, Meriden, Hartford, Springfield and Worcester, where it will wind up on September 3rd.

In cooperation with Chambers of Commerce throughout the territory, merchants have pledged to decorate their store fronts and buildings.

Mr. Shaw hopes to make a hookup with MGM studios to get two or three stars to speak via the telephone on the opening night of the "New Show Season."

New England exhibitors met at the Statler Hotel, Boston, Thursday to perfect campaign plans for their territory. Harold B. Franklin, business manager of the drive, addressed the meeting. Max Levenson was chairman.

A New Haven local committee, composed of J. B. Fishman, Robert Russell, John Hesse and Lou Schaefer, met this week and will continue to meet frequently on plans for the campaign.

Exhibitors Reported as Enthusiastic in Kansas City

Following a Kansas City meeting at which the salient points of the industry's drive were outlined, E. C. Rhoden of Fox Midwest, and chairman of the drive's committee in the territory, announced that the program is being received enthusiastically by exhibitors.

"We know a program of this kind will work because a very small edition of the idea, which we have used for several years, has produced business," said H. E. Jameyson, district manager of Fox Midwest at Wichita. "Last year the company didn't have its usual campaign, and business fell off."

The Kansas-Missouri Theatres Association, through John Stapel, president, pledged its support.

Harrisburg Exhibitors Pool Forces for Local Campaign

Exhibitors in Harrisburg, Pa., affiliated and independent, have pooled forces for their community campaign which already is underway.

Following an initial meeting at the office of C. Floyd Hopkins of the Wilmer and Vincent Circuit, a committee, comprising Sam Gilman of Loew's, who is chairman; Mr. Hopkins, and John C. Rogers, of the State Theatre, contacted neighborhood exhibitors and lined them up behind the drive.

The committee hoped to obtain a proclamation from the mayor and the endorsement of various civic bodies.

Delaware Theatremen Hold State-Wide Banquet

The national $250,000 "Movie Quiz" contest was launched in Delaware this week when theatremen held a state-wide banquet in the Hotel DuPont, Wilmington. It was attended by Governor Richard C. McMullen, Mayor Walter W. Bacon and also other state and city officials. Carter Barron, Loew's district manager of Washington, was toastmaster and A. J. Belair, manager of the New Rialto, was chairman of the event.

In Universal Publicity Posts

Evan Hoskins and Ed Blake have resigned from Universal's studio publicity department and have been succeeded by Ed Olmstead and Belle Kantor.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

"Baby Snooks," contrary to the belief of millions who have heard her on Metro's "Good News" Maxwell Hour radio broadcasts, was a creation of Fannie (Baby Snooks) Brice herself in her early Broadway career.

Fred Collins, describing "The Private Life of 'Baby Snooks'" for the readers of Liberty Magazine, traces the birth of "Snooks" to Fannie's vaudeville days of 1914.

One of her songs at that time was "Poor Pauline." It made such a hit that she began to sing it in different ways, as an opera singer would sing it, as an Italian organ-grinder would do it, and so on. Finally, one night, she did it as a baby in a high chair. That's how "Snooks" was born, but it took the radio broadcasters and the honorable guilds of movie makers and coffee grinders to give it life.

One Brice anecdote related by Mr. Collins concerns Fannie's "graduation" from New York's prolific east side to amateur shows, then to singing with slides in a Yorkville movie house, where she got a dollar a day—from 11 to 11—and, finally to a $25-a-week job with a Cohan and Harris show. At that stage, Fannie—who had taken the name of Brice from that of a favorite neighbor, abandoning the family name of Borach—had one claim to beauty, a fine pair of legs. But George M. Cohan was then, as now, a realist. He probably appreciated Fannie's legs, but despaired of ever teaching her how to do anything with them. So Sam Harris had to fire her.

Fifteen years later, this same Sam Harris rehired the dismissed $25-a-week chorus girl for $2,500-a-week as the star of his Music Box Revue.

Meanwhile Fannie went out to where legs are legs and nobody gives a darn what you do with them—the Hurtig and Seaman burlesque wheel. It was while Fannie was doing her face-making and leg-lifting routine in burlesque that she married. He was a barber from Albany. "I did it," she said, "because he smelled so nice." The odor didn't last a year.

▽

Radio Station WDAS in Philadelphia will NOT play "Flat Foot Floogee," at the request of an orthopedic institution sponsor. One would think that the power of suggestion would be great for the flat foot shoer's business.

▽

Just twenty years ago this coming "better movies business" campaign, the industry had a "National Motion Picture Week"—selling Liberty Loan war bonds for the government. Twenty years later we find the government wanting to run the business.

▽

Olga Petrova's name was one of a score mentioned by some old-timers sitting around reminiscing at the premiere the other week of RKO's New 23rd Street theatre, reborn out of the old Grand Opera House in New York's old Chelsea section. Seems that Olga is now back and around from her vineyards in France, with ambitions to write, but none to act. She was the first star of Metro Pictures, now Metro-Goldwyn-Mayer, after it was formed late in January, 1915, in Parlor B of the old Claridge Hotel on Times Square, by Richard Rowland, first president; Joseph Engel, treasurer, and one Louis Burt Mayer, of Boston, secretary. They named the company after the old Metro Lithograph Corporation, transformed Petrova from vaudeville to vampire.

They take their music seriously in the Blue Springs, Missouri sector.

Ray Prittner swung his fists the other night when a fellow made disparaging remarks about the band at the Cottonwood, but a gunshot wound convinced Prittner he had no business defending the musicians. Also wounded was an observer who had no part in the "debate."

The shooter stuck his shotgun under his arm and left the spot after the shooting, still mumbling his conviction that the orchestra was corny.

▽

Pistol shots also rang out at the entrance to a show at Pineville, Kentucky. The audience inside stirred a little, at first, but when they saw a long bewhiskered, comedy-looking constable dash down the aisle, shouting "I'll arrest them all," the audience settled back and tittered, believing it all a part of the performance. Outside, Hoxie Tucker, the ticket-taker, was being carried to an ambulance, nicked by a bullet fired by a chap whose "gate-crashing" Hoxie objected to.

▽

The Woman's Christian Temperance Union, in convention at San Francisco, blamed the movies for cigarette smoking by women. That's one complaint overlooked by the Department of Justice.

▽

"Ever since she shed 50 pounds and acquired a streamlined silhouette," United Artists says, "Patsy Kelly has become one of the most-in-demand actresses in Hollywood."

▽

Los Angeles police are taking movies of traffic violators and using the film as evidence. If the shots are really good some of the movie stars will probably ask for enlargements.

▽

Franklyn P. Adams tips off that all the Scarlett O'Hara talent searching stuff is just a plot. He doesn't expect the show to go on until Shirley Temple plays it from her wheel chair.

▽

Once she was an actress, member of a proud family of actors. Heads turned admiringly when she picked her way along Hollywood Boulevard.

Now she is at the end of the trail, behind bars, homeless.

Lady, direct descendant of Rin-Tin-Tin, most famous of dog stars, is in the Humane Society pound in Seattle. Lady is old, and there are no character roles, no comebacks for old dogs. Humane Society officials will keep her where she is, until she gets too old.

▽

Newspapers in the hinterland are complaining about Le Roy Prinz's assertion that there are no college girls with glamour. Required to build a cast for a campus movie for Paramount, Mr. Prinz lamented the scarcity of co-eds for pictures, giving that as his excuse for selecting Paramount's own Betty Grable, who has never been inside a college campus or classroom.

Far be it from us to act as judge in a beauty contest, but the complaints of lack of glamour on the part of college co-eds don't seem to come from the college boys, who after all constitute the final jury.

Over 10,000 names are included, biographically, in "Who's Who in American Jewry," issued by the National News Association, New York, to show "a cross section of American Jewry, its development in the arts, its preoccupation with technology, its contributions to the sciences, its skill in industry and finance."

Next to the lawyers, the largest group is that of doctors and dentists. In groupings further on down the line are found 233 scenarists and lyricists; 209 musicians; 132 producers, directors and concert managers; 78 actors and actresses and a miscellaneous assortment of chess masters, hunters, coin collectors, detectives, restauranteurs and magicians.

Included are Al Jolson, Belle Baker, Jack Benny, Fanny Brice, George Burns, Eddie Cantor, Charlie Chaplin, Francis Lederer, Paul Muni, Luise Rainer, Jack Pearl, Florence Reed, Norma Shearer, Edward G. Robinson, Maurice Schwartz, Sylvia Sidney, David Warfield and Ed Wynn.

Included among the newspaper writers are Walter Winchell and Louis Sobol. The youngest entrant is Bobby Breen, of Hollywood.

The publishers explain that the Cohens and the Levys are the most frequently mentioned, "Cohens" topping all, with 134 listings for the basic name, plus 216 variations: Cohns, Kohns, Cohans, Cohons, Cones, Cowans, Cowens and one lone Kone. Levi and Levy, along with several variations, number 136. To this might be added the 83 Levines and Levins.

There are 57 names of Straus and Strauss and 52 Friedmans, with an additional 17 for Freedman and Friedman. Next comes Miller and Bernstein, and the various forms of Horowitz, Horovitz, Horowich, et al. There are 140 Rosens, Rosenthals, Rosenbergs, Rosenbaums, Rosenfelds, Rosenblatts, Rosenblooms, Rosensteins and Rosenblums, and 181 Golds, Goldsteins, Goldbergs, Goldmans, Goldsmiths and Goldens.

▽

Mr. David Oliver Selznick, who for what seems like years now has been searching America's corners, cupboards and crannies for a Scarlett O'Hara for his "Gone With the Wind," only to decide to sell the book to someone else, has caused a Sealyham pup, named "Fuzzy," to be bleached blonde for his "Young at Heart."

▽

What happened in Arma, Kansas, last week, has never happened before, in all of our 20 years of motion picture recollections. Glen Neeley ran a week of pictures at his Empress theatre in honor of the film salesman who sold him his films!

Mr. Neeley ran "Park's Week," "in appreciation of the honest and fair dealing policies" of C. M. Parkhurst, salesman for Republic Pictures.

▽

Doctor Doyle J. Smith, dentist in Chillicothe, Missouri, heard over the radio that a baby had arrived at the Hollywood home of Dick Powell and Joan Blondell, so he made a tiny set of false teeth and sent it along. Daddy Dick must have appreciated Doctor Smith's thoughtfulness, because the baby wasn't a week old before he sent back a note saying, "Every evening as our little Ellen kneels beside her little bed, removes her teeth and drops them in a tub of water, she offers her thanks to you, dear Doctor, for making it possible for her to enjoy her corn on the cob, raw beefsteak and taffy at such an early age."

PARAMOUNT DROPS COOPERATIVE ADS, WARNERS MAY DO THE SAME

National Advertising Campaigns To Be Substituted for Previous Practice by at Least Two Distributors; Policy Not Rigid

Dissatisfaction among distributors over the support given by exhibitors to cooperative advertising campaigns, for which both share costs, reached an action point this week when Paramount dropped its cooperative policy in favor of magazine advertising and Warner Brothers indicated it will adopt a similar position.

A form of cooperative advertising, not involving exhibitors, is scheduled to break late this week or early next week in behalf of Warner Brothers' "Four Daughters", it was explained at the company's home office, but officials declined to reveal any details.

The company's policy on the cooperative campaigns, in which a distributor and an exhibitor share the expenses of newspaper advertising above that budgeted by the house, will be apparent when the advertising campaign for "Four Daughters" is launched, executives said. The advertising will be timed to tie in with the showing of the picture in various spots, it was explained. At the same time, it was indicated that a manufacturer will cooperate, probably shouldering the expense formerly borne by exhibitors in cooperative campaigns.

Jack Cohn, vice-president of Columbia, reiterated his denouncement of "chiseling methods" employed by some exhibitors (MOTION PICTURE HERALD, April 23rd) and indicated that it may not be long before Columbia's long policy of cooperative advertising is abated or abandoned.

Officials of all the other large distributing companies said they were not contemplating any change in policy, although in some cases the executives admitted that exhibitors in some locations were far from cooperative.

Budget Cut Cited

The announcement of Paramount's decision to eliminate cooperative advertising was made by Robert Gillham, advertising director, who pointed out that in 1933 exhibitors cut their advertising budgets.

"The result," he continued, "was reflected in distributors' budgets." Whereas in 1933, Paramount was spending 11 per cent of its total budget in 'dealers helps,' cooperative advertising, assistance advertising, free paper, free posting, the figure had risen to 40 per cent last year.

"The motion picture theatre has leaned too heavily on the distributor in the matter of cooperative advertising. We are spending our money this year where exhibitors' money won't reach, but where exhibitors may still profit from the advertising if they are wideawake and tie in with this new policy."

Paramount's new advertising policy is explained in a large sized booklet, 15,000 of which were sent to exhibitors this week. The booklet tells the story behind the advertising and gives Paramount salesmen a new slogan: "If it's a Paramount picture it's not only the best show in town, it's the best advertised show in town."

Each picture is to be judged separately and the type of reader of each magazine will determine which films will be advertised in the various national magazines. The first advertisement appeared in *Saturday Evening Post* this month.

Another indication of Paramount's "streamlined merchandising" is in a forthcoming tieup with a new radio network series which will plug theatre attendance directly.

Hair Tonic and Passes

Fitch's Hair Tonic series, which will start next month, will take over the Paramount Theatre idea of name bands. Instead of giveaways of Elgin watches, as formerly, they will give one-person passes to theatres showing Paramount pictures. The hair tonic company asked Paramount to cooperate by giving away 500 two-person passes but Mr. Gillham reached an agreement for one-person passes on the condition that the listeners be urged to see such-and-such a Paramount film. It was reasoned that the recipient of a one-person pass would take along another person, thus increasing grosses regularly.

United Artists' position with regard to cooperative advertising is different from that of other companies, according to Lynn Farnol, director of advertising and publicity. He pointed out that UA producers make only "A" pictures with the result that "we cannot take a chance on dropping cooperative advertising."

He explained, though, that the UA cooperative advertising is handled through an agency, thus eliminating the possibility of an exhibitor failing to live up to his part of an agreement on a cooperative campaign.

"We are going to continue to use cooperative advertising in pivotal key spots," Mr. Farnol said.

The position of Twentieth Century-Fox was similarly explained by Charles McCarthy, advertising and publicity director. "We're continuing it (cooperative advertising) and finding it extremely successful," Mr. McCarthy commented.

At Metro-Goldwyn-Mayer, Howard Dietz, director of publicity and advertising, explained that his company will continue to stage cooperative campaigns but pointed out that it is not customary for his company "to promote cooperative advertising in spots where exhibitors are uncooperative."

Barret McCormick and John Joseph, advertising and publicity directors of RKO and Universal, respectively, voiced similar opinions. Neither company was represented as having any set policy for the handling of advertising on pictures. Each picture, both Mr. McCormick and Mr. Joseph said, is handled in the best way that can be devised by the advertising department.

Advertising Importance Stressed

At Columbia, Mr. Cohn pointed out that: "Exhibitors must realize they are in show business and regardless of every other consideration look upon advertising as the life blood of their business."

Mr. Cohn reflected the opinion held by distributors that exhibitors do not realize that with or without cooperative or any other kind of advertising, they must maintain good minimum budgets in order to continue the stimulus, so necessary at all times, which advertising gives to the picture business.

"One reason the distributors are discouraged," Mr. Cohn commented, "is that since the companies offered cooperative campaigns, a great many exhibitors have taken advantage of the cooperative advertising to cut down their own advertising budgets almost to zero. They should consider cooperative advertising as a plus quantity which increases business. No exhibitor should mind spending more money if it means more business, even if the distributor does get more.

"We don't mind giving money for cooperative advertising if the exhibitor will use it to increase his own budget for advertising. But we're fed up with giving the exhibitors money to sell a picture and then seeing them not only not use it for that but actually cut their own house budget."

The Warner Brothers plan was described as an enlargement of the plan evolved last winter (MOTION PICTURE HERALD, February 12th). At that time, Warner Brothers announced an amendment to its cooperative advertising policy to provide for the company having complete control over all advertising campaigns in which it shared expenses.

"We feel we have been imposed upon by some exhibitors," Mort Blumenstock, eastern director of advertising and publicity, said at that time.

EQUITY EMPHASIZES "CAN'T HAPPEN HERE"

Newsreel pictures of Sinclair Lewis appearing in the stage adaptation of his novel, "It Can't Happen Here," at a summer theatre in Cohasset, Mass., were barred by a ruling of the executive council of Actors Equity Association, the current issue official publication of the Association discloses.

According to the magazine Pathe News in a letter to Arthur Byron, president, asked that it be permitted to photograph the writer-actor and his company at work without having to meet Equity's condition of a week's pay for each day or fraction of a day worked. The Equity Council said only on Equity conditions. The pictures were not made.

Schedule for Half-Season Ready at 20th Century-Fox

Every picture slated for release before December 31st of the current year was in work or already completed this week at the Twentieth Century-Fox studio. Among them are "My Lucky Star," "Straight, Place and Show," "Hold That Co-Ed," "Just Around the Corner," "Submarine Patrol," "Suez," "By the Dawn's Early Light," "Speed to Burn," "Safety in Numbers," "Time Out for Murder," "Meet the Girls," "Mysterious Mr. Moto," "While New York Sleeps" and "Five of a Kind."

This week a company of 100, headed by Director Henry King and including Tyrone Power, Nancy Kelly, Henry Fonda, Brian Donlevy, Walter Brennan and Donald Meek left for location in the Ozark Mountains to Work on "Jesse James," the first big color picture scheduled by the company for the new season. Ninety per cent of the shooting on the film will be done on location, which is near Pineville, Missouri.

THE YAM

[You'll see it!..You'll hear it!..You'll do it!..You'll love it!..]

"THE YAM" . . . a sensational new swing successor to "The Carioca" and "The Continental". . . Destined to sweep a rhythm-minded nation off its feet — onto its feet! . . . Sure-fire to become the new dance craze from ballroom to porch and living room . . . AND JUST ONE OF THE BIG THINGS in this biggest of all Astaire-Rogers attractions . . .

The show that marks the return to the screen of the Music Hall record-holders, the top money stars for scores of other theatres . . . THEY'RE HEADED YOUR WAY FOR SEPTEMBER!



Come on, Ginger! Hurry, Fred!
Slap that floor and paint it red!
Sing it, swing it, make gloom scram—
Heat your feet and do THE YAM!

FRED ASTAIRE
GINGER ROGERS
in
"CAREFREE"

with
RALPH BELLAMY
LUELLA GEAR
JACK CARSON
CLARENCE KOLB
FRANKLIN PANGBORN

Lyrics and music by
IRVING BERLIN

A PANDRO S. BERMAN PRODUCTION . . . Directed by Mark Sandrich

Screen Play by Ernest Pagano and Allan Scott . . . Story and Adaptation by Dudley Nichols and Hagar Wilde

RKO RADIO PICTURES

PRODUCERS SET 8-MONTH RECORD WITH PURCHASE OF 59 STORIES

RKO Acquires Film Rights to "Saint" Series of 21 Novels; June Buys Include 29 Books, 24 Originals and Three Plays

Two records as to the number of literary properties acquired by motion picture producers were set in the last two months. In June, 12 producers went on a virtual buying spree and purchased the film rights to 59 stories, the highest number purchased in any 30-day period in the last eight months. However, this month, July, the producers, 11 of them, did a complete about face and bought only 18 properties—the smallest number in more than a year.

The record in June was attained mainly through the acquisition by RKO-Radio of 21 novels in the "Saint" series by Leslie Charteris. But, even without this wholesale deal, purchases for the month were greater than in the preceding three months.

RKO's deal called for the outright purchase of only two novels, "The Million Pound Day," and "Angels of Doom," but an option was taken on all the other works of the author, Mr. Charteris. The company based its action on the success of the first Charteris story adapted to the screen, "Saint in New York."

In addition to raising the total to a new high for the last nine month, RKO's deal placed novels in the position of being the favorite of producers for the month. The total purchases were divided into four divisions: novels, 29; originals, 24; plays, three, and magazine stories, three. This marked the first time also since last September that a majority of the purchases were not original materials. As the accompanying statistical box shows, last September's purchases aggregated 68 of which only 24 were originals.

Warners Buy "Nineties"

In most cases the properties acquired during June were for use during the approaching season. Definite plans have not yet been made for most of the properties, but in the case of Warner Brothers' purchase of Louis Sobel's "The Gay Nineties," the names of several players who will appear in the production were announced. They included Dick Powell, Pat O'Brien, Olivia de Haviland, Kay Francis, George Brent, Humphrey Bogart, Ann Sheridan and Janet Kay Chapman.

Miss Sheridan, the studio's announcement said, will have a singing role in the film. The film is to be a production of the proportions of "42nd Street," the announcement continued.

Out of the ordinary run of purchases was the buying by Universal of the screen rights to the King Features' cartoon strip, "Flash Gordon."

RKO's purchases, because of the Charteris deal, placed that studio in the lead as the heaviest buyer of the month. The buying was done by 12 producers. In addition to the novels, RKO acquired the rights to an original story and one play. Metro-Goldwyn-Mayer, ranking as the second heaviest buyer during June, made a variety of purchases that included three originals, two plays, one book and one magazine story.

Other buyers and the number of properties they acquired were Warner Brothers, one magazine story, one original and one novel; Universal, five originals and one magazine story; Samuel Goldwyn, two originals and one novel; Monogram, six originals; Harry Sherman, four novels; Columbia, two originals; Paramount, one original; Republic, two originals; Hal Roach, one original; and GB, one novel.

The only purchase by Paramount during the month was an original story by Mark Jerome, a New York University student. The story's original title, "Pushover," will not be used for the picture, but a new title has not been selected as yet. Mr. Jerome, who is studying short story writing at the University, won second prize with the story in a contest conducted at the school by Paul Gallico, former newspaper sports writer who is now devoting most of his time to the writing of magazine stories. Mr. Gallico conducted a series of lectures at the university and established a fund with the salary he received. The fund was divided among the three students who, in his opinion, wrote the best stories. Mr. Jerome's ranked second.

The one play acquired by RKO was Ayn Rand's "The Night of January 16," which ran on Broadway for 235 performances with Walter Pidgeon and Doris Nolan in the leading roles. The playwright, according to RKO, wrote the play while working in the RKO Radio wardrobe department.

The other two plays purchased by MGM were "Death on the Table," by Frederick Guy Beauchamp and Roland Pertwee, and "How to Get Tough About It," by Robert Ardrey.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
August, 1937	27	6(a)	12	45
September	24	43(b)	1	68
October	22	16(c)	3	41
November	24	17(d)	7*	48
December	38	11(e)	5	54
January, 1938	24	8(f)	3	35
February	28	10(g)	0	38
March	14	9(h)	2	25
April	25	9(i)	3	37
May	23	13	0	36
June	24	32(j)	3	59
July	11	5	2	18
TOTALS FOR 12 MONTHS	284	179(k)	41	504

(a) Including 2 published magazine stories.
(b) Including 29 published magazine stories.
(c) Including 6 published magazine stories.
(d) Including 8 published magazine stories.
(e) Including 4 published magazine stories.
(f) Including 1 published magazine story.
(g) Including 1 published magazine story.
(h) Including 3 published magazine stories.
(i) Including 6 published magazine stories and 1 comic strip.
(j) Including 3 published magazine stories.
(k) Including 63 published magazine stories and 1 comic strip.

*Including the American rights to one German film.

"Borrowed Time" to MGM

The July purchases consisted of 11 originals, five novels and two plays, both of which were bought by MGM. This company was the heaviest buyer of the month, acquiring, in addition to the two plays, two original stories and one novel.

MGM did not disclose the price paid for "On Borrowed Time," which is in its sixth month at the Longacre Theatre in New York City. The play was written by Paul Osborn, based on Lawrence E. Watkin's novel of the same name which was published last year. The other play was "Four Cents a Word," for which MGM was reported to have paid $20,000.

Republic, Henri Decoin, and GB were the only other producers which acquired more than one property. Republic bought two originals, GB took title to two novels, and Mr. Decoin, husband of Danielle Darrieux, bought two originals. The other purchasers were Fine Arts Pictures, Universal, Samuel Goldwyn, Paramount and Ed Finney, one original each, and Warner Brothers and Alexander Korda, one novel each.

Purchases for Two Months

The June purchases, with all available production credits, follow:

ACE OF KNAVES, novel by Leslie Charteris, option taken by RKO.
ANGELS OF DOOM, novel by Leslie Charteris, purchased by RKO.
AVENGING SAINT, THE, novel by Leslie Charteris, option taken by RKO.
BRIGHTER BUCCANEER, THE, novel by Leslie Charteris, option taken by RKO.
BANDIT, THE, novel by Leslie Charteris, option taken by RKO.
BONES OF THE RIVER, novel by the late Edgar Wallace, purchased by GB.
BROTHER ORCHID, magazine story by Richard Connell, purchased by Warner Brothers.
CANDID CAMERA GIRL, original by M. H. Gropper, purchased by Universal.
CHARLIE McCARTHY, DETECTIVE, original by Robertson White and Darrell Ware, purchased by Universal as a vehicle for Edgar Bergen-Charlie McCarthy. Mr. White will do the script.
DAREDEVIL, novel by Leslie Charteris, option taken by RKO.
DARING AGE, THE, original by I. A. R. Wylie, purchased by Samuel Goldwyn as a vehicle for Joel McCrea, Sigrid Gurie and Jascha Heifetz.
DEATH ON THE TABLE, play by Frederick Guy Beauchamp and Roland Pertwee, purchased by MGM.
DRY GUILLITINE, book by Rene Belbenoit, purchased by Samuel Goldwyn.
ENTER THE SAINT, novel by Leslie Charteris, option taken by RKO.
FIFTH AVENUE PARADE, original by France Romer, purchased by Hal Roach.

(Continued on following page)

STORY PURCHASES REACH NEW HIGH

FIRST ASSIGNMENT, original by Jack K. Leonard and Monte Collins, purchased by Monogram as a starring vehicle for Frankie Barro. Hoard Bretherton will direct and Lindsley Parsons will produce. Production is scheduled to start on July 15th.

FIRST LOVE, original by Irmagard Van Cube, purchased by Universal.

FLASH GORDON, King Features Cartoon stop, purchased by Universal.

FLIGHT INSPECTOR, original by Byron Morgan, purchased by Republic.

FOURTH OFFENSE, novel by Rex Beach, purchased by Harry Sherman.

FOX FIRE, novel by Rex Beach, purchased by Harry Sherman.

FRISCO BELLE, novel by Rex Beach, purchased by Harry Sherman.

GANG BULLETS, original by Harrison Jacobs, purchased by Monogram. E. B. Derr will produce. John T. Neville is writing the screen adaptation.

GAY NINETIES, THE, original by Louis Sobol, Broadway columnist, purchased by Warner Brothers. In the cast will be Dick Powell, Pat O'Brien, Olivia de Havilland, Kay Francis, George Brent, Humphrey Bogart, Ann Sheridan and Janet Kay Chapman.

GET A HORSE, original by Herman J. Mankiewicz and Albert LeVino, purchased by MGM.

GETAWAY, novel by Leslie Charteris, option taken by RKO.

GIRL FROM NOWHERE, original by Arthur Fitz-Richard, purchased by Monogram as a vehicle for Anne Nagel. Scott Darling wrote the screenplay. William Night will direct.

HARD WAY, THE, original by Dunn O'Mullally, purchased by Monogram as a vehicle for Frankie Darro. The picture will be released under the title "Wanted by Police." Sally Sandlin will do the adaptation. Lindsley Parsons will be associate producer.

HELP WANTED, original by Elizabeth A. Shaw, purchased by MGM.

HOW TO GET TOUGH ABOUT IT, a play by Robert Ardrey, purchased by MGM.

HUNKY, original by Thames Williamson, purchased by RKO.

I AM A CRIMINAL, original by Harrison Jacobs, purchased by Monogram. Jackie Moran will be starred. E. B. Derr will produce.

IN NEW ORLEANS, original by George O'Neill, purchased by MGM as a vehicle for Jeanette MacDonald and Nelson Eddy.

JUST MISS JONES, original by Ben Ray Redman, purchased by Universal.

LAST HERO, THE, novel by Leslie Charteris, option taken by RKO.

LIFE OF MARIE CURIE, THE, *Saturday Evening Post* biography by the scientist's daughter, Eve Curie, purchased by MGM. Translation from the original French version was by Vincent Sheehan.

LITTLE MISS TOUGH GUY, original by Goldie Weisberg, purchased by Universal.

MEET—THE TIGER novel by Leslie Charteris, option taken by RKO.

MILLION POUND DAY, THE, novel by Leslie Charteris, purchased by RKO.

MISFORTUNES OF MR. TEAL, THE, novel by Leslie Charteris, option taken by RKO.

NIGHT OF JANUARY 16, THE, play by Ayn Rand, purchased by RKO.

NIGHT SQUAD, original by Owen Francis, purchased by Republic.

OUR MODERN DAUGHTERS, novel by Katharine Brush, formerly called "High School," purchased by MGM.

PRELUDE FOR WAR, novel by Leslie Charteris, option taken by RKO.

PUSHOVER, original short short story by Mark Jerome, purchased by Paramount to star Irene Dunne. Others in the cast will be Fred MacMurray and Donald O'Connor. Wesley Ruggles will produce and direct. The original title will not be used, although a new title has not been selected as yet.

REVOLT IN THE SAHARA, original by Sammy Fuller, purchased by Columbia.

SAINT AND MR. TEAL, THE, novel by Leslie Charteris, option taken by RKO.

SAINT GOES ON, THE, novel by Leslie Charteris, option taken by RKO.

SAINT INTERVENES, THE, novel by Leslie Charteris, option taken by RKO.

SAINT OVERBOARD, THE, novel by Leslie Charteris, option taken by RKO.

SAINT VS. SCOTLAND YARD, THE, novel by Leslie Charteris, option taken by RKO.

SKIPPER McCOY, GENT, original by Goldie Weisberg, purchased by Monogram.

SLANDER GIRL, novel by Rex Beach, purchased by Harry Sherman.

THIEVES' PICNIC, novel by Leslie Charteris, option taken by RKO.

UNTITLED ORIGINAL, by Frances Manson and Jack Emanuel, purchased by Samuel Goldwyn. The story deals with the history and the foundation of England's Scotland Yard.

UNTITLED ORIGINAL, by Larry Kelly and Bill Hunt, who wrote under the name of Kelly Hunt, purchased by Columbia.

WANTED FOR MURDER, novel by Leslie Charteris, option taken by RKO.

WHITE RIDER, novel by Leslie Charteris, option taken by RKO.

WOMEN IN THE WIND, novel by Francis Walton, purchased by Warner Brothers as a vehicle for Kay Francis. Lawrence Kimble is writing the screenplay.

The 18 purchases made in July with all available production credits follow:

BACKWARD GLANCE, THE, original by Dorothea Knox Martin, purchased by Henri Decoin.

CIPHER BUREAU, original by Monroe Shaff and Arthur Hoerl, purchased by Fine Arts Pictures.

CIRCUIT RIDER, original by Ben Fields, purchased by Republic as a vehicle for Gene Autry.

DUST BE MY DESTINY, novel by Jerome Odlum, purchased by Warner Brothers.

FOUR CENTS A WORD, unproduced play by John Cecil Holm, purchased by MGM.

JUNGLE BOOK, novel by Rudyard Kipling, purchased by Alexander Korda. Film will be released through United Artists.

LADYBIRD, THE, original by William Thiele and Reginald Owen, purchased by MGM.

LITTLE MISS FIXIT, original by Betty Laidlaw and Robert Lively, purchased by Ed Finney.

LITTLE SAVAGE, novel by Captain Marryat, purchased by GB to star Will Fyffe. Rodney Ackland will do the screen play.

MADONNA OF THE SEVEN MOONS, novel by Margery Lawrence, purchased by GB as a vehicle for Renee Saint-Cyr.

MAY FLAVIN, novel by Myron Brinig, purchased by MGM.

ON BORROWED TIME, current Broadway play by Paul Osborn, based on Lawrence E. Watkin's novel of the same name, purchased by MGM.

RED PETAL, THE, original by Dorothea Knox Martin, purchased by Henri Decoin.

RIO, original by Jean Negulesco, purchased by Universal.

SEVENTH CAVALRY, original by William Rankin and Howard Estabrooke, purchased by Samuel Goldwyn.

TEXAS IN THE SEVENTIES, original by Estelle Dodds, purchased by Republic.

TWO TIME LOSER, original by Arthur Sheekman, purchased by Paramount.

VACATION FROM LOVE, original by Harlan Ware and Patterson McNutt, bought by MGM.

2,517 *POUNDS OF FILM AND CORRIGAN PHOTOS*

Newsreels and photos of New York's reception for Douglas Corrigan, solo transatlantic flier, totaled 2,517 pounds in 337 air express shipments, according to Railway Express Agency.

Fourteen shipments weighing 74 pounds went to the West Indies and Central and South America.

Bell Wins Another Showmanship Prize

Ray Bell, of Loew's Capitol theatre, Washington, D.C., won the United Artists first prize of $500 for his campaign on Walter Wanger's "Blockade," held in connection with "National Showmen's Week," sponsored by United Artists, it was announced at the luncheon attended by the judges at the Waldorf Astoria Hotel, New York, on Tuesday. Mr. Bell only recently won a Silver Placque for the Second Quarter of the Quigley Awards, and has won a number of other exploitation awards.

The judges also announced that Charles Schlaifer, of the United Artists theatre, San Francisco won the second prize of $250. Third prize of $100 was won by E. V. Dinnerman, of the RKO Palace, Cincinnati.

Sid Holland of the Elco, Elkhart, Indiana, and I. E. Hoig, of the Main, Pueblo, won fourth and fifth prizes respectively, and will receive $50 each. Sixth and seventh prizes of $25 each were won by Clinton Wander, of Loew's Broad, Columbus, and F. D. Nessel of the Jefferson, Goshen, Indiana.

The judges who attended the luncheon were Harry D. Buckley, vice-president of United Artists; A. W. Smith, Jr., general sales manager; Harry Kosiner, Walter Wanger representative; Lynn Farnol, United Artists director of advertising and publicity; Ben Washer of United Artists publicity; A-Mike Vogel, chairman of the Managers Round Table of MOTION PICTURE HERALD, and Jack Harrower, Chick Lewis, Epes Sarget and William Ornstein.

Claire Trevor, Wurtzel Form New Producing Unit

Claire Trevor, at present under contract to no studio, and her agent, Harry Wurtzel, are forming a new producer-star company under which the actress will star in three pictures for the new season.

Financing is said to have been arranged, already, with two pictures to be produced in Hollywood and one at the Eastern Service Studio. The budget on each picture is said to approximate $500,000.

INDUSTRY STUDIES TRUST SUIT DEFENSE; FEDERAL MEN DIFFER ON MONOPOLY

General Terms of Answer to Government Suit Expected to Include Complaints of Discrimination and Unconstitutionality

A varied assortment of conclusions are being drawn, some based on fact, others on speculation, as to what the defendant motion picture industry and the plaintiff United States Government are planning in procedure for the pending legal battle in New York's federal courts in the government's trust suit to divorce production, distribution and exhibition and abolish Hollywood's talent pool and many prevalent practices of distribution-exhibition.

In one quarter opinion held that the absence of any Federal legislation even remotely covering the separation of production and distribution from theatre ownership and operation will be cited by defense attorneys in fighting the anti-trust suit.

The defense also will contend, it was said, that the Government's demand that the courts rule for the severance of the two main divisions of the industry's function is discrimination against a particular industry and therefore contrary to law.

If the Government wants to establish the principle of "divorcement" in business, the proper method, it was said, would be for Congress to pass a general law applying to all industries alike.

In the absence of such legislation, it was pointed out, the courts will have to rule on the issue under the anti-trust laws and the question of whether integration of functions constitutes monopoly in restraint of trade will have to be decided in the light of public interest.

Among numerous other points of attack, the defense, it was reported, is expected to contend that the "divorcement" sought by the Government would be confiscation of property in violation of the Constitution.

Industry executives declared that an adequate defense will be prepared by company lawyers and special counsel who will constitute some of "big" names of the nation's bar.

Many were the law firms mentioned as candidates for the important and potentially lucrative position of chief counsel for the defendants. Most prominently named in this connection were Simpson, Thacher and Bartlett; Donovan, Leisure, Newton and Lumbard, and Cravath, de Gersdorf, Swaine and Wood.

It is considered improbable at this time that a unanimous agreement will be reached by the defense on any one firm or attorney. A majority of the defendants are almost certain to agree on the issue, but it is equally certain that others will not consent to representation by any counsel not of their own choice.

Legal opinion among counsel for the defendants is at variance also on other phases of procedure. Some contend a settlement by a consent decree is desirous while others continue to insist that under no circumstances will they become parties to a consent decree.

The difference of opinion extends to the question of whether the defendants should enter into stipulations of fact in connection with the Government's complaint. Advocates of stipulations claim that the charges are so all-embracing that much of general industry practice could be stipulated in advance of trial and the legality of the practices left to the court to determine. Others declare they would refuse to consent to any stipulations.

Meanwhile, additional stipulations for extension to November 1st, of the time for defendants to reply to the Government's suit were filed in Federal court, New York.

The new stipulations revealed that Goldwater & Flynn is acting as counsel for Keith-Albee-Orpheum and officers of that RKO affiliate. The firm is counsel for M. J. Meehan, who holds a majority of the KAO preferred stock.

The stipulations were signed in behalf of the government by Wendell Berge, special assistant to the attorney general, and operate as an extension from August 9th. All the stipulations provided that if any of the defendants, other than those specifically listed in any particular group, should be served, or should voluntarily appear by October 12th, the extensions would automatically cover them.

Robert W. Perkins filed a stipulation for Warner Brothers Pictures, Inc., Vitagraph, Inc., The Vitaphone Corporation, Warner Brothers Circuit Management Corporation, and executives of the company.

Dwight, Harris, Koegel and Caskey signed an extensive agreement in behalf of Twentieth Century-Fox Film Corporation, its subsidiaries and executives of the company.

WILL SEEK "ANOTHER CHANCE" FOR DISTRIBUTORS

Leon S. Snider, joint managing director of the Snider-Dean circuit, Australia, announced in Washington this week that he will plead with Australian exhibitors to give the major distributors "another chance" before pressing for government action.

Mr. Snider, an authorized spokesman for the New South Wales Exhibitors Association, said he will inform the group that the distributors have promised to be "open and fair" in their dealings with exhibitors.

"If they keep their promises," he said, "they will get our support against the government reforms that are brewing. Otherwise, we will have no alternative."

Mr. Snider said that the Australian Government has "unofficially indicated" it would investigate instances of major distributor "aggression" against independent exhibitors, including the building of new theatres in opposition to established operators, and that this might lead to a "divorcement" suit similar to North Dakota's.

Ruben Seeks To Be Dropped in Action

Maintaining that he is not a resident of Wisconsin and therefore the court has no jurisdiction, Ed Ruben, a circuit owner, and one of

(Continued on following page, column 1)

Berle Expresses "Heretical" Views on Government Policy; Arnold Broadcasts Plea for Anti-trust Division Expansion

by FRANCIS L. BURT
in Washington

Conflicting views of the monopoly situation were voiced last week as assistant secretary of state A. A. Berle, Jr., himself long a member of the White House "brain trust" took issue with nearly every New Deal economist in the Administration by declaring, among other things, that the small independent business man is not necessarily the saint he has been pictured, while assistant attorney general Thurman Arnold told a radio audience that the independents have been the victims of a purge.

Mr. Berle, who wields a trenchant pen, cast his stone in a memorandum on the question of monopoly, prepared at the request of several members of the Administration's monopoly committee.

In that report, he gave his views of the proper approach to the monopoly situation—few of which coincided with views held by the Administration economists who have been taking a prominent part in the study. More to the point, the report was submitted as the committee planned for the holding of public hearings, to start shortly after Labor Day, and, it is rumored, created considerable confusion among the members.

The extent of Mr. Berle's apostasy was evident, not only by his denial of the belief that "big business" is an unmitigated evil, but by his suggestion that there was nothing sacrosanct about little business.

Big business is not necessarily more or less efficient than little business, he held, and little business men are no more ethical than their large competitors, nor less inclined to monopolistic practices, where they can profitably use them.

Charges Monopoly Protection

In the field of monopoly, Mr. Berle suggested that small enterprises may need protection against the monopolistic power of labor unions, and intimated that the Government itself had not been above giving aid to monopoly through direct subsidies, such as those to shipping and aviation companies, or indirectly through Government contracts, patent and trade-mark privileges, tariff protection, etc., and even through unemployment relief and Government loans.

Hardly a fetish of the New Deal was unscathed by Mr. Berle's pen, one of his sharpest criticisms being directed at that favorite of secretary of the interior Harold Ickes', the "sixty families" as portrayed in a book adopted wholeheartedly by the secretary but which the state department official said, like many other books, was highly inaccurate.

Recipient of sharp criticism was the "shotgun" method of industrial control which has been followed by the New Deal, imposing regulation without first adopting adequate definitions of standards. As an example, he cited the O'Mahoney bill for the Federal licensing of interstate corporations, which he saw as the first step toward the setting up of an economic dictator.

Practically telling the monopoly committee

(Continued on following page, column 2)

STUDY SUIT DEFENSE

(Continued from preceding page, column 2)

six defendants in a $1,050,000 suit filed by the La Crosse Theatres Company, Inc., has petitioned the United States district court, Madison, for dismissal of the complaint against him.

Other defendants in the suit are Paramount, Twentieth Century-Fox, United Artists, Wellworth Theatres of Wisconsin, Inc., and the Minnesota Amusement Company.

The defendants have until Monday to file answers to the suit which was instituted July 14th.

Suit Against B. & K. Nears Completion

The suit being prepared by Joseph Rosenberg for Allied Theatres of Illinois against the major film companies and Balaban & Katz is rapidly nearing completion, according to Mr. Rosenberg. Filing of the suit probably will take place late this week.

The proposed suit is the result of a long fight between Allied theatre members and B&K over clearance matters. A number of conferences were held recently between circuit executives, distributor leaders and Allied officials but no agreement was reached and no concessions were made.

Hearing in Momand Suit Scheduled for Tuesday

A hearing on the motion of the defendants in the A. B. Momand anti-trust suit to strike out certain petitions, was held in abeyance until August 30th by A. B. Murrah, federal judge in Oklahoma City, last Friday.

The judge asked that a brief outline of the proposed arguments of the defense, major companies and the Griffith Amusement Company and the plaintiffs be given to him for study before next Tuesday.

Paramount To File Appeal In North Dakota Case

Paramount is planning to file an appeal from the Federal statutory court decision upholding the constitutionality of the North Dakota affiliated theatre "divorcement" law by the middle of September.

The appeal will go on the supreme court calendar and may be reached for hearing by the end of the year or shortly thereafter. A decision could be expected by March, 1939.

Under the decree filed in Fargo, Paramount's bill of complaint was dismissed and a 30-day stay was granted to permit the company and its affiliates to take their appeal to the supreme court.

Hearing on Motion Set for October 4th

Hearing on a motion made by Metro-Goldwyn-Mayer for dismissal of an anti-trust action brought against it and other film companies by the Gary Theatres Company will be held by William Holly, federal judge in Chicago October 4. MGM will seek the dismissal on the ground that it is not licensed in Illinois.

Canadians Advised To Sign Under Protest

The Independent Theatres Association of Ontario has advised exhibitor members to sign deals for next season's product only under protest. They also were asked to submit information relative to the contract form offered by exchanges and their own views on the contract situation.

Behind the move is the fact that the new license agreement does not contain any of the revisions proposed by the theatre organization during a series of conferences with the Motion Picture Distributors' Association, but contains other provisions protested by the organization.

Berle and Arnold Express Divergent Views on Trusts

(Continued from preceding page, column 3)

that it should not go into its investigation with any preconceived ideas as to what it was going to do to and for industry, the memorandum urged that the study be made a search for types of business organization that now serve public wants adequately, but warned that there is no reason to believe that such an organization of industry can be limited to any single system, or any single standard of size or set of practices.

No Names Named

Mr. Berle named no businesses or industries as either desirable or undesirable, but his comments were applicable to all—motion pictures as well as steel, oil as well as aluminum.

On Wednesday a member of the National Economic Committee disclosed that government departments connected with the Congressional-executive monopoly investigation have decided to start subpoenaing records of business firms to advance their preliminary studies.

The Department of Justice, it was indicated by Mr. Arnold, will not wait for the monopoly committee to complete its work before attempting strict enforcement of the anti-trust statutes.

Discussing the anti-trust laws in a radio address the chief of the anti-trust division compared the small staff of the department to the "armies" of 1,000 or more persons which other regulatory bodies, such as the Securities and Exchange Commission, have for the enforcement of a single law, and called for expansion of the division to a point where it will be possible to wage a day-by-day campaign.

Citing the situations with which the department must deal, Mr. Arnold referred to the motion picture and oil industries which, he said, have erected "toll bridges" between the independents and their markets, sometimes legally, which the Government finds it difficult to tear down. He suggested that where such barriers have been erected legally in industries in which there is a public interest, Congress might well go beyond the anti-trust laws in the enactment of legislation to regulate the activities of the large organizations.

Film Business Cited

In the film industry, he said, the independent theatre owners are the victims of "arbitrary industrial control by those who have erected toll bridges over which consumers and small business men must pass in order to buy or sell."

Outlining the situation in the motion picture field, the Department of Justice official pointed out that it was due, in part, to the acts of single organizations which "played rough" and in part to the failure of the Government to step in at the beginning and quash the activities which led to the development of the present condition.

"If a single industry turns buccaneer, all decent industries in the group must follow, in the absence of a referee," he said.

"As early as 1921, Mr. Adolph Zukor made a speech in which he predicted the misfortunes which would come from the monopoly control of theatres. He then became one of the leaders in acquiring control of theatres.

"It is not fair to criticize Mr. Zukor. With the acquiescent policy of the Government in 1920 to 1930, he had to acquire control or someone else would have beat him. We cannot refuse to penalize rough play in the competitive game and then complain because the more gentle team its not successful."

ITALIAN ACTORS FACE NAME BAN

The Ministry of Popular Culture in Italy has ordered vaudeville performers to end the practice of billing themselves under foreign names unless they really are foreigners. It has been the practice in Italy for many comedians, dancers, acrobats and other music hall performers to assume English or French names for professional purposes. The order does not prevent foreign performers from appearing under their real names.

Federal Officers Investigate 'School'

United States postal authorities entered into the widespread investigation of the National Talent Pictures Corporation of Hollywood this week after Hollywood police asserted they had smashed what they alleged to be one of the biggest motion picture racket talent-school schemes ever to operate in the film capital.

The federal officers took charge of various records and documents taken in the raid by police Friday on the company's studio-like plant located in the heart of Hollywood. Particular attention was paid to circulars and letters said to have been mailed out over the nation carrying promises to film-struck prospects.

Officers of the company, headed by Ira C. Overdorff, 55, were released from custody on bonds of $500 each. Arraignment on charges of grand theft and bunco was set for Friday.

Lieutenant Merle Swan, head of the raiding police party, said an examination of the books revealed that "close to $200,000" had been taken in since the corporation began operating about a year ago.

Lieutenant Swan said agents of the company contacted dance schools throughout the country and sold "franchises" at $120 apiece. The schools in turn were then permitted to send one star pupil, although several sent more than one, to Hollywood, where they were supposed to receive instruction from ace Hollywood dance directors.

Rossiter With Indiana ATO

Don Rossiter, now with the Schwartz Amusement Company, New Albany, has been appointed secretary of the Associated Theatre Owners of Indiana, to become effective September 1st. Mr. Rossiter formerly was manager of the Ger-Bar Theatre Supply Company of Indianapolis.


cry a little . .
sigh a little . .
thrill a little . .
laugh a lot! . .
THE NEW
BOBBY BREEN
SHOW
HAS THAT
SURE-FIRE
BOX-OFFICE SPARK! . .

GLOWING HEART DRAMA..

of a swell kid with a soul filled with song . . .
and of kindly people who fill your heart with
gladness . . . Bringing you a
great marquee cast headed
by Bobby Breen, and present-
ing for the first time a sen-
sational new star on skates,
a five-year-old girl who'll
steal your heart and win
your applause..BOX-OFFICE
RIGNESS ALL THE WAY!

BOBBY BREEN

IN

"Breaking the Ice"

CHARLIE RUGGLES ★ DOLORES COSTELLO

ROBERT BARRAT · DOROTHY PETERSON

BILLY GILBERT · CHARLIE MURRAY

THE WORLD'S YOUNGEST ICE SKATER

IRENE DARE

PRODUCED BY SOL LESSER

DIRECTED BY EDWARD F. CLINE

SCREEN PLAY BY MARY McCALL JR. MANUEL SEFF BERNARD SCHUBERT

RKO RADIO PICTURES

LITHO U.S.A.

COURT GETS $5,450,000 PLAN FOR EDUCATIONAL-GRANDNATIONAL UNIT

Hammons To Be President, Alperson Vice-Chairman; Both Units Will Retain Brand Names on All New Releases

With the merger of Educational Pictures and Grand National merely awaiting ratification by the District Court in Los Angeles, where a hearing is scheduled for Saturday morning, principals of both sides led by E. W. Hammons, for Educational, and Edward Alperson, for Grand National, proceeded this week to work out final operating details of the new organization.

The new corporation will be a $5,450,000 structure, as hereinafter described. It will assume all contracts, leases and liabilities of the bankrupt Grand National, all of Educational's assets, except its corporate name, franchise, trade-mark and non-theatrical rights, and also the stock in the studio now under lease to the Grand National trustees. Certain liabilities of Educational will also be assumed, and it is further provided that Edward Alperson will become vice-chairman of the board and general manager of distribution on a five-year contract at a salary of $1,000 weekly, plus a stock bonus.

Mr. Hammons, as president of the new corporation, declared Monday in New York that the brand name of his Educational Pictures Company will be perpetuated, and that all Educational product distributed by new Grand National will bear its own brand name. In addition, the corporate identity of Educational will be retained.

Mr. Hammons said that no final production schedule for the new season had been worked out yet, but observed, "We will contribute whatever product is necessary."

The Educational president did not go to the coast for the Grand National creditors' final hearing on the merger agreement in the Federal District Court Saturday. He remained in New York to attend a meeting of Educational stockholders on Thursday which was called to ratify the action of the company's board of directors in approving the merger. However, Educational will be represented at the coast hearing by T. R. Williams, treasurer.

No opposition to the merger is anticipated from stockholders or creditors at either meeting. Mr. Hammons will head the new company which essentially will become a subsidiary of Educational in that Educational will have a controlling interest.

Hearing in Reorganization

The hearing on Saturday in Los Angeles Federal Court is in proceedings for the reorganization of Grand National Films, Inc., a Delaware corporation, the distributing unit, and Grand National Studios, Inc., a California corporation, the production subsidiary. It will be held before William P. James in the Pacific Electric Building, upon a petition filed by Mr. Alperson and Lloyd Wright, Grand National trustees.

The formal notice to Grand National creditors contains among others the following provisions:

"A new corporation (hereinafter more particularly described) will purchase from the trustees all of the assets of debtor and subsidiary (Grand National) except cash, on the following basis:

"The new corporation will pay and issue to the trustees for the properties so purchased (a) $50,000 in cash; (b) $300,000 par value of its preferred stock; (c) 219,563 shares of its common stock; and (d) warrants representing the right to purchase within 12 months from date of issue 109,782 shares of its common stock at $1 per share; the new corporation will assume all contracts, leases and liabilities of the trustees except trustees' and attorneys' fees unpaid at the time of transfer and liabilities which the trustees can pay from cash on hand; and assume all contracts and leases of Debtor and of Subsidiary (Grand National) which currently are being performed by the trustees.

Capitalization $5,450,000

"Educational will organize the new corporation with an authorized capital of at least 45,000 shares of five per cent cumulative preferred stock of the par value of $10 per share redeemable at 103 per cent of par and 5,000,000 shares of common stock of the par value of $1 per share. Educational will transfer to the new corporation all of Educational's assets, except its corporate name and franchise, its trademark, non-theatrical rights in pictures now held, and stock in a subsidiary which owns the studio now under lease to the trustees. Said proposal contains a representation by Educational that the fair going-concern value of such assets so to be transferred over and above liabilities is now and at the time of such transfer will be more than $1,100,000.

"The new corporation will assume the liabilities of Educational and certain subsidiaries which Educational represents do not and at the time of transfer will not exceed $375,000. In consideration of the transfer of said assets to the new corporation it will issue to Educational 1,100,000 shares of its common stock and warrants representing the right to purchase, within twelve months from date of issue, 550,000 shares of common stock at $1 per share.

"Educational agrees to make arrangements for the immediate purchase of $150,000 par value of the new corporation's preferred stock for cash at a price equal to the par value thereof.

"Educational will give the new corporation a three-year option to purchase all the stock of the subsidiary which owns said studio, which Educational holds (90% of all outstanding stock) for 500,000 shares of common stock of the new corporation less a number of shares equal to the number of dollars of indebtedness of said subsidiary at the time of such purchase.

"Educational agrees that at any time after the approval of said proposal by the court and prior to August 11, 1939, it will purchase from the trustees for cash, upon 30 days' prior written notice, all or any part of said $300,000 par value of preferred stock at a price equal to 66 2/3% of par.

"The proposal provides that in the event the court does not authorize the acceptance thereof by the trustees on or prior to August 27, 1938, Educational shall have no further liabilities thereunder.

Alperson Vice-Chairman

"The undersigned, Edward L. Alperson, has agreed with Educational that, if the foregoing proposal shall be approved by the court and shall become effective, he will become associated with the new corporation as vice-chairman of its board of directors and general manager of distribution for five years at a cash salary of $1,000 per week, plus 14,000 shares of the common stock of the new corporation payable during the first year of such employment. Under the agreement, in the event that any compensation shall be paid to the president of the new corporation in shares of its capital stock, Alperson shall be entitled to receive as additional compensation for the same period a like amount of such stock at least equal to compensation in stock paid to the president of the new corporation. Such employment is to be terminable by either party at the end of any year by six months' notice."

VODE-VISION ASKS LA GUARDIA'S HELP

The Vode-Vision Corporation has requested Mayor F. H. LaGuardia of New York to appoint a fact finding commission to determine the merits of a controversy between the company and the American Federation of Musicians. The company proposes to install a new type of entertainment in film theatres. The shows would consist of short-length films using musicians, dancers and singers, with some of the talent on the stage as well as the screen.

Joseph N. Weber, president of the AFM, withholds the use of members for the recordings on the ground that such "canned music" would make the return of musicians to theatres "practically impossible."

Empire To Release 107 Features in Canada

Empire-Universal Films, Ltd., Toronto, will distribute a total of 107 features, eight serials and short subjects in Canada for the 1938-39 season, according to W. A. Ferry, general manager. The pictures will be from Universal, Republic, GB and Educational. The Canadian distributor has selected 12 films from GB as suitable for the Dominion, including "To the Victor," "They Came by Night," "Climbing High" and "Asking for Trouble."

Frank Fisher, former office manager of the Toronto branch of Empire-Universal Films, has been named eastern district supervisor with headquarters in Montreal. Succeeding him at Toronto is Ben Plottel, from the sales staff, while Joseph Palansky, salesman at the Winnipeg branch, has been transferred to Toronto. Robert Simmons, formerly with Paramount Film Service at Winnipeg, is now with Empire-Universal there.

Moore Joins GB

Robert Moore, son of Morrill Moore, manager of the Fox Rockhill, Kansas City, has resigned as shipper to join GB as booker and city salesman. L. T. Garlow, formerly salesman for the exchange under Douglas Desch, has resigned and is in California.

RCA RESUMES REGULAR TELEVISING; ATC DENIES OBSOLESCENCE OF SETS

Manufacturer Answers Claims of Experimental Status with Guarantee of Present Apparatus; GB Plans World Coverage

Still remaining outwardly indifferent to the fact that they were not the first to place television home receiving sets on the market, Radio Corporation of America and the National Broadcasting Company this week resumed experimental telecasts in the New York metropolitan area.

Coincident with the return of RCA-NBC television broadcasting to New York City—the first since last spring—the American Television Corporation replied to reports that sets for sale today are liable to become obsolete almost overnight by formally announcing that its sets are guaranteed against obsolescence for 12 months.

Germany today is the world's leading television center despite the fact that England, France and the United States have been given the most publicity on the subject, according to Marshall P. Wilder, television engineer for the National Union Radio Corporation, manufacturers of radio television tubes and parts.

Mr. Wilder recently returned from a six-week study of European television and made known his findings at a press luncheon in the RCA Building Luncheon Club, Tuesday.

Although there is no commercial television in Germany at this time, Mr. Wilder said that television transmissions on a regular basis will begin in Germany October 1st. After these transmissions start, Mr. Wilder declared, the world will learn of the remarkable strides made by the German television scientists during several years of laboratory work and experimental transmissions.

There are approximately eight different manufacturers and development laboratories now showing models of television receivers in Germany, Mr. Wilder explained.

The transmission of programs will be from a 15-kilowatt station on top of the Amerika Haus, Berlin, a new building.

The report that "if television engineers make a few changes in the basic operations of transmitting a program, television sets being produced today will be practically obsolete" was published in the *Wall Street Journal* last week and this week ATC responded with its announcement of a one year guarantee.

ATC was the first to place its home receiving sets on the open market. The event was launched last spring with full page advertisements inserted in New York City newspapers.

Any manufacturer placing a set on the market now, is running the risk of having the set become obsolete almost over night, C. W. Farrington, RCA television coordinator, declared at that time (MOTION PICTURE HERALD, June 11th).

Cites "Fundamental Principles"

But Louis W. Parker, chief engineer for American Television, did not agree with this viewpoint in his statement issued this week. "Fundamental principles of modern electronic television, with one exception leave nothing to be desired and therefore obviate the necessity for change," he said. "The excepted point which, in the opinion of some engineers, may be improved is the socalled synchronization method. This synchronization enables the assembling of the picture elements in the same order on the receiving screen as they were picked up on the transmitting end."

The formal announcement continued with the declaration that according to Mr. Parker, the marked flexibility of the system designed by him makes it possible for ATC to guarantee television receivers against obsolescence without unusual commercial risk. Even if a change in television transmission should be so radical as to require adjustment of a set in the future, such adjustment of the receiver by an ordinary radio service man would involve a negligible service charge, according to ATC.

Samuel M. Saltzman, president of American Television, expressed wonder that some engineers are concerned about fundamental changes in the near future.

"Why the timidity?" he asked. "Television belongs to the public. Thousands have seen successful public demonstrations of receiving sets and are thrilled with the clear pictures being pulled out of thin air. During the past four years—the most important in television history—no important change has been made or expected, nothing important has been discovered in this 'new' art.

"Pictures demonstrated by RCA in 1934 at a convention of the Institute of Radio Engineers compared favorably with those exhibited now. Receivers made in 1934 can be used now with a few minor changes that any expert serviceman can make to produce fair pictures from present-day transmitters.

"Negative reports concerning television problems have no real basis in technical fact, but can only be prompted by economic considerations in a field that eventually will be competitive."

"Better Results" Sought

However, the *Wall Street Journal* advanced the opinion that "because engineers are not completely satisfied with the results obtained from certain basic operations in transmitting television, set manufacturers generally are holding up production until better transmitting results are obtained and engineers are satisfied."

NBC resumed its experimental broadcasts on Tuesday with a telecast of "Good Medicine," a sketch with Lily Cahill in the leading role. The second telecast of the week will be given Friday from 8 to 9 p.m. EDST, and will be headed by Crosby Gaige, who will exhibit and comment on models he recently purchased from the collection of the United States patent offices.

The broadcasts are scheduled to continue for four weeks, with film and live entertainment programs being presented on Tuesday and Fridays. Test charts and still pictures, of no entertainment value but considered of great assistance to experimenters, will be transmitted four afternoons a week, Tuesdays through Fridays.

RCA Institute will begin a course in television starting with the fall term, convening September 6th. For persons who have no previous training in radio engineering the course will require a period of two years in the day school or five years in the evening school. Special television units of six months' duration in the day school or one year in the evening school will be available.

GB Television Plans Worldwide

The commercial television plans for Gaumont British, which owns the Baird televison patents, are worldwide in scope and will be undertaken on that basis as soon as feasible, Arthur A. Lee, American head of GB, said. Mr. Lee did not make any forecast as to when his company will enter the United States market, pointing out that "when it is commercially practicable, it is natural that the company will enter this market as well as others throughout the world."

The British Broadcasting Company this week decided to telecast daily two GB films, "Jack Ahoy" and "Aunt Sally" during the Radiolympia Exhibition which will run for ten days in London.

ARMY TECHNICIANS STUDY TELEVISION

Technical experts of the United States Army are studying the military possibilities of television, a report from Washington by United Press relates. The experts are convinced that a moving picture version of an enemy's movements hundreds of miles away is a possibility in the near future.

Such a technical development would enable the general staffs, remaining far behind the lines, to revise plans and issue new orders instantaneously thus checkmating surprise moves by the enemy.

The nature of the experiments and the stage of development are closely guarded secrets. But military experts say that with the present day development of television it is possible to install a transmitting set in an airplane and send frequent picture flashes back to headquarters many miles distant.

National Decency Legion Classifies Twelve Films

Of 12 films reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage, three were found unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Blockheads," "Come On, Leathernecks," "In Old Mexico," "Man from Music Mountain," "The Missing Guest," "Safety in Numbers," "The Utah Trail," "The Valley of the Giants." Class A-2, Unobjectionable for Adults: "High Command," "Racket Busters," "Smashing the Rackets." Class B, Objectionable in Part: "Secrets of an Actress."

Set Warner Release Dates

Release dates for the eight color short subjects to be produced in Hollywood by Warner Brothers for the new season have been set as follows: September 15th, "Campus Cinderella;" October 15th, "Declaration of Independence;" December 1st, "He Sang Yankee Doodle;" January 15th, "Hollywood Holiday;" March 1st, "Lincoln at the White House;" April 15th, "Ain't Rio Grande;" June 1st, "The American Cavalcade;" and July 15th, a novelty subject.

"REDS" RUN WPA THEATRE; USING FILM PLAYERS, DIES GROUP HEARS

Communist Influence in Project Abetted by Executives, Witness Charges; Alliance Said to Control Employment

The Dies Congressional Committee in Washington investigating un-American activities this week abandoned, apparently only temporarily, its taking of testimony on conditions in Hollywood, to hear charges that the Reds also are running the Federal Theatre Project in New York, with the aid of Mrs. Hallie Flanagan, director.

Conditions said to exist within the ranks of those on the WPA project were outlined before the committee by Mrs. Hazel Huffman, representing the committee on relief status of professional theatre employees.

Although not insinuating that Mrs. Flanagan was a Red, the witness declared she has participated actively in Communistic activities and that her interest in Communism was being used in the project "to the detriment of the workers."

Most of the plays produced by the project have been propaganda, Mrs. Huffman said. One of the plays, purporting to depict the Washington life of a Congressman, was referred to by Representative Harold G. Mosier of Ohio, and was characterized by the witness as a "drunken brawl" throughout. Other plays designated by Mrs. Huffman as Red were "Can You Hear Their Voices," written by Mrs. Flanagan and one of her Vassar College students; "Ethiopia," which was not produced because of international complications; "Triple A Ploughed Under," "Class of '29" and "One-Third of a Nation." At the present time, "Sing for Your Supper," a musicale in rehearsal for nearly a year, is scheduled for an October opening, it was said.

Made Russian Tour

Mrs. Flanagan, the committee was told, made a tour of Russia from which she returned with warm regard for Communism, and has readily admitted that the plays produced by the project are of a propaganda nature.

The House committee prepared to demand the records of the Federal Theatre project after hearing Mrs. Huffman's testimony that project workers in New York City are forced by threats of demotion and dismissal to join the Workers Alliance, reputed Communist organization.

The witness stated that, according to figures of last May, more than 500 out of the 1,310 actors and actresses on the New York project had no professional theatre experience.

The Workers Alliance, she continued, actually has an agreement with some of the project supervisors whereby it is notified whenever vacancies occur.

"Refusal to join the organization," Mrs. Huffman told the committee, is usually followed by speedy demotion or a little red slip signifying dismissal.

"Because of Mrs. Flanagan's pro-Communist attitude, other supervisors are encouraged to keep things in a state of constant foment—a condition conducive to Communism."

Workers' Alliance organizers, many without theatrical experience, Miss Huffman said, were engaged as actors but in actuality did nothing but spread Communist literature.

The committee was told a top-ranking official of the WPA's Federal Theatre Project admitted he could not purge its rolls of Communists because "his hands were tied" by Washington.

The testimony came from Charles Walton, veteran theatre director and now on the New York WPA Project, who named George Kondolf as the official.

Seymour Revzin, a stage director; Henry Frank, section head of the Theatre Project in New York, and others testified that there is a constant atmosphere of un-Americanism on the Federal Theatre Project in New York, that there has been sale of much Communist literature and much displaying of Communist banners in and around the project.

WPA Sifts History for A "Distinctive Theatre"

Representative Thomas, who is a member of the Dies Congressional Committee to investigate un-Americanism, said he would demand the resignation of officials in charge of various phases of the Federal Theatre project who, according to sworn testimony which he said he had in his possession, are supplying jobs to Communists, many of whom have had no previous theatrical experience. As an example he charged that a chambermaid in a New York hotel, said to be an active Communist, was given a leading role in one Federal play despite the fact that she never had appeared on the legitimate stage.

"The Federal Theatre project," Representative Thomas said, "was conceived as an agency to furnish temporary employment to professional actors and actresses unable to obtain jobs in their chosen field. A mass of evidence collected under my direction in the last three weeks will prove beyond a shadow of a doubt that this project is now completely dominated by Communists, that many unemployed actors are barred unless they first join the Workers' Alliance, front organization of Communism, and

(*Continued on following page, column* 1)

ANTI-WAR GROUP WANTS INQUIRY

Inclusion in the Administration monopoly study of the motion picture industry of an investigation into the propaganda tie-up between the industry and the government was recommended in Washington this week by the National Council for Prevention of War.

Referring to the recent borrowing of Marine Band uniforms by Metro-Goldwyn-Mayer, the council declared there is a "well worked out understanding" between the military branches of the government and the film industry under which, in return for the use of men and equipment, the industry advertises the Army and Navy. "Neither the government nor the film industry seems to be losing sight of the mutual advantages of their arrangement," it was said.

Stars' Names and Donations Cited as Evidence That Hollywood Is Aiding Radicals in "Boring from Within"

Shirley Temple has been "boring from within" for the Communists, helping the Reds plot chaos in the U. S. so that Moscow can take over the country.

Little Shirley, whose reputation heretofore has been for boring from without, helping red box offices, for which she has held Number One position over three years in MOTION PICTURE HERALD'S poll of "Money Making Stars," was described Monday as an unwitting dupe of Communists "boring" to overthrow our Democracy. The nine-year-old child star from the Twentieth Century-Fox Film studio, was one of six high in the Hollywood firmament named by Dr. Joseph B. Matthews, former Communist United Front leader, in testimony before the Dies Congressional Committee investigating un-American activities, as unknowingly giving aid and comfort to the Reds.

The other stars named by Dr. Matthews were: Clarke Gable, Robert Taylor, Jimmy Cagney, Miriam Hopkins and Bette Davis.

"A list of such persons" in Hollywood, testified Dr. Matthews, "could be expanded indefinitely."

The charges had hardly been taken off the press wires on the West Coast before Hollywood, individually and in concert, challenged them as baseless in a language that was expressed vociferously.

The Dies committee will break up into subcommittees, each of which will visit a different section of the country. A group headed by Representative Dempsey of New Mexico and including Representative Mosier of Ohio and Starnes of Alabama, will go to the Coast, visiting Hollywood, San Francisco and Seattle.

The six stars were named by Matthews to substantiate his contention that "the Communist Party relies heavily upon the carelessness or indifference of thousands of prominent citizens in lending their names for its propaganda purposes."

"For example," he continued, "the French newspaper, Ce Soir, which is owned outright by the Communist Party, recently featured hearty greetings from Clark Gable, Robert Taylor, James Cagney and even Shirley Temple.

"The League of Women Shop-papers (previously labeled by Matthews as a Communist Front organization) boasts of the membership of Miriam Hopkins and Bette Davis."

Explanation Made

International News Service from Hollywood gave the explanation of an unnamed studio executive, that, "Some months ago the French newspaper asked for greetings on an anniversary from a number of stars in a number of studios" "Ce Soir," he was quoted, "is one of the largest newspapers in France, I understand, and the greetings were a matter of courtesy."

Meanwhile Hollywood was getting hotter and hotter over the charges fired both last week, by Dies Investigator Sullivan, and this week, by Dr. Matthews. Not that Hollywood's stars were the only Red "dupes" mentioned. Sixty

(*Continued on following page, column* 3)

Communists Run WPA Theatre, Government Told

(Continued from preceding page, column 2)

that the agency is a patronage vehicle to supply jobs for Reds. . . .

"There is only one effective way of stopping such an outrage and that is a thorough cleansing of the entire Federal theatre project. When our committee assembles this week in Washington, I will strongly recommend that a sweeping investigation be made of this government agency. I will demand the resignation of Federal theatre officials who are responsible for permitting the Communists to dominate and control the agency and I also will recommend that the entire project be closed until a thorough cleansing has been made."

The WPA Federal Theatre Project will concentrate next season on plays dealing with regional history, problems and people, the national policy board of the project decided at the closing session of a three-day meeting, which opened in Washington last Thursday and was continued in New York Friday and Saturday. The board says it seeks to foster a distinctive American theatre.

Typical of the plays to be produced by the Federal Theatre next season is the current California success, "The Sun Rises in the West," a play about the migratory worker in that state. This is to be followed by "Spanish Grant," a "Living Newspaper" presentation of the state's history.

Similarly, the Southern branch of the project plans to commemorate the 400th anniversary of Hernando de Soto's arrival in Tampa Bay with an historical drama called "Sand in Your Shoes." Material gathered by the Federal Writers Project in its American guidebook series will serve as the basis for other spectacle plays in the east and midwest, the policy board was told.

Compilation of Data Ordered

The board, headed by Mrs. Hallie Flanagan, national director of the theatre project, authorized compilation throughout the country of data for a history of the American theatre. The work will be supervised by Miss Harriet Meyer, a former member of the research staff of the Brooklyn Museum, and will include an "Index of American Stage Design."

Emphasis in production schedules will be on cycles of plays, rather than on individual productions, the board decided. Religious cycles are planned for New York City and the South, and classical plays are being worked out for school presentation.

The radio division of the project is to be expanded in various localities, notably Los Angeles, San Francisco, Seattle, New Orleans, Jacksonville, Atlanta, Columbus, Boston and Philadelphia.

At the Washington meeting subjects taken up included procedures relating to employees, wage scales, union regulations, project proposals, quota distribution and allied subjects, ranging from letterheads to architecture. Mrs. Flanagan presided.

In attendance were J. Howard Miller, deputy director, and Robert C. Schmitzer, his assistant. Jay du Von, who took part as representative of Mrs. Ellen S. Woodward, director of the Four Arts Project; Evan Roberts, director of radio and subscriptions; Joseph Moss, acting manager of the Theatre Project's National Service Bureau, and Dwight Gibbs, architectural consultant of California.

Mr. Gibbs heads a new commission whose function will be to advise and assist communities planning to erect theatres for the presentation of project plays. Mr. Miller presided at the national policy board meeting in New York.

SOL DAVIS FETES 25TH ANNIVERSARY

Sol Davis, Republic franchise holder for Oklahoma with Morris Loewenstein, this month is celebrating his 25th anniversary in the motion picture industry. A sales drive for Republic pictures in Oklahoma celebrating the event is under way.

Mr. Davis started in the film industry with the General Film Company of Dallas. Later he joined Hallmark, Inc., at San Francisco, and then returned to Dallas joining Special Pictures Corporation. He owned and operated the Arkansas Specialty Company of Little Rock, Ark., for 10 years. He then became associated with Syndicate Pictures, Inc., Oklahoma City, predecessor of Monogram and later the present Republic Pictures.

$60,556 Film Aid To New York Fund

The motion picture industry and its employees contributed a total of $60,556.82 to the Greater New York Fund, it was announced this week by J. Robert Ruben, vice-president of Metro-Goldwyn-Mayer and chairman of the fund's motion pictures division. Of this total $33,585 came from companies and $26,971.82 from employees. The list of contributions of $500 and over follows:

Companies

$10,000—Loew's, Inc.
$5,000—Twentieth Century-Fox Film Corporation; Paramount Pictures, Inc.
$2,500—Radio-Keith-Orpheum Corporation and subsidiaries, United Artists Corporation, Warner Brothers Pictures, Inc.
$1,500—National Screen Service Corporation, National Theatres Corporation.
$1,000—Columbia Pictures Corporation.
$500—Movietonews, Inc., Roxy Theatre, Inc., Universal Pictures Company, Inc.

Employee Groups

$9,656.03—Loew's, Inc.
$6,584.25—Radio-Keith-Orpheum Corporation and subsidiaries.
$3,520.74—Warner Brothers Pictures, Inc.
$2,247.20—Paramount Pictures, Inc.
$1,828.85—Twentieth Century-Fox Film Corporation and subsidiaries.
$829—United Artists Corporation.
$772.95—Motion Picture Producers and Distributors of America, Inc.
$500—National Screen Service Corporation.

Douglas P. Falconer, executive director of the fund, thanked the division for exhibiting the fund's campaign picture, "Unseen Bridges," to more than 6,000,000 persons.

Franklin Made MGM Producer

Sidney Franklin, director of "The Good Earth" and "The Barretts of Wimpole Street" has become a producer for Metro-Goldwyn-Mayer and his first picture will be "The Yearling," based on the novel by Marjorie Kinnan Rawlings. Victor Fleming will direct. Mr. Franklin's second film will be "Madame Curie," starring Greta Garbo.

Stars Called 'Reds' In Testimony to Dies Committee

(Continued from preceding page, column 3)

Congressmen were similarly labeled, because, in their official capacities, they greeted some Spanish Loyalists; the New Deal's aim was held the same as the Communists', and even President Roosevelt's First Lady was reproached for writing a letter to the World Youth Congress, an organization accused of being under the influence of the Reds, and, therefore, making Mrs. Roosevelt another "dupe," according to the testimony.

"Almost everybody in Hollywood except Mickey Mouse and Snow White has been signed up by the Communists at one time or another," Witness Matthews smiled before the House Committee.

"How about Charlie McCarthy"" asked Representative Joe Starnes, Democrat, of Alabama.

"The Communists have enough Charlie McCarthys of their own," the witness answered.

Sullivan Charges Protested

The charges that Hollywood is a swamp of radicalism made by Edward Sullivan, this week brought upon the Dies committee a flood of protests from the West Coast.

A large number of letters and telegrams were received by the committee, many flatly denying that radicalism is rife in the film industry and casting aspersions upon the veracity of the committee's investigator. The most heated retort probably was that of W. S. Van Dyke, MGM director and vice president of the Screen Directors' guild.

In a telegram to Chairman Dies, Mr. Van Dyke "challenged" the investigator's charge. "In all of my 23 years of endeavor in motion pictures I know personally of but two active or inactive Communists," he said.

"Mr. Sullivan evidently knows little of moving picture people and probably less of Communism."

Later in the week, the Dies Committee was again told that Communism was rampant in Hollywood. The witness was Miss Margaret Kerr, of the Better American Federation of Los Angeles, who, while neglecting to mention any individual or group, said that many members of the film colony were contributors to "The People's Work," described as a Communist publication, and to which, she testified, some $6,600 had been donated by persons in Hollywood.

Extends One Feature Policy

Irwin Wheeler of Prudential and Playhouses Operating Company is experimenting with a single feature policy in about 15 of his theatres in Westchester and on the easterly end of Long Island. In various polls the circuit discovered an overwhelming preference for single features, Mr. Wheeler said, but when they complied with what seemed to be the expressed wish of patrons in a Rye theatre they discovered most of the theatre patrons wanted double features. Lately there has been a drive among patrons for single features and this time the theatre policy is meeting with success, especially in Rye and New Haven, he said.

Charlie McCarthy Tieup

Majestic Radio and Television Company is to offer, 100 "Charlie McCarthy" radios to theatres as prizes in a local newspaper contest in connection with Universal's "Letter of Introduction."

Meet Alluring Annabel

. . . darling of the screen

. . . temperamental dynamite around the movie lot!



Inside Hollywood for a screenload of laughs such as you seldom hear in a theatre! . . . The sensational doings of Amazing Annabel, star, and Lanny Morgan, her quick-trigger press agent, who gets her name in the papers and keeps it there—NO MATTER HOW! . . . A brilliant show idea—a great picture to lead off a new feature series! . . . giving your folks the low-down on the movie high-ups—with a laugh and a thrill that will keep your box office buzzing!

Jack Oakie .. Lucille Ball

THE AFFAIRS OF ANNABEL



with

Ruth Donnelly
Bradley Page
Fritz Feld
Thurston Hall
Elizabeth Risdon

Directed by Ben Stoloff. Produced by Lou Lusty. Screen play by Bert Granet and Paul Yawitz.

RKO RADIO PICTURES

THE FIRST OF A NEW SERIES . .
NEXT "ANNABEL TAKES A TOUR"

BRITISH PROTESTS ON LABOR CLAUSE OF NEW FILMS ACT GAIN IN VOLUME

Smaller Producers, Cooperatives Complain Minimum Labor Cost Is Stifling Effort in Field Small Features, Documentaries

by AUBREY FLANAGAN
in London

Though but five months are early days in the life of a ten year child, early days especially to analyse and criticise its infantile gesticulations and immature vocabulary, the five months old Films Act, and more especially the functioning of the Films Council, is currently receiving more stringent criticism, and more exacting, than is customarily applied to a newly born. Source of the brunt of this critical onslaught, not unmixed as it is with lachrymose lamentation, is the independent producer; not only he whose cooperative efforts were discussed in the light of current legislation in a recent issue of MOTION PICTURE HERALD, but his even more modest brother, the producer of smaller second features and documentaries, both dramatic and merely documentary.

Fiercest contention of the smaller production fry is that recorded already in these columns, that the unwillingness of the Board of Trade to accept an estimated labor cost, instead of a fixed figure, is hampering cooperative production. To this is added now the complaint of local documentary and realist film makers that the insistence on a £7,500 labor cost is in many cases compelling undue expenditure and financial extravagance, in that it calls for a high labor cost on films which can be and are being made for very much less than that figure, and are yet complete entertainment as recognized at the box office.

So marked is this criticism that it may not improbably be organised, to a coherent and protestant front, which may ultimately succeed in having the matter of cost raised at a forthcoming meeting of the Films Council.

One of the first subjects that the Films Council will have to consider on its return from the Midsummer recess is a suggestion that the Board of Trade should reduce the present minimum of thirty shillings a foot, or £7,500 labour costs, to twenty shillings a foot. By this reduction, it is contended, a presently unscalable barrier in the way of second feature production would be removed.

Fewer Productions in Work

Looking over the past five months—or rather less—of the Films Act's operations, it transpires that the comparatively small number of forty-two feature films have gone on the floor since April 1st, when the Act came into force. Considerably less than last year this figure—if it is to be accepted as a normal rate of production—will ultimately reach a total for the year of approximately just over a hundred. Small as it is, it may, with the current deceleration in operation in Hollywood with a consequent drop in foreign films imported here, nevertheless more than cover the industry's quota requirements.

The films produced or in production vary, many of them being of the mildly ambitious type, with some seven or eight—five set for release by U. S. distributing organisations—in the triple quota category. Less than half a dozen of the others may rank as double quota. The rest are just within the stipulated figure—which is to say made at a cost just over £15,000.

Of the ultimate quality of the films produced it is at this stage difficult to judge—as it ever is with British films. That but few are in the first feature category, however, is all to patent, even at this advance stage. The majority of producers involved—and their distributors will thus be compelled to get their money back on the second feature market, a process in these days of costly first feature bookings, not necessarily an easy one.

Small Budgets Claimed Possible

It is with this very point of second feature production that a not inconsiderable body of British producers is at present concerned. It is possible, they contend, to make modest pictures of a dramatic documentary type which would fit admirably into the second feature category, and would unquestionably rank both as entertainment and as polished technical achievements, for much less than £7,500 labour costs, or alternatively at less than thirty shillings a foot. Made below this minimum, however, they do not qualify for quota—without being submitted to and approved by the Film Council as a viewing panel.

Already there is on record more than one case of producers compelled by the forced economics of the situation to expend, unnecessarily and extravagantly, extra thousands of pounds in order to bring their films into the registration category. This, they claim, is bad business and worse economics.

The dramatic flavor, which British producers are learning can be infused into realist films, was never more vividly displayed than in the GPO opus "North Sea," a modest effort which has been hailed as high grade film production and arresting dramatic entertainment. Its cost was less than £3,000. Had it been a feature it would have been outside the Quota category, unless it had been passed on grounds of special entertainment value by the Films Council.

Producers of sub quota films, i. e. films made at a figure below the stipulated minimum, but available for consideration on grounds of special entertainment value, are none too easy in their minds at the unconfirmed report that of seven films recently examined by the Council seven were rejected. The figure is not official, but it is known that some films were rejected *sine die*. The Cimmerian darkness with which the new Films Council has surrounded its lucubrations does not assist the trade in assessing values.

Not all the sub quota films for which their sponsors seek registration are of documentary type, but the fact is insisted on that the present minimum, applying alike to dramatic and documentary subjects, does restrict and render completely uneconomic the progress of a type of film at which British producers are currently adept. The possibility of change in programme form and the restriction of film supplies may, of course, colour the situation ultimately, with a four reeler, "March of Time," and newsreel, supporting a main features, the general programme rule. Into this groove a British documentary would, it is claimed admirably fit, but only if the whole economics of the situation were changed in the light of the potential and limited revenue to be drawn from the second feature market.

Cooperation Seen Solution

Here then is one problem the Films Council will have before it when it meets in September, a problem it can add to that already posited by the cooperative production groups. It is, however, in this regard now fully realised that indeterminate figures and approximate estimates of labour costs do not give the Board of Trade a chance. A solution of the difficulty would seem to lie in closer cooperation with the industry's representatives on the Council, who, with grade experience, could be depended on to give the Board a safe estimate of a film's grossing qualities. This might, of course, entail viewing before registration, although producer John Grierson has suggested that the word of a reputable distributor might suffice. He has, however, omitted to define what sort of a distributor would be accepted as "reputable" by the CEA representatives on the Council!

These are not the only matters for the Council's discussion in the near future. Looming on the immediate horizon, too, is the vexed question of Empire films, already, by the Act's terms, debarred from registration as renters' quota. Constant and consistent protest by Australian and Canadian interests will inevitably shape itself into discussions on the Council under the thesis that "you cannot disenfranchise the Empire."

Certain, too, is it that the question of film finance will come up for early discussion. The present bland indifference of the City to the matter is causing increasing concern, and in some instances sheer consternation. What actually and exactly the Board of Trade could do is at this stage somewhat obscure, though veiled hints about film credits have been heard in the more "uplift" circles.

SEES REICH AS LEADER IN RADIO

Speaking at the opening of the annual radio exposition in Berlin last week, Paul Joseph Goebbels, Propaganda Minister, asserted that Germany will oust the United States from first place in the field of radio. He also voiced opposition to private ownership of radio and said that broadcasting "imperatively demands leadership by the state itself."

Radio, he declared, "must be one of the most decisive means in the hands of the state for leading the people." Germany with 9,500,000 radio subscribers leads Europe in the number of radio listeners.

Altec To Service Shea Houses

Altec Service Corporation has signed a contract with Edmund C. Grainger, general manager of M. A. Shea Theatrical Enterprises, by which Altec will service the 31 Shea theatres located in Massachusetts, New Hampshire, Pennsylvania and Ohio. Bert Sanford, director of Altec sales, negotiated the contract.

Marc Lachmann has opened a publicity office on Sunset Boulevard, Hollywood. He will serve as publicity manager for film and radio personalities.

STUDIO LABOR PEACE IS HOLLYWOOD HOPE

Directors' Guild Talks Result in "Satisfactory Progress"; NLRB Hearings Postponed

After months of warring words and determined stands a conference early this week between representatives of the Screen Directors' Guild and the producers' negotiating committee in Hollywood resulted in a statement by Darryl F. Zanuck, chairman of the producers' group, that "satisfactory progress toward a harmonious solution of our problems" had been made.

The conference was followed immediately by postponement to next week of the hearing before the Los Angeles Regional Labor Relations Board on a petition filed by the Guild in which it requested designation as the collective bargaining agency for directors, assistant directors and unit managers.

The Guild has two actions pending before the NLRB, the second, for which no date had been set but which, it was expected would be considered at the same time as the petition, complaining that ten studios had violated the Wagner Act by refusing to bargain collectively and had coerced and intimidated employees. Indefinite postponement of the hearing pending an amicable settlement of the Directors' Guild dispute was seen as a possibility.

The meeting of the disputants early this week followed a closed meeting of producers at which, it was reported, a move for intra-industry peace in employer and employee relations was started.

The producers' stand in the discussions with the Guild was that directors were not employees but individual contractors and, that the Guild as constituted was not the proper representative for assistant directors and unit managers. The producers' expressed willingness to bargain with the three classifications separately was received by the Guild as an attempt to split its ranks.

Following the breaking off of negotiations last year the committees resumed the talks this spring but the producers remained adamant in their stand. They also steadily denied that motion picture production is in interstate commerce and therefore subject to the provisions of the Wagner Act. The National Labor Relations Board in the Writers' Guild case ruled that writers are employees and that the Wagner Act is applicable to production.

Newsreel Men Negotiate

The newsreels cameramen's union has asked an increase in the present wage scale of $35 per day and $100 per week to $50 per day and $125 per week. The new two year agreement with the newsreel companies is to be negotiated in October and its terms will be made retroactive to September 1st.

Also to be sought is a maximum hours schedule of 80 hours for each two week period in place of the former maximum of 320 hours for an eight week period. Other proposed changes are of a minor nature, according to newsreel officials.

Picketing Extended

Secondary picketing was adopted by the Motion Picture Laboratory Technicians Union in New York this week. Men with "unfair" placards paraded for one day at 730 Fifth Avenue where Caravel Films has offices and in front of 729 Seventh Avenue, housing Columbia Pictures.

The union is striking at the Du-Art Laboratory where both companies process their films.

Local 306, Motion Picture Operators Union, early this week announced plans for the extension of picketing of the Century circuit in Brooklyn and Long Island to 17 theatres. The circuit has placed signs outside the affected theatres saying that its operators, members of the Epmire State Union, have been employed for the last six years.

Camera and Film Making Shown in Eastman Picture

Showing the processes of camera and film manufacture, an industrial motion picture has been made by the Eastman Kodak Company which departs notably from the conventional technique of industrial film production. The picture, which approaches feature length (the running time is 55 minutes), was shown August 18 in New York, to an invited audience at a quasi-social gathering in the Empire Room of the Waldorf-Astoria Hotel, with Eastman and J. E. Brulatour, the former's motion picture film distributor, as hosts.

Entitled "Highlights and Shadows," the film is intended primarily for presentation before amateurs' clubs and other groups in the photographic field, but is of course available to theatres. For showings requiring shorter periods of time, prints of the various divisions, each dealing with a specific phase of camera and film making, are to be made. Photography is entirely black and white.

Machine Age Stressed

Produced by James Sibley Watson, Jr., and directed by Ken Edwards, "Highlights and Shadows" may be styled a "cinematographic dramatization" of the effect of the physical sciences and of the Machine on life today—that is to say, of course, the "good" effect. Camera and film making, as observable in the vast Eastman plant in Rochester, N. Y., provide the specific material for the development of this theme. Processes of manufacture, from raw material to the finished product moving on trains out to its market, are used, ostensibly, to illustrate an accompanying spoken narrative designed to emphasize two ideas—one, that Science and the Machine give more of us better implements for satisfying the interests of life; and the other, that the camera, both "still" and cinematic, create new interests in life. But naturally it can escape no one that these workings of modern science and its machines are being illustrated in the equipment and methods of the marvelous enterprise founded by the late George Eastman.

Contributing to this thematic treatment of the subject matter almost as much as the running commentary, a part of which is spoken by Lowell Thomas, is the pictorial technique, which employs montage liberally, and other cinematographic devices to achieve constant movement, subtle insinuation, and shrewd theatrical timing. A strictly "classical" musical score arranged by Dr. Howard Hanson, director of the Eastman School of Music in Rochester, consists in both orchestral and piano renditions and is for the most part faithfully recorded.

Among those attending were Herman Seivers, Adolph Stuber and Col. Oscar Solbert, Eastman executives from Rochester; Ted Curtis, William Rivers, William German, Dick Brady, Charles Bonn, H. Edward White, Donald Hyndman, C. E. Snow, E. McDermott, Archibald Dean, Tom Roberts, all of Eastman or Brulatour, New York; Daniel Collins, Erpi; M. H. Aylesworth, John E. Otterson, Carl E. Milliken, Colvin Brown, John Abbott; Fred Waller and Harold McCracken, Courier Productions; George McCarthy, George McMahon and Frank Hilton of Rekordak; Robert Hilton, E. A. Seiffert and Arthur Miller, Consolidated Film Industries.

Also, John Ojerholm, Paramount; E. I. Sponable, 20th Century-Fox; Harry Seml, National Screen Service; Sam Talpin and Stephen Eller, H. E. R. Laboratory; William Rowland, George Naffki, Charles Glett, Walter Brooks, Ralph Austrian, RCA Photophone; Sam Citron, Joseph Burch, Film Laboratory; George O'Keefe; Harry Glickman and Sam Brettenstein, Mecca Film Laboratory.

PICKFORD, FAIRBANKS SETS ARE DEMOLISHED

The last remaining landmarks of two famous stars, all the existing Mary Pickford and Douglas Fairbanks sets, were demolished this week in Hollywood. The sets, which are nearly 20 years old, were torn down to make room for a six and a half acre setting for Samuel Goldwyn's next production, "The Last Frontier." This set is said to be the largest one to be constructed in Hollywood in the last 10 years.

Gary Cooper, who returns to an outdoor role in "The Lady and the Cowboy," will play another character of this type in "The Last Frontier." He will portray a captain of the Philippine Scouts in a story of the unsung heroes who fought to bring peace to the islands during their turbulent history. Henry Hathaway will direct the picture for United Artists release.

Sells Seattle Exchange

Jimmy O'Neal has disposed of his independent exchange in Seattle, James O'Neal Enterprises, Inc., to Wayne Christy. He will become general manager of the northwest division of the West Coast Automatic Candy Company. Mr. Christy will rename the business General Film Exchanges, and will continue to handle state rights product.

Ayres Series for MGM

Lew Ayres, under a new contract with MGM, will be featured in a series based on the Max Brand stories, "Dr. Kildare." The first will be "Young Dr. Kildare."

New contracts also have been signed by Sara Haden, Rita Johnson, Lewis Stone, Ann Morriss and Don Castle, actors, and Willis Goldbeck, writer.

CIRCUIT MANAGERS OF WARNERS, FAMOUS AND NATIONAL CONVENE

Circuit Policies, Plans for Coming Season Explained at Meetings; Industry Drive Important Factor in Discussions

Circuit managers of Warner Brothers, Fox-National Theatres, Famous Players and Minnesota Amusement Company met this week in annual convention to determine operating policies and merchandising to govern the several hundreds of theatres they operate, during the new show season that starts on Labor Day.

Two meetings were held by Warner Brothers, in Philadelphia and in Newark, the centers of Warner eastern operations. Joseph Bernhard, general manager of Warner Brothers theatres and vice-president of Warner Brothers Pictures, was the principal speaker at both sessions.

The talking picture is the unseen, unhonored, unacknowledged spokesman for American business, Mr. Bernhard told the theatremen in Newark. He declared that the motion pictures sold goods for many industries on a "colossal" scale, that merchants and manufacturers were in debt to the movies for speeding up their sales, establishing new styles and encouraging new buying habits and that, therefore, the motion pictures were a powerful factor in keeping money in circulation and maintaining normal business levels.

In his address at Philadelphia, Mr. Bernhard appealed to the Warner men to value the good will of their community above every other commodity at their disposal.

After a general discussion of the fine points of theatre operation and their relation to greater box office, Mr. Bernhard explained the industry's advertising and exploitation drive.

Gradwell Sears, general sales manager for Warner Brothers, discussed new product.

Advertising Element Mentioned

When speaking of motion pictures aid to business generally, Mr. Bernhard pointed out that "all this is true, despite the fact that we do not tolerate direct advertising of commodities on our screens."

"We have refused millions of dollars of contracts for advertising for commercial reels, because we believe the screen should be confined to entertainment," Mr. Bernhard said.

During the western regional meeting of National Theatres, Twentieth Century-Fox and Darryl Zanuck entertained more than 100 delegates at a dinner at the studio's Cafe De Paris.

Showmanship in the production of pictures is not enough—there must be showmanship in the exhibition of pictures, Mr. Zanuck told the delegates.

"You must get behind the little ones as well as the big ones," he declared.

Explains Exhibitors' Job

Introduced by Spyros Skouras as "the man whom we all love, respect and admire," Mr. Zanuck immediately launched into a discussion of what producers expected from exhibitors.

"The industry will always be a business for the showman. There is no place in it for one without showmanship. If any person has not the desire and ambition to advance in the line of showmanship he might as well get out of the industry. Showmanship extends from the individual, separate organizations to the industry as a whole," he said.

"No organization can exist alone on epics. There must be a steadily sold turnover throughout the year on each picture. You must respect the little ones as well as the big ones. Respect each picture in the category for which it was produced. If exhibitors recognize this and a fair return is made to producers then when we lay out the budget at the end of the year we can find next year worth while gambling on. Producers must have encouragement from exhibitors and distributors. We can't find it unless we feel that you fight for even the smallest picture."

During the business sessions which preceded the dinner at the studio, various executives discussed intra-mural problems of organization. The first order of business at the session was the presentation of cash awards to nine managers for outstanding work.

A. M. Bowles was chairman of the initial session and H. C. Cox declared that conditions of the last six months, as confronting the theatre circuit, were very satisfactory in view of the general business conditions. W. T. Powers gave a technical talk on film buying deals and this was followed by a detailed discussion on the same subject by J. J. Sullivan.

After a luncheon recess, Spyros Skouras told of the importance to the organization of manpower and said that the excellent reputation of the company in the eyes of the public must be maintained. C. A. Buckley, of the legal staff, discussed legal problems confronting theatres, and Cullen Espy described the operation of 27 Fox West Coast house in Los Angeles.

The delegates concluded their three day session, after hearing details of a new business drive to be conducted by the circuit. The campaign will tie in with the industry.

Minnesota Group Meets

With 85 managers and home office executives in attendance, the Minnesota Amusement Company concluded a three-day session at Breezy Point, Minneapolis Thursday.

The managers attending the meeting were all from outside the Twin Cities. A Twin City convention will be held in the near future.

Among the speakers were John J. Friedl, head of the Minnesota Amusement Company, and Charles Winchell, head of exploitation for the theatres. Talks included "Purchasing" by Otto Muller, "Sound and Projection" by R. Schmid; "The Lawyer's Viewpoint," Joseph W. Finley; "Accounting" by C. W. Perrine; "Real Estate and Public Relations," by Theo Hays; "Booking and Buying," John Branton; and "The Business Outlook," by L. J. Ludwig.

Mr. Friedl announced three prizes of $1,000 each to district managers whose theatres show the greatest percentage of increase over last season. A feature of the convention was a general round-the-table discussion at which all managers were invited and urged to speak their minds freely on any matters pertaining to theatre management and relations with the home office. "Alexander's Ragtime Band," "Spawn of the North," "Sing You Sinners," and "Love Finds Andy Hardy" were pre-viewed.

Mr. Friedl announced that the convention of out-of-town managers would be an annual affair hereafter.

Famous Players in Session

The annual eastern managers' convention of Famous Players Canadian Corporation opened Wednesday at the King Edward Hotel.

Special screenings of new product were interspersed among round table discussions of managers' problems.

Speakers included J. J. Fitzgibbons, managing director; Clarence Robson, eastern Canadian district manager; R. W. Bolstad, comptroller; Ben Geldsaler, chief booker; T. J. Bragg, secretary-treasurer, and N. L. Nathanson, president.

The round table discussions were led by C. A. Dentelbeck, supervisor of projection; J. A. Troyer, L. Geering, B. Whitham, R. Dale, James Nairn, Ben Cronk, R. Darby, P. Brown and Clair Appel.

Final announcements and preparations were made for the industry's advertising drive and 22 employees were honored for 20 years' service.

NEW SUPPLY UNIT FORMED IN CANADA

Formation of its own theatre supply company was announced Wednesday by the Famous Players Canadian circuit at the opening of its annual convention of executives and theatre managers at the King Edward Hotel, Toronto. The subsidiary, General Theatre Supply Company, Ltd., will have its main office in Toronto and a branch in Montreal. Offices are to be opened also in Winnipeg and Vancouver to serve the western territory.

The new company supplants Canadian Theatre and Electrical Supplies, Ltd., of Toronto, of which Charles A. Dentelbeck was general manager. Mr. Dentelbeck has been appointed to the executive staff in the main office of Famous Players as director of projection for all theatres. Ben Burko, theatre equipment expert whose business in Montreal has been absorbed by the new enterprise is general manager of General Theatre Supply.

Operation of Theatre Operating Service, Ltd., of Toronto ceases and business for the circuit groups will be concentrated in the new company.

Reviving Wanger Films on Request

The Vogue Theatre, Hollywood, will conduct "a request revival series of Walter Wanger screen hits." The series will include "History is Made at Night," "Her Master's Voice," "The Trail of the Lonesome Pine," "Smart Girl," "Gabriel Over the White House," "Private Worlds," "Shanghai," "You Only Live Once," "Stand-In," "I Met My Love Again," "Vogues of 1938," and "The President Vanishes."

Walt Disney Revues

Exhibitors are grouping three or four Walt Disney cartoons and billing them as a second attraction to the feature, under the title "Walt Disney Revue," according to RKO.

60,000 FROM CITY AND COUNTRYSIDE STORM NEW WILKES BARRE THEATRE

Opening of Comerford House in Pennsylvania City Breaks Records for Attendance, Enthusiasm and Civic Celebration

by A-MIKE VOGEL

That showmanship, ballyhoo and "drives" can be effective, that the public still responds, has been again spectacularly demonstrated in Pennsylvania.

What the usually conservative local newspaper, the *Daily Independent,* had to say about it the Sunday after, just about sums up the effectiveness of the showmanship campaign put on in advance of the opening of the 2045-seat Comerford Theatre, in Wilkes Barre, Pa., the circuit's newest unit.

"By the time the city clocks have peeled the hour of midnight today, more than 60,000 will have passed into the new Comerford in the week-end dedication of Pennsylvania's finest theatre. Twenty thousand visited the theatre on Thursday. Outside were more than double that number. And that is something more than a record. It is theatre precedent."

If 40,000 in one spot is a heap of folks, anywhere and at one time, then imagine that many crowded into Public Square, a rectangular space measuring two short city blocks by one, the shopping center of a city that counts a bit more than twice that many people as its total population.

They were brought there purely by a publicity and exploitation campaign that starting weeks ahead, blanketed a 75-mile area. And during the day some 15 to 20 thousand managed to worm their way to the boxoffice of the theatre across from the Square and fight a path into the auditorium. It could not have been otherwise despite plans of the Comerford executives, the cooperation of all but a corporal's guard of the city's police and firemen. Well-mannered and on holiday bent, withal, the folks "wanted in" to the show, and that was that. But those who could not make it were not entirely disappointed for there was as much show going on outside as there was in.

City Bedecked

Every strategic spot that could hold a decoration had one. The city was studded with flags, telegraph and light poles with special plaques of welcome. The plaques came to be highly regarded as trophies of the occasion for far into the night, agile celebrants were observed shinnying up the poles to capture themselves a souvenir. But that of course, came later.

The National Guard, too, was called upon to do its stuff with the advent of the 213th Field Artillery. The guardsmen brought with them a battery of anti-craft guns and Coast Defense searchlight batteries which they proceeded to demonstrate in front of the theatre. Thousands cheered. (Ed: the guns were not fired). To illuminate the immediate area, a lighting crew and equipment imported from New York, bathed the place with the same sort of glare which accompanies the usual Hollywood premiere doings. The papers set the big city seal upon the visiting electricians by announcing the lighting came direct from the New York premiere of "Marie Antoinette."

The opening also brought deferred fame to a local musician named Alexander, longtime leader of an organization labelled "Alexander's Band." Since the opening attraction was Twentieth Century-Fox's "Alexander's Ragtime Band," what could be more appropriate, reasoned the theatre's admen, than to have the local Alexander do his bit for the screen Alexander. Hastily, a bannered platform was constructed in the Square, where for two hours the Wilkes Barrean and his "lads" were engaged to give out a concert of the Berlin melodies.



Part of the crowd which jammed Wilkes-Barre's Public Square for the opening of the new Comerford Theatre, an opening which surpassed in attendance and enthusiasm any public event in the history of the Pennsylvania city.

Microphones and Flash Bulbs

Inside and out, sleep-starved but smiling Comerford executives kept things moving, answered innumerable questions, accepted congratulations for the beauty and comfort of the theatre, locally designed and constructed. Radio stations broadcast in the foyer and on the streets, flashlight bulbs blinked with fire-fly rapidity. Every seat was filled, standing room accepted gratefully. Those in line beguiled the time by study of the many elaborate floral offerings which came from every branch of the industry, from local and state officials. The first ticket was sold to the daughter of the founder of the circuit, Mrs. Thomas Friday.

The dedicatory program included the national anthem, a trailer of welcome by M. E. Comerford, circuit head, who, by the way, enjoyed the proceedings from an inconspicuous corner of the auditorium. An added feature was the showing of a special short of Mayor Charles N. Loveland, proclaiming "Comerford Week," in honor of the new house. These pictures of the mayor, plus congratulatory addresses by the presidents of the Chamber of Commerce and Merchants' Association, taken the day ahead by a special MGM mobile unit, were rushed via plane to New York for development and returned in the same manner in time for the opening performance. The MGM unit also ground footage of the crowds during the day which was shown later in the week.

In publicising the opening, an area of 75 miles was blanketed with 24-sheets and over 50 papers in the drawing territory carried stories, ads and scene mats of the theatre and opening attraction. General copy centered around the theme, "All Roads Lead to Pennsylvania's Finest Theatre, the New Comerford in Wilkes Barre." Trailers were used in all Comerford theatres in the area and special setpieces designed for their lobbies. It was said that Comerford managers from cities as far as 60 miles away, reported many phone inquiries having to do with the opening of the circuit's newest unit.

Newspapers Cooperate

Featured in the newspaper campaign were 12-page special supplements in which leading merchants cooperated with congratulatory copy and the announcement of sales in honor of the occasion. Store windows were decorated elaborately as a further tiein, and as a result of the heavy influx into the city for the celebration, local business reported the highest total of sales in many months.

Among film men in Wilkes Barre for the opening were Leon Netter, George Dembow, Charles Casanave, Lou Astor, Jay Emanuel, A-Mike Vogel, Stanley Goldberg, Earl Sweigert, Pop Korson, Charles Klang, Bill Humphries, Ben Stern, Morrie Bier, Max Gillis, Jack McFadden, Al Davis, Moe Sherman, Sam Gross, Paul Baron, Arthur Meyman, George Beatty, Lewen Pizor, Ted O'Shea, Tom Connors, Sidney Sampson, Bill Mansell, Norman Moray, S. E. Applegate, Bob Lynch, Roger Mahan, Jim Duffy and others.

Representing the Comerford circuit were John Nolan, J. J. O'Leary, John Comerford, J. J. Roberts, Charles Ryan, Harry Spiegel, Jerry Cadoret, Michael O'Toole, John Roberts, Eddie Pash, Ernie Schmidt, Joe Elicker, John Galvin, Edgar Simonis, Richard Fetterman, Fred Herman, William Walsh, Sid Stanley and Fred Lee.

Warners Sign Hurrell

Warner Brothers have given a term contract to George Hurrell, portrait photographer, who will join the publicity department of the studio in Hollywood on September 1st.

Lillian Koehler Resigns

Lillian C. Koehler, secretary and treasurer of Marine Studios, Marineland, Fla., has resigned. She will be married to Edwin Johnson Elliott of Louisville, Ky., in September.

3 COLUMBIA PICTURES

TO START THE NEW MOVIE SEASON WITH A *Bang!*

A WORLD PREMIERE OF

FRANK CAPRA'S
IT WITH YOU"..
WORLD PREMIERE

AT THE RADIO CITY



WORLD IMPORTANCE!

'YOU CAN'T TAKE WILL HAVE ITS THURS., SEPT. 1ST MUSIC HALL!...

The national publicity and exploitation emanating from this pre-release engagement, together with the combined national magazine campaign running during the month of September, will benefit every exhibitor well in advance of the general release date, September 29th.



Frank Capra's

YOU CAN'T TAKE IT WITH YOU

JEAN ARTHUR · LIONEL BARRYMORE · JAMES STEWART · EDWARD ARNOLD

MISCHA AUER · ANN MILLER · SPRING BYINGTON

Samuel S. Hinds · Donald Meek · H. B. Warner

Based on the Pulitzer Prize Play by George S. Kaufman and Moss Hart

Screen play by Robert Riskin · Directed by FRANK CAPRA

A COLUMBIA PICTURE

OPENING CAPITOL
THURSDAY, AUG

EDWARD G.
ROBINSON

Barbara O'NEIL · *John* BEAL · *Wendy* BARRIE · *Otto* KRUGER

Story Based upon LIBERTY MAGAZINE Serial by FRED ALLHOFF
Screen Play by JO SWERLING • Produced by EVERETT RISKIN
Directed by ALEXANDER HALL

THEATRE, N. Y.

25th

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SCREEN PLAY BY CHARLIE MELSON & ARTHUR SHEEKMAN
DIRECTED BY EDWARD SEDGWICK

Legion of Decency, Seeing Picture Drive, Restates Policy

The National Legion of Decency office in New York this week issued a re-statement of policies with respect to the moral import of screen productions. The statement, made for the Legion by the Most Reverened John T. McNicholas, O.P., S.T.M., archbishop of Cincinnati, chairman of the Episcopal Committee on Motion Pictures, follows:

The Motion Picture Industry has announced its plans to increase the attendance at theatres. The announcement has arrested the attention of all informed and thoughtful persons who know the inestimable value of wholesome public entertainment in our modern life.

The cinema caters regularly to audiences of many millions and now it anticipates greater attendance. The fact that millions of minds are thus influenced by motion pictures imposes upon the Industry a grave responsibility to the public. The Industry, it is to be hoped, will recognize that there is no escape from this responsibility to safeguard the moral welfare of its patrons by setting right and decent patterns of thought and conduct.

During recent years the Industry has made progress by giving attention to the moral influence of its films. The Legion of Decency is happy to express to the Industry its appreciation of the improvement made in the moral character and tone of its work. It is also grateful to the leaders and people of the Protestant and Jewish faiths for their support and insistence that films of right moral character be shown to the people.

The Legion of Decency operates under the auspices of the Catholic Bishops, whose pastoral solicitude for souls obliges them, especially in a medium so influential as the cinema, to oppose vigorously every trend which threatens to invade the domain of fixed and unvarying principles of morality expressed in the natural and divine law. The Legion of Decency is concerned solely with the moral issue found in the subject matter of motion pictures and in its treatment.

The Legion views with grave apprehension those efforts now being made to utilize the cinema for the spread of ideas antagonistic, not only to traditional Christian morality but to all religion. It must oppose the efforts of those who would make motion pictures an agency for the dissemination of the false, atheistic and immoral doctrines repeatedly condemned by all accepted moral teachers.

Films which portray, approvingly, concepts rooted in philosophies attacking the Christian moral order and the supernatural destiny of man serve not to ennoble but, rather, to debase humanity, and, as such, these films are an affront to right thinking men and women.

The Legion of Decency, with every resource at its command, shall challenge any program using the popular theatre screen to exploit such insidious doctrines. Secular affairs are not in themselves the concern of the Legion of Decency. When, however, contrary to all that is truly American, unchanging principles of morality are assailed and atheism and irreligion are fostered, the Legion must, in pursuit of its single and unvarying objective of a morally wholesome screen, interpose the full weight of Catholic opinion and authority.

Roadshow Study To Be Made By Theatre Council

Plans for the second annual convention of the American theatre to be conducted under the auspices of the American Theatre Council at the Hotel Astor, New York, September 13th and 14th were completed at a meeting of the executive and administrative committees last week. One of the first items of business will be the formation of a plan to make the Council, established last year when the first convention was held, a permanent organization. Present at the committee meeting were Frank Gillmore, president of Associated Actors and Artists of America; Paul N. Turner, Brock Pemberton, Warren P. Munsell, Antoinette Perry, Lawrence Langner, Paul Dullzell, James J. Brennan and James F. Reilly.

It is expected that one of the primary points of discussion will be a working plan by which the Council hopes to re-establish legitimate theatre roadshows on a large scale. The project, to be proposed by William Brady and Mr. Gillmore, will have the support of the International Alliance of Theatrical and Stage Employees and of Actors' Equity, it is hoped.

The committees for the convention heard reports of activities of the Council since the convention last year, including among other things, the development of the theatre ticket code, establishment of playwrights' fellowships and a central bureau for actors' auditions.

The ticket code which will go into effect this autumn is considered a major step in the program to eliminate ticket speculation. Duly signed and backed by theatrical unions the agreement provides penalties for theatre managers found guilty of aiding speculation.

The fellowships, five in all, will provide $1,000 for that many playwrights to be selected by the Dramatists' Guild. The money was presented by John Golden to the Guild during the convention last year and subsequent reports indicated that the Rockefeller Foundation would provide similar subsidies.

Auditions for apprentice actors and actresses began this spring under the direction of Miss Antoinette Perry. More than 2,000 were heard, many of whom were placed in summer stock and several others of whom are in line for parts this fall. It is hoped that the program will be amplified at this year's convention.

The board of the Council includes representatives of the AAAA, the League of New York Theatres, United Scenic Artists Union, Actors' Equity, and the Theatre Guild as well as prominent actors and actresses.

LevyHoldsMeeting Of District Heads

General sales manager Jules Levy of RKO Radio called in the company's district managers for a meeting Wednesday at the Waldorf-Astoria, New York. The new season's product, which includes for early release the Marx Brothers in "Room Service," Jack Oakie and Lucille Ball in "Affairs of Annabel," Bobby Breen's "Breaking the Ice" and "Gunga Din," were discussed. Among other matters discussed were ways to co-operate with the various committees of the Motion Pictures' Greatest Year campaign.

In addition to Cresson E. Smith, Western and Southern sales manager, and E. L. McEvoy, Eastern and Canadian sales manager, the following district managers attended: J. H. MacIntyre, Northeastern District manager; Nat Levy, Eastern Central District manager; W. E. Branson, Midwestern District manager; H. M. Lyons, Southeastern District manager; S. M. Sachs, Southwestern District manager; H. C. Cohen, Western District manager; L. M. Devaney, Canadian District manager.

In addition to Mr. Levy, who presided, the Home Office was represented by Leo Spitz, Ned E. Depinet, W. H. Clark, Harry Michalson, S. Barret McCormick, A. A. Schubart, William McShea, Sid Kramer, Lou Gaudreau, Ralph Rolan, Harry Gittleson, M. G. Poller and R. Neilson.

Guests of the session included Frederic Ullman, Jr. and Frank Donovan of RKO Pathe News; Hal Horne, Disney Enterprises, and John Wood and Louis de Rochemont of March of Time.

The auxiliary of the Variety tent at Milwaukee is sending 23 underprivileged girls on a 10-day vacation to Camp Whitcomb on Lake Keesus in Waukesha county. The money has been raised by entertainments.

Herzenberg Promoted

Albert P. Herzenberg, Metro-Goldwyn-Mayer booker in Cleveland, has been promoted to the company's foreign department and sails August 11th to take over the MGM office in Johannesburg, South Africa. He will be succeeded in Cleveland by William Sheehan, transferred from the MGM exchange in Indianapolis.

Max Fleischer's new studio in Miami will start operating next month. Following the departure of Sam Buckwald, general manager of the studios in New York, 60 artists are to arrive in Miami by September 7th.

U. S. Reports Sharp Decrease in Film Exports, Slight Decrease in Equipment

Figures for the first six months of 1938 for American exports of negative and positive sound film, show a decrease of nearly 4,000,000 linear feet as compared with the corresponding period of 1937, according to Nathan D. Golden, chief of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, Washington.

During the first half of 1938 97,473,313 linear feet of negative and positive, valued at $2,122,719, was exported, as compared with 101,290,716 linear feet with a value of $2,264,738 for the first six months of 1937. Positive film exports for the first six months of 1938 totaled 93,081,777 feet with a value of $1,962,151, and negatives totaled 4,391,536 feet, valued at $160,568, as compared to 96,613,207 linear feet of positive with a value of $2,090,990 and 4,677,509 feet of negative valued at $173,748 during the first six months of 1937.

The five countries which were the largest consumers of American films with comparative exports for the same period of 1937 are shown in the table.

Exports of sensitized positive film of 35 mm. width for the first six months of 1938, too, show a decrease. During this period 64,227,616 linear feet valued at $615,258 were exported to foreign markets as against 72,249,196 linear feet valued at $714,812 for the first six months of 1937.

Negative sensitized film exports show better than a 50 per cent decrease. In the first six months of 1938, 17,916,786 linear feet valued at $478,538 were exported as against 39,965,944 linear feet valued at $965,131 exported during the first six months of 1937. On the other hand, exports of 16 mm. sensitized not exposed motion picture films show a marked increase for the first six months of 1938. During this period 28,018,064 linear feet of this type of film, valued at $683,739 were exported as against 12,494,321 feet valued at $239,536 exported during the first six months of 1937.

Value of sound reproducing equipment for the first half of 1938 shows a slight decrease, totaling $800,091 as compared with $883,994 for the first six months of 1937. Comparative figures for Sound Recording Equipment totaled $125,694 for the first half of 1938 as against $170,533 for the same period in 1937. A decrease is noted in our exports of standard 35 mm. projectors. During the first six months of 1938, only 516 projectors valued at $171,008 were sold as against 958 valued at $247,000 for the first half year of 1937.

	1938		1937	
	Quantity	Value	Quantity	Value
United Kingdom	8,559,273	$248,351	8,072,579	$221,306
Canada	4,797,508	183,769	5,484,995	199,704
Argentina	7,961,766	136,106	8,859,849	174,880
Brazil	6,730,992	128,666	6,870,384	137,282
Mexico	4,966,756	142,449	4,135,283	136,895

Five Outings Held, 2 More Arranged

Five industry organizations this week held golf tournaments or outings while two more were scheduled. The Northwest Film Club set Friday for its annual picnic at Shadow Lake, Seattle, while the date for the annual Warner Club Golf Tournament was set for September 16th at the Old Oaks Country Club, Purchase, New York.

Over 500 attended the Motion Picture and Allied Industry Outing at Fieldston, Mass. Organizations from Boston attending the outing in addition to the exchanges included the Cinema Club, Salesman's Club, Lt. Vernon Macaulay Theatrical Post of the American Legion, Exchange Employees, Film Exchange Transfer, Independent Exhibitors, Allied Theatres, Stage Hands, Standard Theatre Supply, National Theatre Supply, Capitol Theatre Supply, Theatre Supply and Friars Club.

The annual New Haven film district outing was held Thursday at Ye Castle Inn, Saybrook, Conn. A full days program was arranged which included swimming, games, dancing amateur contests and awarding of prizes.

Delegations from Columbus, Dayton, Indianapolis and Louisville attended the Queen City Variety Club annual Golf Tournament at Summit Hills, Cincinnati, on Monday. A club house dinner and a floor show staged by Colonel Arthur Frudenfeld were part of the entertainment.

Over 80 men participated in the Variety Club-Film Row golf tournament held at the Pittsburgh Field Club and over 100 attended the dinner which followed.

The Rocky Mountain Screen Club held its annual Film Round-up at Evergreen, near Denver, Thursday.

National Theatres Study Experiment To End Giveaways

An experiment having to do with the abolition of giveaways in Southern California is being watched closely by National Theatres with the possibility that if it proves successful it will be extended to the entire circuit.

Charles P. Skouras, head of Fox West Coast, expresses himself as opposed to giveaways at the recent meeting of the circuit in Kansas City and at the Los Angeles regional session George Bowser, district manager at San Diego, described the experiment which is in progress in that area.

While there is a possibility that giveaways may be abandoned by the circuit, double bills are destined to stay, Spyros Skouras having expressed the opinion that they help business in many situations, although in others they are not necessary.

The suit of Missouri vs. R. W. McEwan, bank night distributor, to test the legality of the promotion under Missouri's anti-lottery laws, will be heard by the Missouri supreme court starting September 22nd. The motion filed by Charles M. Miller, Mr. McEwan's attorney, which asked such a hearing, has been granted by the division.

Michael Tomasino, operator of the White Way theatre, New Haven, is under bond pending the hearing in city court for, it is charged, violation of the state lottery law. Mr. Tomasino used a giveaway plan which consisted of 600 bags mounted on a large board, each bag containing from one cent to $1 or grocery orders in varoius amounts, and each patron offered a bag.

The Kenosha, Wis., police department has notified local exhibitors to discontinue playing Bank Night, Hollywood, Buck Night and similar games.

Van Schmus Finds Talent Scarce in European Visit

American theatres seeking fresh talent and production ideas for their stage shows had better look elsewhere than in the capitals of Europe, W. G. Van Schmus, managing director of the Radio City Music Hall, said this week on his return from Europe. His explanation is that economic conditions have forced many of the better variety houses to close, with new talent not being developed.

Priscilla Lane, who is starring in the Warner Brothers picture, "Four Daughters," which is now playing at the Music Hall, greeted Mr. Van Schmus at the pier. On Thursday Mr. Van Schmus was host at a reception to Miss Lane at the theatre's studio apartment.

Fox Credit Union Gains

Organized in April under the state banking laws of New York, the Twentieth Century-Fox Employees Credit Union now has 315 members. The purpose of the union is to encourage savings and assist employees financially. Norman B. Steinberg is president and Nat Brower treasurer.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Bucolic Jungle

On the banks of a quiet creek at Shepperton, Surrey, a few hundred yards from a timbered inn and an ivy clad church, an African village, temporarily peopled by three hundred savage tribesmen, with mud hits and banana trees clustering on its edges, has cropped up. It is the exterior location for the Gainsborough production "Old Bones of the River," in which Will Hay, the schoolmaster comedian, has the title role.

The sets have been put up in Sound City and and entire GB unit has moved over from Islington for the purpose of shooting on the film, which is being directed by Marcel Varnel. Three hundred coloured artistes are engaged in the scenes, and with the exception of Hay and his teamsters, Moore Marriott and Graham Moffatt, represent the vast majority of the cast.

In "Old Bones of the River" Hay has the role of a river launch skipper who becomes involved in a mighty tribal upheaval and lacks nothing of the customary slapstick, even if this time the impedimenta of comedy include sacrificial fires, tom toms, totem poles and fauna of the jungle.

Among the properties scheduled for use during production are: 8 banana trees; 400 leaves, the longest measuring 10 ft. in length; 80 wooden bows and arrows, 15 cane and mud huts, 8 tons of sand, 1 two-ton idol made from plaster, wood and metal, 20 gallons of liquid make-up of several hues to serve as war paint, 80 ostrich feathers, 8 ancient skulls, 500 rings and body decorations, 600 bananas.

Educational

Whatever may be the doldrums from which British production is suffering in the wider field, the making of educationals shows no decline. GB Instructional, premier organization in the field of educational film making, are currently in a period of intense activity.

Among the new films to be added to the GBI lists are: "The Embryology of the Trout," "Paramecium" and "The Liver Fluke," all of which will be shown at the British Association meeting next month. Three further additions are being made for the Ecology series, "Heathlands," "Meadowlands" and "Marshlands," and to the "Secrets of Life" series will shortly be added films which describe the Water Spider, the Emperor Moth, The Swan, The Dandelion and The Clothes Moth.

There is also to be a new series under the general title of "Social Life of Insects." The first in this series will be concerned with the Wood Ant.

The more advanced instructional films at present in course of production include studies of spiders, mites and scorpions; centipedes and millipedes; and "Crustacea."

Three outstanding examples of the high class production work of GBI are being shown at the Current Venice Exhibition; these are "Modern Spirit," a subject dealing with oil, "Kings in Exile," which deals with the King penguin, and "Catch of the Season," a study of trout.

In addition to films of a purely educational nature GBI according to Mr. Bruce Woolfe, are busy with at least nine productions at the moment dealing with social services. These include a film for the Coal Utilization Council which describes an interesting aspect of coal mining; a film on Diet for the Gas Light and Coke Company; films of Scotland for arable purposes; a subject for the British Empire Cancer Research Association, in which micro-cinematography will show the growth of cells and tissue culture, and the continual fight being waged to combat the disease.



Zoltan Korda, London Films director, discussing the script of "Four Feathers" with C. Aubrey Smith who will play an important role in the film now in production at Denham.

Centre of Activity

Currently busiest production center in Britain, Pinewood Studios, Iver, have five films on which work in one form or another is proceeding.

Off the floor, but receiving the final touches previous to trade show, is the Twentieth-Fox opus "Keep Smiling," in which Gracie Fields is starred. Following that, immediately under the same marquee, comes a detective thriller, so far untitled, in which George Saunders plays lead.

Work is still unconcluded on the Bergner opus "Stolen Life," production having suffered a minor interruption what time Miss Bergner went to Malvern to play in the Festival production of Shaw's "St. Joan." Location and exterior work is currently in progress, much of it in the grounds of Pinewood. That concluded, the unit will proceed for a like purpose to the sunlit purlieus of Brittany and Switzerland—as well as other decorative centres of Europe.

The Jessie Matthews' comedy "Climbing High," for release under the Gainsborough trademark by Metro-Goldwyn-Mayer, and the Geoffrey Toye version of Gilbert & Sullivan's "Mikado" complete the quintette.

Four Feathers

With the filming of the crucial "four feathers" episode, which gives the title to Mason's novel, and so to the London Film Productions, the narrative of Zoltan Korda's film is now well under way. The scene, alleged to be an intensely emotional one, represents Henry Faversham — played by John Clements — reviled and derided by his friends for refusing a commission and foreign service, receiving by post from his three nearest friends, white feathers, emblem of the slacker and the coward.

With Clements in the film are June Duprez, twenty year old find of Zoltan Korda—already on the roster of Denham fame for having held a dialogue shot lasting over three minutes—and Aubrey Smith, seventy-five year old veteran of stage and screen, whose screen house, (he has the role of General Willoughby) with its rose bowers and flagged courtyard, has already given the Technicolor cameras considerable and colourful material for exploitation.

Now in its fourth week, the film is days ahead of schedule and the first three periods of the story have been covered.

Ended

Corinne Luchaire, seventeen year old French actress, who has been playing in "Prison Without Bars" at Denham, has returned to film work in France, but not without having been compelled to turn down a contract offered her by Lee Shubert to play lead in the New York stage play based on the film.

* * *

Elsa Maxwell has been signed by Alexander Korda to write a script for a forthcoming Merle Oberon film which will be produced at Denham during the present 1938-1939 season. She is presently working on the script in the South of France.

New Blood

Glen McWilliams, who has photographed every Jessie Matthews' film since "Evergreen," has had to forego that pleasure with the new Matthews' opus "Climbing High." Injured in a car smash in the States "Mac" has had to pass the task to Mutz Greenbaum, British cameraman and experimentalist. In the new film Greenbaum is shooting on what he claims to be the fastest monochrome stock in the country, and is using 40 per cent less light than is usual.

Recent additions to the cast of the film are Enid Stamp Taylor and Francis L. Sullivan. Carol Reed is directing.

Erich Pommer, English producer, returning to England from the United States on the *Queen Mary*, said that announcement will be made soon of arrangements for distribution in America, Canada and certain other countries of Pommer-Laughton productions.

State Convention Ends; Industry Is Unaffected

by R. J. CONNERS
in Albany

After four months of intensive debate, the 168 delegates to New York State's Constitutional Convention (under which its people will be governed for the next 20 years), have adopted certain basic changes in the law to be submitted to the electorate in November. Films are unaffected.

At the outset, in April, both motion picture and radio executives professed little concern in the Albany Convention, but after several measures of interest to both industries had been introduced, a careful watch was kept on proceedings.

So far as the motion picture industry was concerned, action centered on four proposals:

(1) Attempts to end state motion picture censorship.

(2) Efforts to ban billboard advertising.

(3) Action aimed at legalization of gambling, including dog racing, bank nights, lotteries, etc.

(4) Strengthening of the ban against discrimination allegedly practiced against racial and minority groups in hotels, restaurants and places of public amusement.

Of the quartet, affirmative action was taken solely on the fourth, the "equal rights" question. Formerly, a loophole between the federal and state laws left places of amusement virtually free from civil action on discrimination charges. Effect of the new amendment to the Constitution, expected to be adopted in this instance, at least, will presumably affect certain New York City theatres.

Efforts to ban censorship came through the introduction of several amendments intended to extend the same right as now possessed by the press to publicize or disseminate ideas without pre-censorship. A motion by Henry Hirschberg of Newburgh, to bring to the floor his bill on the subject was accompanied with an attack on present censorship of pictures (by the Department of Education's Motion Picture Division). The move failed 62-28, after vigorous debate, in which both the Motion Picture Division and the Legion of Decency were praised by opponents of the anti-censorship drive.

An attempt to provide constitutional mandate for regulation of billboard advertising died in committee, but the fight was carried to the floor twice by Conservation Commissioner Lithgow Osborne, sponsor of the bill. In the midst of committee consideration, a public hearing was held, after which Robert Moses, New York City's Parks Commissioner wrote a sharply worded letter to billboard advertising men assailing them for "obstruction." The second Osborne move to bring the question out of committee was defeated by 75-73.

The question of changing the present ban on gambling was one of the hotly debated questions of the convention. Of the numerous bills aimed to let the state operate lotteries, a move, reputedly secretly feared by exhibitors, none succeeded in hurdling the Bill of Rights Committee, but that group after first defeating 8-7 an enabling motion, later reported out the Hirschberg measure. The Hirschberg measure, while not intended to legalize gambling, actually would have stricken from the State's constitution prohibitions against games of chance. Mr. Hirshberg made two efforts to advance his bill to final passage, the first losing by three votes, 72-69. The final attempt to pass it lost 85-55, after an amendment to eliminate legalization of statewide lotteries had failed 74-63.

CAMERAMEN RECORD FRANCISCAN RITES

Three newsreel photographers, and nearly a score of still camera men, were permitted to record the investiture of 13 youths into the Franciscan order last week at Graymoor, Garrison, N. Y., mother house and monastery of the Society of the Atonement, native American branch of the order.

Permission to photograph the ceremonies is seldom granted. More than 100 candid camera fans among the 6,500 pilgrims attending, also snapped pictures of the services.

U.S. Tax Receipts Are Off Slightly

Reflecting a normal summer season's business at the box office, admission tax collections of the Federal Government in July dropped only to $1,618,813 from $1,624,453 in June, according to the monthly report of the Bureau of Internal Revenue, made public in Washington Tuesday.

Collections for July of last year were $1,633,088. The drop from June to July of this year, $5,640, however, was materially less severe than the decline in 1937, which amounted to $241,667.

Total collections for the current year to the end of July amount to $10,965,575, $187,527 under the $11,153,102 collected in the same period last year.

In the year ended May 31, 1938, Kansans spent $8,171,400 for admissions to movies, amusement parks and dance halls, according to state sales tax officials, who reported a total of $163,427 collected from such establishments under the 2 per cent sales tax in that period.

School of Research To Start Film Research

"The Cinema: Introduction and Survey" is the title of a 15-week series of film showings and discussions to be held at the New School for Social Research, 66 West 12th Street, New York, on Monday evenings during the fall. Sidney Kaufman, film commentator for station WQXR and an associate in the New York office of Metro-Goldwyn-Mayer, has arranged the series. The fall term opens, October 3rd.

A film or selection of films will be shown at each session followed by general discussion. Persons prominently identified with motion pictures will guide the discussions. Principal among the speakers will be John E. Abbott, Ernst Toller, Dudley Nichols, Paul Strand, Walter Wanger, Kurt Weill, Frank S. Nugent, John Howard Lawson, Clifford Odets, Rita Hochheimer, Howard Dietz.

Wobber to Visit Exchanges

Herman Wobber, general sales manager for Twentieth Century-Fox, plans to leave Hollywood this week on a tour of his company's film exchanges. He expects to arrive in New York about September 15th.

115 at Jubilee To Get Plaques As Old-Timers

A total of 115 persons associated with the industry for 25 years or more will be presented plaques at the Wisconsin Silver Jubilee celebration August 30th and 31st at the Schroeder Hotel in Milwaukee. The list includes exhibitors, exchangemen and projectionists.

The program calls for registration Tuesday morning at the Schroeder with open house at Variety Club headquarters and a tour of the breweries and theatres in the afternoon, also a three hour cruise on Lake Michigan the same evening.

Speakers scheduled to appear include Charles C. Pettijohn, counsel for the Motion Picture Producers and Distributors of America; W. Ray Johnson and Edward A. Golden, Monogram, and a member of the national advertising campaign committee.

Honor men, in addition to 50 projectionists, include: Charles W. Trampe, Thomas Saxe, H. J. Fitzgerald, E. J. Weisfeldt, E. F. Maertz, Otto Meister, Charles Koehler, George Frank, and B. K. Fischer, J. H. Silliman, Paul and George Langheinrich, J. R. Freuler, George Levine, O. J. Vollert, V. F. DeLorenzo, M. H. Brumm, S. G. Honeck, R. A. Hess, Charles Loewenberg, Sam Shurman, Walter Blaney, James and William Kent, Frank Cook, Ray Smith, Emma Peters, Herbert Schwahn, Charles Wellnitz, Max Weisner, Sam Levinsohn, L. Roy Pierce, Jack Frackman, Matt Lavin, Ralph Wettstein, William Kent, Mrs. Alfred Hetu, William Koeppler, Charles Brewster and George H. Brown, all of Milwaukee.

Also A. C. Berkholtz, West Bend; F. J. McWilliams, Portage; J. P. Adler, Marshfield; Frank Koppelberg, La Crosse; Neil Duffy, Appleton; Asher Levy, A. P. Desormeaux, Hugh Flannery and John Scharnberg, all of Madison; George Huebner, Oconomowoc; Mrs. A. W. Nagel, Shawano; Ed Starkey, Wisconsin Rapids; Jake Disch, Cudahy; Frank Trottman, Manitowish; C. H. Collins, Sr., Kenosha; R. J. Baldwin, Wauwatosa; A. L. Otto, Seymour; W. A. Baier, Ft. Atkinson; Martin Thomas, Iron Mountain, Mich.; Charles Braun, Hartford; W. L. Ainsworth, Fond du Lac; Fred H. and W. S. Smith, Menomonie, Wis.; Charles De Paul, Sault Ste. Marie, Mich.; Len Brown, Racine, Jack Yeo, Burlington.

Reply Filed in "Nation" Suit

Treo Film Exchange of New York, Inc., the Esquire Amusement Corporation and Max A. Cohen this week filed answers to charges brought in United States District court, New York, that they exhibited "Birth of a Nation" without authorization. Also named as defendants in the action brought by Epic Producing Corporation were the Stone Film Library, Inc., Marion T. Stone, Major Film Exchange, Inc., David M. Sohmer and Skouras Theatres Corporation. In the answers it was commended that Epic was not the owner of the distribution rights. It assigned the rights, it was claimed to Major Film Exchange which had in turn assigned them to Marion T. Stone.

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PRINTED IN U.S.A.

Paramount Pictures

OBITUARIES

TomHeath, Vaudeville Comedian, Dies

Thomas K. Heath, partner of the late James McIntyre in the famous blackface vaudeville team, died at his Long Island home August 18th at the age of 85.

Rufus Brainerd

Rufus H. Brainerd, 81, stage electrician and developer of popular amusement devices, died in Kansas City last week. He spent 55 years in the theatre and amusement field.

Gustav Weidhaas

Gustav A. Weidhaas, head of the Weidhaas Studios, New York, and creator of stage effects, died August 21st. He was 62.

Harry White

Harry L. White, manager of the Mansfield theatre, Mansfield, Mass., died this week.

Clyde Green

Clyde Green, Detroit theatre man, died last week following a long illness at his home at Lake Intermediate, near Bellaire. Mr. Green was active in the organization of and a charter member of the Motion Picture Theatre Owners of Michigan.

John Camp

John F. Camp, 44, in the film industry for 25 years, and Universal exchange manager in Milwaukee for the last two years, died August 19th. Mr. Camp is survived by his widow, two sons and a brother.

Ben Ross

Ben D. Ross, brother of Harry Ross, president of Ross Federal Service, died August 16th from pneumonia at Bellefontaine, Ohio.

William Sauvage

William M. Sauvage, 71, former mayor of Alton, Ill., and an exhibitor there, died last week. In 1906 Mr. Sauvage opened the first motion picture theatre in Alton and in 1909 gave the town its first motion picture airdome.

Buy Group Claims 33 Houses in Ohio

Milton A. Mooney, former Cleveland branch manager who recently organized Cooperative Theatres of Ohio, this week announced that he had closed contracts to handle the 1938-'39 buying for 33 northern Ohio theatres.

He listed the locations and the theatres as follows:

Akron: Allen Dayton, Liberty Majestic, Nizon, Southers, Spicer and Tivoli; Bedford: Bedford; Cattollton: Virginia; Delphos: Capitol and Star; Lisbon: Lincoln; Lorain: Dreamland and Elvira; Maple Heights: Maple Heights; Maysville: Avalon and Strand; Millerburg: Opera House; Minerva: Roxy; Cleveland: Avalon, Beach Cliff, Corlett, Exella, Garfield, Jennings, LaSalle, Lorain-Fulton, Lyceum, Madison, New Victory, Parma and Regent.

Isaacs Action in Loew Case Denied

Judge Thomas F. Noonan in New York supreme court this week denied an application of Philip S. Isaacs, as executor of the estate of Alice Isaacs, for an order permitting him to intervene as a plaintiff in the nine consolidated stockholders' suits against Loew's, Inc., Loew's officers and directors, the Bank of America and the National Trust and Savings Association, as co-executors and co-trustees under the last will and testament of Irving Thalberg.

At the same time Justice Noonan granted an application of the defendants staying Mr. Isaacs from proceeding further with his individual stockholder's suit pending trial in the consolidated action, which seeks to abrogate salary and profit-sharing agreements. Emil K. Ellis, attorney for the plaintiffs in the consolidated action, opposed the application.

The court referred to a previous decision of Justice Peter Schmuck who ruled on July 28th that no additional plaintiffs should be allowed to intervene since the number of plaintiffs was sufficient in the case. This decision was given on the petition to intervene filed by E. N. Grossman.

The defendants have served their answers to the new consolidated complaint. Examination before trial of Nicholas M. Schenck, David Bernstein, J. Robert Rubin, and others has been deferred to early in September because of the absence from the city of defendants' counsel.

Madge Evans Fights Tax

Madge Evans asked the board of Tax Appeals this week to uphold her contention that the cost of a tonsillectomy is a business expense and therefore an allowable deduction on her income tax return. The objection to this deduction and nearly $10,000 more in other deductions was made by the Bureau of Internal Revenue. The Bureau held that a tonsillectomy was a personal expense.

Bar Bank Night Cases in Tampa

Criminal prosecutions against operators of Gulf Theatres, Inc., in Tampa, have been prohibited by the State supreme court. The prohibition was put into effect until the court can decide whether Bank Night is illegal. The court previously had overruled a circuit court injunction against Bank Night.

Alton, Ill., city authorities have directed four local theatres to discontinue Bank Night.

Dominic Frisinia, president of the Frisinia Amusement circuit, Taylorsville, Ill., is at liberty under $1,000 bail awaiting a hearing on a lottery charge. The complaint was lodged by John Hughes of Edinburg, whose name was drawn at the Capitol theatre. Mr. Hughes was not in the audience at the time.

Essaness Circuit in Chicago has taken over the Woods Theatre building, effective immediately, and the theatre on September 4th.

Ken Whitmore and Bill Moore have joined Warner's publicity department in Hollywood as unit men.

IN COURTS

Court Denies Petition For Tampa Receiver

The suit, in which the owners of the land upon which the Tampa theatre at Tampa, Florida, was built, petitioned the court to appoint a receiver for the theatre, has been dismissed at the request of the landowners who stated that the theatre company had paid the $2,000 ground rent due for the months of July and August, and had placed in escrow the sum of $8,128 which was the amount of city taxes due, pending their endeavor to get a reduction from the city on this tax.

The land upon which the million dollar Tampa theatre was built is owned by George Weeks and the estate of James F. Glen, who leased the land for a term of 99 years at a monthly rental of $1,000 for the first 50 years and an increase the other 49 years. When the July and August rentals had not been received and city taxes were in arrears to the amount of $8,128 the land owners applied to the court for the appointment of a receiver to protect their interests, it was stated. The Tampa theatre is operated by the Sparks Florida circuit.

Warners File Answer To Tarkington Suit

Warner Brothers Pictures, Inc., filed an answer Monday to the suit of Booth Tarkington, which charged infringement of his literary rights to the character Penrod in "Penrod and His Twin Brother." The answer, besides denying Mr. Tarkington's complaint and raising several defenses, counterclaimed against the plaintiff for $18,750.

Warners claimed that in a contract made March 6, 1931, between the parties, which sold the motion picture rights to certain Penrod stories, Mr. Tarkington had represented that the stories were protected by copyright when, as a matter of fact, the answer continued, they had become part of the public domain.

Warners also contended that from 1921 to 1937 it had produced 12 Penrod pictures with the consent of Mr. Tarkington, and that the public had become "Warners-Penrod" conscious. Mr. Tarkington's course of conduct, the defendant argued, must be deemed his consent to the production of "Penrod and His Twin Brother."

Condor Stockholders Sue Executive Heads

Ninety-two stockholders of Condor Pictures, Inc., filed suit this week in United States district court in New York against Condor Pictures, George A. Hirliman, former president, Amadee J. Van Beuren, Michael H. Hoffman, Frank Snell, Albert Lieberman, Max Forst, David Brown, Harry Rothman, Glenn Stephens, Louis Atz and 30 other defendants, listed under fictitious names, for $49,300 damages for alleged violation of Sections 11, 22 and 22A of the Securities Act.

In addition to the suit brought by 92 stockholders another suit brought by 13 other stockholders asking for judgment of $12,951 was filed in the district court against the same defendants.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

You Can't Take It With You

(Columbia)

Comedy Drama

It is barely possible that some showman somewhere hasn't heard about the George S. Kaufman-Moss Hart Pulitzer prize play that is rounding out its second year on Broadway with road companies pushing the total box office take up toward four million dollars. Such a showman wouldn't know that Columbia bought the screen rights to the play for $200,000 and gave its tandem academicians, Frank Capra and Robert Riskin, a wide open mandate to pour in enough more money to get that and the rest of the stake back with interest. Such a showman of course wouldn't be a showman, but even he would have a hard time failing to crowd his benches on the night when a beneficent Columbia salesman had cajoled him into unreeling the opus for his clients. They know all about it. And opus is the word.

Even such a showman, if such there be, knows that when Frank Capra and Robert Riskin put their curiously congenial talents together a film quantity of impressive proportions inevitably issues. No director-writer combination in the history of the industry has turned out a sequence of successes to match, by and large, their "Broadway Bill," "Mr. Deeds Goes to Town," "It Happened One Night" and "Lost Horizon." It would seem to be in the nature of things humanly ordained that one day these gentlemen will uncloak a kluck, but that will be some other year. Their 1938 collaboration was screened at the Columbia studio on Tuesday afternoon for Hollywood representatives of the international press, as tough an audience as can be convened on this continent, and it took them into camp in a body.

As in previous instances, notably that of "It Happened One Night," Columbia reached out into Hollywood and culled out of this studio and that whatever players a strictly unfettered casting of the picture called for. There is more than a little to be said, in the box office sense, for this policy. It is primarily a guarantee of artistic quality, which means a good deal over a protracted run. It also dishes up for the customers an unfamiliar alignment of familiar favorites, a nice piece of marquee literature.

In this instance this policy brings Lionel Barrymore face to face with Edward Arnold with James Stewart and Jean Arthur as their romantic descendants. It brings together under one title the eloquent H. B. Warner and the puckish Mischa Auer, the effervescent Spring Byington and the repressed Donald Meek. It combines with these the dancing Ann Miller, dignified Halliwell Hobbs, icy Mary Forbes, knowing Harry Davenport and a long list of others not commonly come upon under a single trademark. All that is grist for the exploitation mill.

The play, as newspapers and magazines have been telling the world for two years, pertains to a retired business man whose fun-loving philosophy is as unpopular with an unretired business man as the idea of their respective granddaughter and son being married to each other. The first business man has a house full of people who do what they want to do on all occasions, and like it, but the second business man needs that house for business reasons. A synopsis is no document in which to list the things that happen before this quartette and their practically innumerable connections get around to a companionable point of view. Most of these things are funny and some are sad, but all are intensely interesting as executed by players who etch their characterizations and a director who knows what to do with a truckload of superfire material.

The scene is New York and the time is the present. The dialogue is dated by nothing older than the Big Apple, a monologue on the relative merits of Communism, Fascism and Americanism, the last getting the decision, and the governmental attentions to monopoly. These are touched upon casually, incidentally, and no soap box oratory occurs. The point of the picture is stated in the title and proved more or less conclusively by what transpires on the screen. What transpires is, first, last and always, the important thing.

Previewed August 23 at the Columbia studio, Hollywood to some 500 representatives of the international press who behaved, audibly and continuously, like just so many contented movie fans.—WILLIAM R. WEAVER.

Produced and distributed by Columbia. Directed by Frank Capra. Screen play, Robert Riskin. Based upon the play by George S. Kaufman and Moss Hart. Photographer, Joseph Walker. Film editor, Gene Havlick. Art director, Stephen Goosson. Associate, Lionel Banks. Jean Arthur's gowns, Bernard Newman and Irene. Musical score, Dmitri Tiomkin. Musical director, Morris Stoloff. Assistant director, Arthur Black. Sound engineer, Ed Bernds. P. C. A. Certificate Number 4387. Release date, September 29, 1938. Running time, when seen in Hollywood, 125 minutes. General audience classification.

CAST

Alice Sycamore	Jean Arthur
Martin Vanderhof	Lionel Barrymore
Tony Kirby	James Stewart
Anthony P. Kirby	Edward Arnold
Kolenkhov	Mischa Auer
Essie Carmichael	Ann Miller
Penny Sycamore	Spring Byington
Paul Sycamore	Samuel S. Hinds
Poppins	Donald Meek
Ramsey	H. B. Warner
DePinna	Halliwell Hobbes
Ed Carmichael	Dub Taylor
Mrs. Anthony Kirby	Mary Forbes
Rheba	Lillian Yarbo
Donald	Eddie Anderson
John Blakely	Clarence Wilson
Professor	Josef Swickard
Maggie O'Neill	Ann Doran
Schmidt	Christian Rub
Mrs. Schmidt	Bodil Rosing
Henderson	Charles Lane
Judge	Harry Davenport

Fugitives for a Night

(RKO Radio)

Murder Mystery

The title of "Fugitives for a Night" gives little inkling of the characters or the background of the story presented in this RKO production. From the title, prospective patrons will have no idea that this is a story based on the inner machinations of a motion picture studio, a story which tears down some of the widely publicized belief that motion picture stars say and do everything credited to them in the public prints. Made under the title of "Birthday of a Stooge," the film emerges as a formula murder mystery, chief characters of which are film people.

In the cast are Frank Albertson, Eleanor Lynn, Allan Lane, Bradley Page, Adrienne Ames, Jonathan Hale, Russell Hicks and Paul Guilfoyle. Lou Lusty produced, with Leslie Goodwins directing and Dalton Trumbo adapting the story of Richard Wormser.

"Matt," stooge of film star "Nelson" and later for "Poole," is suspected of murdering "Tenwright," a film producer. After fleeing the scene of the crime with "Ann," publicity director of the studio, "Matt" goes to the home of "Poole," where all the other suspects are gathered by police authorities. There the murderer confesses.

Previewed at the United Artists theatre, Inglewood.—VANCE KING

Produced and Distributed by RKO. Producer, Lou Lusty. Directed by Leslie Goodwins. Screenplay by Dalton Trumbo. Story by Richard Wormser. Photographed by Frank Redman. Art director, Van Nest Polglase. Associate, Howard Campbell. Edited by Desmond Marquette. P. C. A. Certificate No. 4129. Running time when seen in Inglewood, 63 minutes. Release date, Sept. 23, 1938. General audience classification.

CAST

Matt	Frank Albertson
Ann	Eleanor Lynn
Nelson	Allan Lane
Poole	Bradley Page
Eileen	Adrienne Ames
Captain	Jonathan Hale
Tenwright	Russell Hicks
Monks	Paul Guilfoyle

While New York Sleeps

(20th Century-Fox)

Metropolitan Melodrama

This is another of those pictures about reporters and policemen who do not see eye to eye but it is not in any sense just another one. This one has a story that isn't told in the first reel, a plot that unkinks itself smartly just when it seems hopelessly ensnarled, a lot of byplay that is different than most and an abundance of dialogue fresh enough to have been written last night.

The cast is, as yet, undistinguished in the marquee sense. If Producer Sol Wurtzel can keep the Roving Reporters series up to this standard, though, and if the series psychology continues to click, these players will gain steadily in box office value. Michael Whalen's portrayal of the newspaper reporter is more gentlemanly but no less credible than most. Chick Chandler's playing of the photog is smart and potent. Jean Rogers gets along all right as the girl of the romantic complication and Joan Woodbury is convincing in a heavier role. William Demarest turns in a neat bartender, Edward Gargan an appropriate detective, Harold Huber an entertaining gangster and the others various performances to suit.

H. Bruce Humberstone's direction accounts for an easy fluidity of narrative. Frances Hyland and Albert Ray supplied a trim screen

play based on Frank Fenton's and Lynn Root's original story, "original" being applied, this time, literally. There are a couple of songs in the picture, too, one by Sidney Clare and another by him and Arthur Johnston, which have more stuff than the plot allows them time to display, a heroic sacrifice of melody in the interests of melodrama and, of course, good for the film.

In common with other crook stories worth telling, this one has too much in it for effective synopsis. (There ought to be a law against synopses, anyway, at least against synopses of pictures that depend upon surprise.) To say merely that it's about a reporter who sets out to prove a suicide a murder and gets himself enmeshed in a series of murders and robberies, real and phoney, is to understate the theme.

Previewed at the Uptown theatre, Los Angeles, where it met with audience response that sent Sol Wurtzel out talking to himself, happily.—W. R. W.

Produced and distributed by 20th Century-Fox. Producer, Sol Wurtzel. Director, H. Bruce Humberstone. Screen play by Frances Hyland and Albert Ray. Original story by Frank Fenton and Lynn Root. Music by Sidney Clare and Arthur Johnson. Photography, Lucien Andriot. Film editor, Norman Colbert. P.C.A. certificate No. 4505. Release date, December 16, 1938. Running time, when seen in Los Angeles, 60 minutes. General audience classification.

CAST

Barney Callahan.....Michael Whalen
Judy King.....Jean Rogers
Snapper Doolan.....Chick Chandler
Malcolm Hunt.....Robert Kellard
Nora Parker.....Joan Woodbury
Joe Marco.....Harold Huber
Happy Nelson.....Marc Lawrence
Ralph Simmons.....Sidney Blackmer
Red Miller.....William Demarest
Kitty.....June Gale
Inspector Jeff Collins.....Cliff Clark
Sergeant White.....Edward Gargan
Charles MacFarland.....Minor Watson
Sawyer .....Robert Middlemass

Breaking the Ice

(RKO Radio)

Comedy-Drama

Showmen are quite justified in exploiting this as the best of the Bobby Breen pictures, the most plausible and substantial of the series. But the high light in it and the factor quite likely to stir up the most far reaching word of mouth advertising is the skating performance of five-year-old Irene Dare. This youngster is entitled to a place in electric lights from here in. She compares to no one but Sonja Henie and the fans will be making that comparison throughout the land before the film gets well into first run.

Edward F. Cline turned in a masterly job, using materials that could have floored a less gifted director. It was a neat enough trick to handle two juveniles without sacrificing one to the other. It was a neater one to achieve this without subordinating a distinctly unusual story about a Mennonite family nor discounting excellent performances by Charles Ruggles, Robert Barrat, Dolores Costello and Dorothy Peterson. Mr. Cline neglected no person or thing.

The screen play by Mary McCall, Jr., Manuel Seff and Bernard Schubert Froman, original story by Fritz Falkenstein and N. Brewster Morse, opens in a Mennonite settlement near Philadelphia, where "Tommy Martin" lives with his stern uncle, "William Decker." To earn money for his own and his mother's return to their Kansas home, "Tommy" goes to Philadelphia with "Terwilliger," an itinerant merchant, and sings in a skating rink. When he returns with his earnings he discovers that "Decker" believes him guilty of a theft. Search for proof of his innocence leads him and "Terwilliger" to a Washington museum and back again. After which he declines a tempting theatrical offer to return to the farm with his mother.

The film has five songs supplied by Frank Churchill, Paul Webster and Victor Young and Bobby Breen sings them in good voice. Miss Dare appears only in the skating rink sequences but they are long and she does just about everything anybody else has done on ice and just about as well as anybody has done them. Mr. Ruggles turns in a memorable character portrayal and Mr. Barrat gives a powerful performance.

Previewed August 22 at RKO Hillstreet Theatre, Los Angles, where it repeatedly induced applause.—W. R. W.

Distributed by RKO-Radio. Produced by Sol Lesser. Director, Edward Cline. Screen play, Mary McCall, Jr., Manuel Seff and Bernard Schubert Froman. Original story, Fritz Falkenstein and N. Brewster Morse. Photographer, Jack Mackenzie. P. C. A. Certificate No. 4393. Running time, when seen in Hollywood, 80 minutes. Release date, August 26, 1938. General audience classification.

CAST

Tommy Martin.....Bobby Breen
Samuel Terwilliger.....Charlie Ruggles
Martha Martin.....Dolores Costello
Irene .....Irene Dare
William Decker.....Robert Barrat
Annie Decker.....Dorothy Peterson
Henry Johnson.....John King
Mr. Small.....Billy Gilbert
Mrs Small.....Margaret Hamilton
Kane .....Jonathan Hale
Farmer Smith.....Spencer Charters
Janitor .....Charlie Murray
Mr. Jones.....Maurice Cass

Come On, Leathernecks

(Republic)

Service Story, Romance

The United States Marine Corps, often the subject for treatment on the screen, returns once again in this picture, which relates how an egotistic young naval midshipman, born to the service but set on playing professional football, is practically shanghaied to the Philippines. There through a series of events he comes to realize his future belongs with the Marines. The production has been well handled. Romance and comedy play an important part in the film.

The egotist is played by Richard Cromwell. Supporting him are Marsha Hunt, Leon Ames, Edward Brophy, who turns in a creditable performance in the comedy role; Bruce MacFarlane and Robert Warwick among others. The picture is based on an original story by Sidney Salkow and was directed by James Cruze.

The story centers around "Jimmy Butler" (Cromwell). A star football player at the Marine Academy, "Jimmy" is barred from playing in the big game of the year for breaking training rules. His father, a Marine Colonel, who had come from Manila to see him play is disappointed but leaves happy in the thought that his son will be a Marine on graduation day. "Jimmy" has other plans. He signs to become a professional football player.

"Hy," lieutenant and aide-de-camp to the Colonel, persuades "Jimmy" to visit his father on the coast. Later "Hy" tricks "Jimmy" into sailing on a liner bound for the Philippines. On the boat he meets and falls in love with "Valerie." "Colonel Butler" assigns "Jimmy" to duty tracing down a gang of gun smugglers. The trail leads to the plantation owned by "Valerie" and run by the head of the gang "Baroni." From then on to the end the picture is all action and includes a gun battle between the gang and the Marines.

Reviewed in projection room in New York. —Paul C. Mooney, Jr.

Produced and distributed by Republic. Associate producer, Herman Schlom. Directed by James Cruze. Screen play by Sidney Salkow, Dorrell and Stuart McGowan. Original story by Sidney Salkow. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Edward Mann. Art director, John Victor Mackay. P. C. A. Certificate No. 4456. Running time when seen in New York 65 minutes. Release date, August 8, 1938. General audience classification.

CAST

Jimmy .....Richard Cromwell
Valerie.....Marsha Hunt
Baroni .....Leon Ames
Max Maxwell.....Edward Brophy
Hy .....Bruce MacFarlane
Colonel Butler.....Robert Warwick
Commander Felton.....Howard Hickman
Dick Taylor.....James Bush
Coach Welles.....Walter Miller
Nick .....Anthony Warde
Captain Niles.....Ralph Dunn
Slats .....Harry Strang

I Am the Law

(Columbia)

Racket Melodrama

Edward G. Robinson here broadens and deepens his command of crime picture technique. This time he is a college professor who devotes his sabbatical year to serving his community as special prosecutor in pursuit of racketeers. Consequently he swaggers less and characterizes more than commonly. His performance is extremely convincing.

Mr. Robinson's vehicle is a story by Fred Allhoff which appeared serially in *Liberty* magazine. Jo Swerling's screen play retains not only a great amount of the detail but also the logic of the original. As produced by Everett Riskin and directed by Alexander Hall it comes across as a realistic treatise on the subject of rackets and their suppression. Quite possibly it contains ideas that certain communities may see fit to apply locally.

There is about the film something of the nature of "Big Town," the star's radio program, a circumstance showmen may care to mention in their billing. It differs, however, in that whereas the city editor of the air show cleans up one racket at a time, the professor of the film cleans up all of them simultaneously.

Chief among Mr. Robinson's many associates in the picture are Barbara O'Neil, John Beal, Wendy Barrie and Otto Kruger. A large cast includes many types, gangsters, police, etc.

In the story "Professor John Lindsay" foregoes a European tour to take charge of a civic crusade against racketeers. He does not know that "Eugene Ferguson," who poses as a civic leader, is the boss of the rackets. "Ferguson's" son, "Paul," is "Lindsay's" earnest assistant, unaware of his father's guilt. When witnesses refuse to testify against racketeers the special prosecutor is dismissed, but he recruits a number of his former law students to carry on with him in continuing his campaign as a citizen. After numerous and intricate complications have arisen, "Lindsay" obtains cinematic record of a murder in which "Ferguson" is implicated and, after writing a last will and testament for him, forces him to self-destruction so that his boy will be free to live an honorable and useful life.

Previewed August 17th at the Pantages theatre, Hollywood, where it was received with manifest approval.—W. R. W.

Produced and distributed by Columbia. Producer, Everett Riskin. Directed by Alexander Hall. Screen play by Jo Swerling. Story by Fred Allhoff. Photographed by Henry Freulich. Film editor, Viola Lawrence. P.C.A. certificate No. 3488. Release date, Sept. 2, 1938. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

John Lindsay.....Edward G. Robinson
Jerry Lindsay.....Barbara O'Neil
Paul Ferguson .....John Beal
Frankie Ballou.....Wendy Barrie
Eugene Ferguson.....Otto Kruger
Tom Ross.....Arthur Loft
Eddie Girard.....Marc Lawrence
Berry .....Douglas Wood
Moss Kitchell .....Robert Middlemass
Inspector Gleason.....Ivan Miller
Leander .....Charles Halton
J. W. Butler.....Louis Jean Heydt
Mrs. Butler.....Fay Helm

Road Demon

20th Century-Fox

Sports Adventures Series

Second of the series of Sports Adventures in which the "Gambini" family, headed by Henry Armetta, is featured, "Road Demon" is set on an automobile race track, and all of its characters are linked directly or indirectly, with automobile racing either through their own desires or those produced by the plot. There are thrills and laughs which tend to lighten the melodramatic side of the story, and thereby is produced a meaty piece of entertainment. What the picture lacks in name values is made up by the ingredients of the picture—directorially, auctorially and Thespianly. This, of course,

doesn't mean anything to exhibitors as far as getting persons to buy tickets, but it does mean a satisfactory salad with the main dish.

Exploitation campaigns can be directed only along one line—that of auto racing. The long association of auto races with the public—and there are tracks all over the country doing business—should make this an easy task.

In the cast, in addition to Armetta whose mere mention on the title sheet assures the audience of laughs, are Henry Arthur, Joan Valerie, Tom Beck, Bill Robinson, Jonathan Hale, Murray Alper, Edward Marr, Lon Chaney, Jr., Inez Palange, Johnny Pironne, Jr., Eleanor Virzie and Betty Greco. Otto Brower directed from the oroginal screenplay of Robert Ellis and Helen Logan. Jerry Hoffman was associate producer.

"Jimmy Blake," racing driver, talks "Papa Gambini" into financing a racing car to be entered in the annual classic, "Blake" wants "Ted Rogers" to drive the car, so that he can win the love of "Rogers'" sister. A crooked gang enters the race, but all is well at the finish

Previewed at the Uptown Theatre, Los Angeles, to an audience whose enthusiasm mounted during the unreeling.—V. K.

Produced and distributed by 20th Century-Fox. Associate producer, Jerry Hoffman. Directed by Otto Brower. Original screen play by Robert Ellis and Helen Logan. Photographed by Edward Snyder. Art direction, Bernard Herzbrun and Boris Leven. Edited by Jack Murray. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 4501. Running time, when seen in Los Angeles, 65 minutes. Release date, not yet set. General audience classification.

CAST

Jimmy Blake.....Henry Arthur
Jean Rogers.....Joan Valerie
Papa Gambini.....Henry Armetta
Ted Rogers.....Tom Beck
Zepher .....Bill Robinson
Anderson .....Jonathan Hale
Hap Flynn.....Murray Alper
Skid Miller .....Edward Marr
Bud Casey .....Lon Chaney, Jr.
Mama Gambini .....Inez Palange
Tony Gambini .....Johnny Pironne, Jr.
Rosa Gambini .....Eleanor Virzie
Maria Gambini .....Betty Greco

Hunting Thrills
(Paramount)
Sportlight Slant

What distinguishes the sporting stuff offered in this fishing reel under the banner of the Grantland Rice Sportlight classification is the manner and material used in making the catch. Two adventurous lads, equipped with nothing more formidable than a bow and arrow and using as a craft in their hunt an ordinary canoe, sail out into the Gulf of Mexico to spear a tarpon, a giant porpoise and the odd looking whip ray. Not content with above water hauling, one of the boys dons underwater glasses and goes below to snare some small fish. The shots above and below the water line are expertly managed and Ted Husing reels offer his accustomary crisp line of commentary chatter. The contest of the footage naturally calls for decided masculine appeal, particularly with that quota of the gender who pride themselves on their skill and daring with rod and reel.—Running time, 10 minutes.

The Courtship of the Newt
(MGM)
Fishy Romance

Just what the ichthyological specimen labeled the "newt" is or looks like only its erudite discoverer, Professor Robert Benchley, is prepared to state. And hearing the prof's zany and slightly muddled explanation of the piscatorial personality, the auditor may entertain not very complimentary but still well founded doubts that Dr. Benchley is none too sure of the identity or appearacnce of his briny creature. According to the Benchley explanation, the only distinguishing difference of a "newt" is its face and that resembles in a vague and picturesque sort of way nothing else but a bunch of grapes with a mouth. Following the descriptive passage of the finny figure, the text of the talk moves into more interesting and vital fields, a sphere of cinematic erudition blazoned by the lecturer in his away back when days of "The Sex Life of the Polyp." The romantic disposition and courting practices of the peculiar species is discussed with all the imagination and finesse that Mr. Benchley usually summons to his comic topics. The rich and sly humor of the subject cannot be sampled in any precis of Mr. Benchley's discussion.—Running time, eight minutes.

Bravest of the Brave
(MGM)
Historical Mystery

The titular encomium set in the announcement of this latest of the Historical Mysteries series is applied to the controversial memory of the French military expert, Marshal Ney, in whose honor Napoleon spoke them. The subject matter of sifting of the pro and con evidence of the past concerns the doubt that exists in some quarters as to whether the Marshal was ever executed for betraying the charge given him by King Louis XVII, to capture the Little Corporal on his escape from his exile at Elba. Soon after Ney's reported execution, an individual by the name of Peter Stuart Ney, a former French fencing master, came to America to teach school in North Carolina. Besides bearing a remarkable resemblance to the former Marshal of the Napoleonic armies, the school teacher entertained a personal admiration for the general as well as prizing an abundant fund of Napoleonic memories and trophies. Further evidence is revealed in the contrasting moods of emotion in which Madame Ney arrived and departed from the death house on the eve of her husband's execution, the personnel of the firing squad composed of the Marshal's former loyal soldiers and the failure to follow formality in seeing that the target of the execution was successfully hit. To back up this imposing array of fact, the production has been given careful historical research and technical care. The subject matter should appeal to the average run of audiences, particularly so to school and study clubs.—Running time, 11 minutes.

Silly Seals
(Universal)
Diverting

In a manner that should please juvenile audiences, a tiny seal in this Walter Lanz cartoon proves to his classmates at the North Pole that being playful brings its rewards. The seal refuses to devote his attention to learning about fishing and instead spends all his time juggling snowballs. He is chastised repeatedly by the teacher and finally sent home with a warning not to return until he is prepared to settle down to study. The juggling seal, with head bent low, is enroute home when he hears shouts for help from the classroom, which has been invaded by a polar bear. The expelled student hurries back, amazes the polar bear with his juggling feats, saves the day for the other seals and then becomes the teacher. Running time, 7 minutes.

Beauty Shoppe
(Universal)
Song and Dance

With a cast headed by the wellknown singing and dancing team, Buck and Bubbles, this two-reel subject employs a modernistic beauty shop as the setting for a vaudeville program of seven acts. The acts are well arranged and include Imogene Coca, who appeared in Leonard Sillman's "New Faces," Marty May, a former vaudevillian; Harrison and Fisher, a dancing team that appeared in the Ziegfeld Follies; Mae McKim and her Three Boy Friends, a singing group from the radio; Doris DuPont, a tap dancer, and Hildegarde Halliday, a character actress. The singing and dancing act of Buck and Bubbles is the highlight. Running time, 20 minutes.

The Little Ranger
(MGM)
"Hi-yo," Our Gang

Patterned after the by this time fabled feats of daring of that serialized and radioed gentleman, "the Lone Ranger," this kiddie jinks from the popular juvenile "Gang" group presents one of its funniest and cleverest comedies to date. The youthful spoofing on the western theme follows the mold of its model and is stocked with characters and cliches from the pages and prints of the wide open spaces sagas. Alfalfa is spotted in the central position of the miniature plot and plays the romantic youngster who, while attending a movie matinee, dreams himself into the heroic antics he is witnessing upon the silver screen. The situations are familiar but nonetheless smartly caricatured and thoroughly enjoyable. There is a lovely damsel in distress, a snickering villain heading a band of the dirtiest cutthroats imaginable and a hard-riding and quick-drawing hero to uphold the fair name of maidenhood. The takeoff on the adult activties from the western scene is managed by the children with amazing cleverness and naturalness. Addicts, particular the younger element, who deify their hill heroes may resent the barbed darts leveled at the sanctified self of their prairie patron but for the rest of the audience the burlesque on a familiar theme should prove to be moments of some rousing, good fun. —Running time, 11 minutes.

A Criminal Is Born
(MGM)
Excellent Sociological Document

Offering matter that should be seen by every parent and child, this sociological preachment on juvenile delinquency ranks high in the "Crime Does Not Pay" group. Taking the case of four lads to illustrate the contention that the criminal is not so much born an enemy of society as made one by adverse home background, the educational as well as dramatically entertaining lecture offers the stories of three driven to criminal careers by parental neglect and family feuds, while the fourth boy is rescued from his downward path by the kindly ministrations of a wise father. This salutary solution is made all the more striking when in contrast there is shown how one of the parents, too busy with the civic and social betterment of the community outside his home, is blind to the dangers that need correction in the life of his own son. Parent-Teacher Associations along with social welfare groups should lend their organization support to the exhibition of the work and there is enough of thrills to interest the average non-professional audience. Show it by all means.—Running time, 21 minutes.

Guatemala
(Paramount)
Travelogue

Introducing a new series of short subject travelogues to be known as Color Cruises, this first number from the group makes an auspicious beginning in the field of excursions to far off places. The destination of the trek is directed to the quaint and little known country of Guatemala. Contrasting the land's new and old ways of life, the itinerary takes the traveler in a visit to one of modern cities of the district and by subtle comparison to attend a customary market day in one of the back hill towns. It is in this portion of the excursion that the expedition attains the greater amount of color and effectiveness. Sights of Indian natives attending the mercantile business of the occasion, together with a final and pictorially striking glimpse of the people at worship carries arresting sight and sound entertainment. Tinting of the shots is done with a good eye for effect and the accompanying commentary is informative and well sounded.—Running time, 10 minutes.

Bulldozing the Bull
(Paramount)
Popeye, the Bull Thrower

In his Olympian career as knuckle boy, number one, Popeye has downed many a pugnacious pug and pup. The latest opponent to match might and main with the nautical fisticuff man is presented in this round of Popeye pugilism as a battling bull. The sailor gent, being a very nice person at heart and an advocate as well of "the be kind to animals" philosophy, is induced much against his will to pit his prowess against the fire-snorting bovine. At first, trying to use persuasive peace talk to calm the murderous intent of his opponent, Popeye finds his adversary quite bull headed and is, accordingly, receiving the worst end of the argument. After being tossed merrily around on the horns of his dilemma, Popeye is thrown the saving can of greens known as spinach by Olive Oyl and, thus reinforced by the stimulating nutritive value of the food, is able to show the steed the error of his charging ways. The cartoon pace is drawn in actionful style and the contest between man and beast should have the Popeye patrons chering loudly for their toreador hero.—Running time, seven minutes.

Unusual Occupations, No. 1 (L8-1)
(Paramount)
Interesting

Additional odd occupational activities are presented for amusement and amazement of the audience, varying from the lady in London who with her trusty pea shooter acts as an early morning warning for late sleepers, to a professional movie knife thrower. There are the ingenious methods of a gentleman in Texas in turning the shells of armadillos raised on his farm into practical and tricky novelty adornments, a lady from New Jersey who manufactures the world's most expensive dolls, an individual who supplies the films with all sorts of odd looking animals, a trainer of bloodhounds and two girls blessed with comely hands and limbs used for closeup shots to convince the audience that these anatomical niceties really belong to the glamour stars. In these days when a job, even an odd one, is scarce, the inspection of this quota of peculiar positions may even be instructional. Color and commentation round out the subject.—Running time, 10 minutes.

Tracking the Sleeping Death
(MGM)
Inspiring

Sketching briefly but nonetheless vividly the heroic work of two medical humanitarians, Dr. Robert and Mary Bruce, in their successful search to locate the carrier of the dreaded sleeping sickness, this subject makes dramatic by its compactness and swiftness of narration a page in the history of scientific research. Detailed are the departure of the crusading couple from their lovely and peaceful home in England to the dangers of an African veldt, the arduous trek through the wilderness, the opposition of the tribal witch doctors, the laboratory work spent in the campaign against the striking death and, finally, the revelation of the tsetse fly as the carrier cause. Technically and artistically, the miniature excursion into the lives of the courageous Bruces has been fashioned with competent care.—Running time, 10 minutes.

It's in the Stars
(MGM)
Cute Musical

When the fraternity boys and the sorority sisters determine to become scholars instead of romancers, they place an embargo on such extra curricular activity as "pitching woo." Johnny Downs and Eleanor Lynn romance, sing and dance nicely.—Running time, 19 minutes.

Yugoslavia Is Stable Market For American Productions

U.S. Films Nearly Half of Total Imports to Country in 1937

by JOHN LORANT

Yugoslavia spent 20,000,000 ($400,000) dinars on foreign films in 1937. The following list shows imports in 1937 compared to those in 1936:

	1937		1936	
	Features	Shorts	Features	Shorts
United States	123	93	110	119
Germany	75	..	61	1
France	50	.	37	..
Austria	22	..	22	..
England	13	..	11	..
Czechoslovakia	5	5	4	..
Switzerland	2	..	3	..
Russia	1	..	2	..
Hungary	3	..	1	..
Italy	3	..	..	..
Poland	2	..	..	..
Sweden	1	..	..	..
TOTALS	298	98	251	120

What national production there is in the country, is mostly limited to the making of short subjects. The majority of these are not produced by private film companies but by the Film Department of the Centralni Pressbureau, a section of the Ministry for Home Affairs. The short subjects are partly travelogs, partly propaganda films. There is no regular Yugolavian newsreel. The Centralni Pressbureau occasionally makes reels of topical events for the benefit of foreign newsreel companies.

National Production Sought

Every effort is now being made to start national film production in the proper sense of the word. Prime Minister Stojadinovich has set himself to organize the regular and continuous production, not only of newsreels and propaganda films, but also of features. The beauty of the Yugoslavian landscape makes the country eminently suitable for outdoor shots and foreign film companies, chiefly German and French, have frequently come to Yugoslavia to make the outdoor shots of their films. Besides, there are plenty of talented actors who have so far been compelled to work in films abroad. The pictures produced in Yugoslavia would have a market in other Slav countries, such as Bulgaria, Czechoslovakia and Poland.

It is a curious fact that the center of the film trade is not the capital, Beograd (Belgrade), but another town, Zagreb. The branches of the American film companies are all in Zagreb, while Belgrade boasts only of one big film distributing firm, Tesla, which imports German films. Apart from Tesla, only small local distributing firms have their headquarters in the capital.

383 Theatres

There are 383 cinemas in Yugoslavia, 330 sound theatres and 53 silents. Belgrade has 23, seating 14,400 persons in all. Of these only five are deluxe first-run houses, all modern, recently built theatres. The largest is Kolarac, seating 1,000 persons. Admission prices in the first run houses range from 10 to 15 dinars (20-30 cents) in winter and 5 to 8 dinars in the summer months. These first-run houses have four performances a day; they show one feature film in a program. Successful films run for a fortnight. Subsequent-run houses show two features in a program at prices from 5 to 10 dinars.

The Yugoslavian public likes to see American films, particularly those of high quality. The most popular American screen stars here are Robert Taylor, Gary Cooper, Marlene Dietrich, Greta Garbo and recently Jeanette MacDonald. French films have greatly increased in popularity during the last year, particularly in the big towns. The greatest hits of the last season were "Das Indische Grabmal," a German film which scored a box office record of 500,000 dinars; "The Life of Emile Zola" (Warner), and "Mr. Deeds Goes to Town" (Columbia).

There are two boards of censors, one in Belgrade, the other in Zagreb. Each board comprises twelve members, the representatives of the various ministrys. Nine films were banned by the censors in the last season, two French, two American, three German, one Russian and one Hungarian. The reasons for the ban were moral and political, or inferior artistic value.

DUBBED U. S. PRODUCT SHOWS GAIN FOR YEAR

The 332 films made in the French language or dubbed from their original versions and hence classified as for general exhibition during 1937 compare with other years as follows:

French Language Films

	1937	1936	1935
Made in France	111	116	112
Made Elsewhere	12	25	20
	123	141	132

Foreign Dubbed Films

American	161	154	193
German	20	16	25
British	15	17	19
Russian	9	2	3
Italian	3	—	6
Others	1	1	5
	209	190	251
General Totals	332	331	383

In addition to the 161 American films shown in dubbed versions 69 were shown in the restricted exhibition class, that is, in their original form in the comparatively few theatres in Paris and other large cities which specialize in such showings.

500,000 SEE 'RAGTIME BAND' AT ONE HOUSE

Attendance at Roxy in New York Breaks All Records; Third Week Opens Strong

Continuing its record breaking run at the Roxy theatre, New York, "Alexander's Ragtime Band" garnered $46,207 in the first five days of its third week and by the end of the week more than 500,000 had paid admission to see the film at the Roxy.

The estimated total gross as the picture entered its fourth week was $245,000. It was freely predicted that the run at the Roxy would extend at least five weeks and probably six weeks.

The gross for the first week was $87,490; for the second week, $77,237, and for the first four days of the third week, $46,207. The gross Monday was $16,986, and Tuesday $19,603.

Day by day attendance figures for the theatre follow:

FIRST WEEK

Friday	29,614	Monday	25,970
Saturday	34,149	Tuesday	26,134
Sunday	26,630	Wednesday	26,336
		Thursday	23,687

SECOND WEEK

Friday	23,908	Monday	21,192
Saturday	31,790	Tuesday	23,016
Sunday	23,735	Wednesday	22,726
		Thursday	21,721

THIRD WEEK

Friday	20,555	Sunday	21,232
Saturday	26,342	Monday	16,986
		Tuesday	19,603

Reports of record breaking business in other cities continue to arrive at the company's home office. At the Metropolitan, Boston, "Alexander's Ragtime Band" set a new high mark of $33,701 for the opening week, exceeding by $8,349 the previous record set by "In Old Chicago," whose opening week included the Easter holiday and Patriots' Day.

In Los Angeles, Grauman's Chinese and Loew's State, playing the picture simultaneously, reported a new all time record gross as the picture ended its first week. The total was $2,444 above the record set by "Thin Ice."

Opening at the Denver, Denver, the picture topped by an even $600 the previous record opening day gross for that theatre, set by "In Old Chicago."

The picture also grossed $600 more than the highest previous opening day at the Paramount theatre in Toledo.

An all time record was established at the Alvin theatre, Pittsburgh, when "Alexander" completed the first week. The picture's gross topped by $5,403 the returns for the first week of "Chicago," and "Steamboat Round the Bend."

Playing to a total attendance of 55,617 for its first week at the Stanley theatre, Philadelphia, the film hung up a gross within $700 of the two weeks total for "Chicago."

The first week of the film at the Apollo, Atlantic City, was 55 percent higher than the total for the first two weeks of "Chicago."

The picture is playing to record business at the Dennis Playhouse in Dennis, Mass., with attendance exceeding the capacity of the house.

The film set a new first day gross record for the Malco theatre, Memphis, topping by $572 the record set by "Happy Landing."

Hal Roach Signs Photographer

Tom Evans, brother of Madge Evans, has been signed to do still photography at the Hal Roach Studios, in association with Stax Graves and starts with "There Goes My Heart."



SHORT PRODUCT PLAYING BROADWAY

Week of August 20

CAPITOL
The Face Behind the Mask. MGM
The Courtship of a Newt.. MGM
Tracking the Sleeping Death. MGM

MUSIC HALL
Going Places, No. 51..... Universal
Stranger Than Fiction, No. 52. Universal
Mickey's Trailer ..... RKO Radio

PARAMOUNT
Hunky and Spunky..... Paramount
Paramount Pictorial, No. 11. Paramount
Hunting Thrills ..... Paramount

RIALTO
The Memory Lingers On... Screen Memories, Inc.
Miracle Money ..... MGM
The Clock Cleaners..... RKO Radio

RIVOLI
Swing Cat's Jamboree..... Vitaphone
Mickey's Trailer ..... RKO Radio

ROXY
String Bean Jack..... 20th Cent.-Fox
Recording Modern Science. 20th Cent.-Fox

STRAND
Zero Girl ..... Vitaphone
Hermit Kingdom ..... Vitaphone
The Major Lied 'Til Dawn. Vitaphone

Graetz Protests Scramble For French Pictures in U. S.

The scramble by American foreign film distributors for French pictures has reached ridiculous heights and has created a terrible situation because inferior product is being brought in by distributors who think that anything French will go, in the opinion of Paul Graetz, head of Paris-Exportfilm, who arrived in New York this week.

Of 110 features scheduled for production in France this year, only 10 will have box-office potentialities for the American market, he estimated. Many of the French pictures being imported cannot make the grade in Paris and are shunted to the smaller towns, he said.

Another comment on the situation was given by E. I. Lopert, head of Pax Film, who returned from Paris this week. Mr. Lopert said the American demand has shot the price of American rights to French films to a prohibitive price. Mr. Lopert plans to make a picture here next year, with Seymour Nebenzahl, who made "Mayerling" and "M" as the producer.

Sign MGM Talent Contracts

Metro-Goldwyn-Mayer has signed the following to new contracts: Joseph van Sternberg and S. Sylvan Simon, directors; Francis Wallace, writer, and Shepperd Strudwick and Raymond Kelly, players.

Loew Theatre for Cairo, Egypt

Plans for a 1,550-seat theatre in Cairo, Egypt, are being drawn by Harry Moskowitz, construction executive of the circuit. Loew houses also are being built in Puerto Rico and Adelaide.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr.	Nov. 30,'37†	62.	Dec. 25,'37
Call of the Rockies	Chas. Stewart-Iris Meridith	Apr. 30,'38†	54.	
Cattle Raiders	Chas. Stewart-Iris Meridith	Feb. 12,'38†	61.	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†	68.	
Convicted	Chas. Quigley-Rita Hayworth-	Aug. 18,'38†		
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58.	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38†	72.	Aug. 13,'38
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75.	
Highway Patrol (G)	Jacqueline Wells-Robert Paige.	June 27,'38†	58.	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
Hollywood Round-up (G)	Buck Jones-Helen Twelvetres	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56.	
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf In Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67.	
Main Event, The	Robert Paige-Jacqueline Wells.	May 5,'38†	55.	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56.	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56.	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56.	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55.	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38†	61.	June 18,'38
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55.	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†	56.	
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55.	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58.	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38†	53.	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67.	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69.	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38†		
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille		*61.	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Sept. 5,'38†		
Girls' School	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.			
(See "In the Cutting Room," July 30,'38.)				
Homicide Bureau	Bruce Cabot-Rita Hayworth			
I Am the Law	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38†		
(See "Outside the Law," "In the Cutting Room," June 18,'38.)				
In Early Arizona	Gordon Elliott-Dorothy Gulliver			
Juvenile Court	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38†		
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38†		
Not for Glory	J. Holt-B. Roberts-N. Beery, Jr			
Paris On Broadway	Lanny Ross			
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38†	56.	
Stranger from Arizona	Buck Jones-Dorothy Faye	Sept. 22,'38†		
There's That Woman Again	Melvyn Douglas			
Thoroughbred	Edith Fellows-Richard Fiske			
West of the Santa Fe	Chas. Starrett-Iris Meredith			
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold	Sept. 29,'38		
(See "In the Cutting Room," June 18,'38.)				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Marv Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Amazing Dr. Clitterhouse, The (A)	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38†	*87.	June 25,'38
(Exploitation: July 30,'38, p. 80.)				
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65.)				
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38†	59.	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38†	*60.	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Patient in Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59.	
Penrod's Double Trouble (G)	Billy and Bobby Mauch	July 23,'38†	*60.	Apr. 2,'38
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Shi the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	54.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18,'38†	65.	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78.	Apr. 23,'38

(THE RELEASE CHART--CONT'D)

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007	Margot Grahame-P. Cavanaugh	Aug. 15,'38	80.	Nov. 7,'36
Evergreen (re-issue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38	98.	June 23,'34
F. P. I. Doesn't Answer (re-issue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38†	71½	
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Girl Was Young, The (G) 7004	N. Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
Sailing Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15,'38	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38	71.	Aug. 1,'36
(Reviewed under the title, "The Three Maxims.")				
Stranger Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38		
Three on a Weekend (G) 8004	John Ledge-Margaret Lockwood	July 1,'38	86.	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder	May 1,'38	78.	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Asking for Trouble	Jessie Matthews-Kent Taylor			
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Lady Vanishes, The	Margaret Lockwood-Paul Lukas	Oct. 1,'38		
Man With 100 Faces	Lilli Palmer-Neel Madison	Sept. 1,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Sept. 15,'38	85.	July 8,'35

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60.	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38†	59	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38†	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38†	59	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38†		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	66.	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38†	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38†	57	
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38†	59	
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21,'38†	66.	Nov. 6,'37
Trailing Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38†		
(See "In the Cutting Room," July 2,'38.)				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38†	58	
Zamboanga (G) 218	Native Cast	Apr. 15,'38†	64.	July 17,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Murder on Sunset Blvd.	Sally Rand			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81.	Jan. 29,'38
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72.	Dec. 4,'37
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38†	57.	Aug. 20,'38
Chaser, The (G) 842	D. O'Keefe-A. Morris-L. Stone	July 29,'38	75.	July 30,'38
Crowd Roars, The (G) 840	Robert Taylor-M. O'Sullivan	Aug. 5,'38†	92.	Aug. 6,'38
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†	74.	July 2,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70; July 23,'38, p. 68.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46; July 30,'38, pp. 83, 85.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79.	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77.	Mar. 26,'38
(Exploitation: July 30,'38, p. 84; Aug. 20,'38, p. 68.)				
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)				
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†	85.	June 25,'38
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38†	91.	July 16,'38
Love Is a Headache (G) 821	Gladys George - Franchot Tone - Mickey Rooney-Ted Healy	Jan. 14,'38†	73.	Jan. 15,'38
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38†	71.	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157.	July 16,'38
(See production article, Mar. 26,'38, p. 16.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95.	Feb. 26,'38
(Exploitation: July 23,'38, p. 65; July 30,'38, p. 82; Aug. 6,'38, p. 76.)				
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Aster	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 1,'38†	81.	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38†	72.	Aug. 13,'38
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38†	85.	July 9,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73.	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84; Aug. 20,'38, pp. 68, 69.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98.	May 28,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96.	June 4,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor - Janet Beecher	June 24,'38†	61.	June 18,'38
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103.	Jan. 20,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57; Aug. 6,'38, p. 78.)				



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(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38†	83.	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85-90; July 23,'38, p. 66; July 30,'38, pp. 84, 85.)				
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77.	Nov. 27,'37
Coming				
Boys Town 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38		
(See "In the Cutting Room," July 30,'38.)				
Citadel, The	Robert Donat-Rosalind Russell.			
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133.	Jan. 19,'35
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karjus	Oct. 14,'38		
(See "In the Cutting Room," July 9,'38.)				
Honolulu	E. Powell-Robert Young			
Listen, Darling	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Sept. 23,'38		
(See "In the Cutting Room," Aug. 20,'38.)				
Stablemates	Wallace Beery-Mickey Rooney	Sept. 30,'38		
(See "In the Cutting Room," Aug. 20,'38.)				
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Oct. 28,'38		
(See "In the Cutting Room," July 30,'38.)				
Three Loves Has Nancy 901	Janet Gaynor-R. Montgomery-Franchot Tone	Sept. 2,'38		
(See "In the Cutting Room," Aug. 20,'38.)				
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38		
(See "In the Cutting Room," July 23,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103.	July 14,'34
Vacation from Love	Dennis O'Keefe-Florence Rice	Oct. 7,'38		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38		
(See "In the Cutting Room," June 25,'38.)				
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jan. 8,'38†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38†	58.	Apr. 23,'38
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Jean Woodbury	Nov. 17,'37†	59	
Man's Country	Jack Randall	July 6,'38†	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room," Apr. 23,'38.)				
My Old Kentucky Home (G) 3749	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	63.	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†	53	
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38†	81.	June 18,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57.	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54	
Coming				
Gang Bullets		Sept. 28,'38		
Gangster's Boy	Jackie Cooper	Oct. 12,'38		
I Am a Criminal	Jackie Moran	Nov. 2,'38		
Mexicali Kid	Jack Randall	Sept. 7,'38		
Mr. Wong, Detective	Boris Karloff	Oct. 5,'38		
Starlight Over Texas	Tex Ritter-Carmen LaRoux	Sept. 14,'38		
Under the Big Top	M. Main-A. Nagel-J. La Rue	Aug. 31,'38		
(See "Circus Comes to Town," "In the Cutting Room," July 23,'38.)				
Wanderer of the West	Jack Randall	Oct. 19,'38		
Wanted by Police	F. Darro-E. Knapp-R. Kent	Sept. 24,'38		
Where the Buffalo Roam	Tex Ritter	Oct. 26,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barrier, The (G) 3716	Lee Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	70.	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields-Martha Raye-Dorothy Lamour-Bob Hope-Ben Blue-Shirley Ross	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87.	Mar. 26,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38†	61.	July 23,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66; July 16,'38, p. 84; July 30,'38, p. 80; Aug. 20,'38, p. 66.)				
Bulldog Drummond in Africa (G)	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38†	*60.	July 30,'38
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38†	88.	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
College Swing (G) 3737	Martha Raye-Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	80.	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger.	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Give Me a Sailor (G)	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38†	*80.	July 30,'38
(Exploitation: July 9,'38, p. 46.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65.	May 14,'38
Love on Toast 3720	Stella Adler-John Payne	Dec. 3,'37†	65	
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8,'38	55.	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38†	68.	June 25,'38
Professor Beware (G)	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38†	*95.	July 16,'38
(See production article, Feb. 19,'38, p. 16.)				
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles-John Barrymore-Claire Dodd	Mar. 4,'38†	80.	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62.	Feb. 12,'38
Spawn of the North (G)	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†	*112.	Aug. 20,'38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85.	Apr. 23,'38
Texans, The (G)	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†	*90.	July 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†	75.	June 25,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray-J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68; July 9,'38, p. 44; July 23,'38, p. 68.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38†	90.	June 4,'38
Coming				
Arkansas Traveler	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38		
Artist and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Nov. 25,'38		
(See "In the Cutting Room," July 2,'38.)				
Campus Confessions	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38		
(See "In the Cutting Room," Aug. 6,'38.)				

[THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Disbarred	Gail Patrick - Otto Kruger - Robert Preston			
Escape from Yesterday	Akim Tamiroff-Frances Farmer-Lief Erikson	Oct. 28,'38		
(See "In the Cutting Room," Aug. 20,'38.)				
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew			
(See "In the Cutting Room," Aug. 6,'38.)				
Illegal Traffic	J. Carroll Naish-Mary Carlisle	Oct. 21,'38		
In Old Mexico (G)	William Boyd-George Hayes	Sept. 9,'38	*60.	Aug. 6,'38
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38		
(See "In the Cutting Room," Aug. 20,'38.)				
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38 special		
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 21,'38		
(See "In the Cutting Room," July 23,'38.)				
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
(See "In the Cutting Room," July 16,'38.)				
Scotland Yard vs. Bulldog Drummond	John Howard-Heather Angel			
Sing, You, Sinners (G)	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38	*85.	Aug. 13,'38
Sons of the Legion	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson - William Frawley	Sept. 16,'38		
(See "In the Cutting Room," July 30,'38.)				
Soubrette	Olympe Bradna-Ray Milland	Nov. 11,'38		
St. Louis Blues	L. Nolan- D.Lamour-T. Guizar	Nov. 18,'38		
Sunset Trail	W. Boyd-R. Hayden-G. Hayes			
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth			
Touchdown Army	Mary Carlisle - John Howard -	Oct. 7,'38		
Zaza	C. Colbert-H. Marshall-B. Lahr			
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38†	87.	July 16,'38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	59.	July 31,'37
Born to the Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38†	66.	Feb. 26,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Come On, Leathernecks 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38†	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38†	65.	July 30,'38
Duke Comes Back, The (G) 7018	Allan Lane - Heather Angel - Genevieve Tobin	Nov. 29,'37†	64.	Dec. 11,'37
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38†		
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20,'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38†	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	60.	May 15,'37
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38†	60.	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	55.	Aug. 6,'38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38†	65.	Mar. 26,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38†	66.	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	70.	Jan. 1,'38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	67.	Dec. 25,'37
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58.	Aug. 13,'38
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67.	Mar. 12,'38
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38†	58.	Feb. 5,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38†	55.	June 25,'38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38†	67.	May 7,'38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	60.	Nov. 27,'37
Tenth Avenue Kid	Bruce Cabot-Beverly Roberts	Aug. 22,'38		
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette-Carol Hughes	Apr. 20,'38†	65.	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37

Coming

Title	Star	Rel. Date
Billy the Kid Returns	R. Rogers - L. Roberts - S. Burnette	Sept. 4,'38
Down in "Arkansaw"	Weaver Bros. - Elviry - Pinky Tomlin-Ralph Byrd	Sept. 4,'38
Higgins Family, The	Gleasons, James-Lucille-Russell	Aug. 29,'38
Lady in the News	Frieda Inescort	
Nighthawk, The	Robt. Livingston-June Travis-Robert Armstrong	
Overland Stage Raider	Three Mesquiteers	
Pals of the Saddle	Three Mesquiteers	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 14,'38
Blond Cheat (G) 831	Jean Fontaine-D. deMarney	June 17,'38†	62.	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38†	60.	June 18,'38
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26,'38		
(See "In the Cutting Room," July 2,'38.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69; July 30,'38, p. 82.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring (G) 886	Allan Lane-Frances Mercer	July 8,'38†	70.	July 30,'38
Damsel in Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38†	60.	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†	70.	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77.)				
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38†	72.	Mar. 5,'38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	85.	Dec. 4,'37
I'm From the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38†	66.	July 30,'38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38†	100.	Feb. 25,'33
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38†	107.	Nov. 11,'33
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	65.	Mar. 12,'38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 29,'38†	82.	July 30,'38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38†	59.	Aug. 6,'38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59.	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 22,'38†	80.	July 23,'38
Smashing the Rackets (G) 832.	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38†	69.	Aug. 20,'38
Snow White and the Seven Dwarfs (G) 891 (Special)..	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis: Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57; July 30,'38, p. 84; Aug. 6,'38, p. 78.)				
This Marriage Business (G) 824.	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38†.	90.	May 7,'38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

Coming

Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38	*75.	July 16,'38
Annabell Takes a Tour	Jack Oakie-Lucille Ball			
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38		
(See "In the Cutting Room," June 4,'38.)				
Fugitives for a Night	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38		
(See "Birthday of a Stooge," "In the Cutting Room," July 9,'38.)				
Gunga Din	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine			
(See "In the Cutting Room," July 30,'38.)				
Mad Miss Manton	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne			
Man to Remember, A	Anne Shirley-Lee Bowman-Edward Ellis			
Mr. Doodle Kicks Off	J. Penner-J. Travis-R. Lane			
(See "In the Cutting Room," Aug. 13,'38.)				
Renegade Rangers 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38†		
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30,'38		
(See "In the Cutting Room," Aug. 13,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38	106.	May 28,'38
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Always Goodbye 852 (A)	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†	75.	July 2,'38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38	*70.	Aug. 6,'38
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†	75.	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 30,'38, p. 64; July 30,'38, p. 81; Aug. 6,'38, p. 77; Aug. 20,'38, p. 65.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38	77.	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90.	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38†	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94.	Oct. 2,'37
Little Miss Broadway (G) 856.	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†	71.	July 9,'38
Love and Kisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Pete Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Pete Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38†	67.	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827.	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	85½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 21,'38	60.	June 11,'38
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831.	Peter Lorre-Jayne Regan	Dec. 24,'37†	67.	Nov. 27,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75.	June 11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69.	Feb. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38†	78.	July 16,'38

Coming

Always in Trouble (G)	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38	*70.	Aug. 20,'38
By the Dawn's Early Light	Alice Faye - Warner Baxter - Chas. Winninger-A. Treacher	Nov. 25,'38		
Down on the Farm	Jed Prouty-Spring Byington - Louise Fazenda			
Five of a Kind	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Dec. 9,'38		
Hold That Co-ed 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38		
(See "In the Cutting Room," July 23,'38.)				
Jesse James	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Dec. 23,'38		
Just Around the Corner	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38		
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38		
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
My Lucky Star 905	Sonja Henie-Richard Greene-J. Davis-C. Romero-B. Ebsen	Sept. 2,'38		
(See "In the Cutting Room," July 16,'38.)				
Mysterious Mr. Moto (G) 912.	Peter Lorre-Mary Maguire	Oct. 21,'38	*62.	June 4,'38
Road Demons	Henry Arthur-Joan Valerie			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38	*55.	Aug. 13,'38
Sharpshooters	Gloria Stuart-Michael Whalen-Brian Donlevy			
Straight Place and Show 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Oct. 14,'38		
(See "In the Cutting Room," Aug. 13,'38.)				
Submarine Patrol 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Sept. 30,'38		
(See "Wooden Anchors," "In the Cutting Room," July 30,'38.)				
Suez 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38		
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38	*60.	July 2,'38
(Reviewed under the title, "Meridian 7-1212.")				
Very Practical Joke, A	Michael Whalen-Jean Rogers			
While New York Sleeps	Michael Whalen-Joan Woodbury	Dec. 16,'38		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55; July 30,'38, p. 83; Aug. 6,'38, pp. 76, 77; Aug. 20,'38, p. 64.)				
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70; July 9,'38, pp. 45, 47; July 16,'38, p. 86; July 30,'38, pp. 82, 85; Aug. 6,'38, pp. 74, 76, 78; Aug. 20,'38, pp. 68, 69.)				
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	Aug. 5,'38	96.	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78.)				
Blockade (G)	M. Carroll - Henry Fonda - Lee Carrillo-John Halliday	June 17,'38†	84.	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38†	91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Lee Carrillo-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie Withers	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise or Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38†	80.	Jan. 15,'38
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 38.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	88.	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38†	90.	Jan. 22,'38
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.))				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30,'38	100.	Apr. 30,'38
(Reviewed under the title, "The Drum.")				
Lady and the Cowboy, The	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 1,'38		
Made for Each Other	Carole Lombard-James Stewart	Nov. 15,'38		
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
There Goes My Heart	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette	Oct. 1,'38		
(See "In the Cutting Room," Aug. 6,'38.)				
Young In Heart, The	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 7,'38		
(See "In the Cutting Room," July 16,'38.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38†	61.	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Constance Moore	Feb. 25,'38†	57.	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59.	
Carnival Queen 2036	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66.	
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57.	
(See "In the Cutting Room," Sept. 11,'37.)				
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar. 11,'38†	68.	Mar. 12,'38
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38†	66.	July 2,'38
Dark Rapture	Mr. and Mrs. Armand Denis	Aug. 26,'38		
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38†	65.	May 28,'38
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38†	70.	Mar. 26,'38
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38†	70.	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38†	56.	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59.	
Letter of Introduction (G)	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38†	103.	Aug. 6,'38
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38†	67.	July 16,'37
Little Tough Guy (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38†	83.	July 16,'38
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4,'38†	96½.	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69.)				
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo - Joy Hodges	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38†	68.	Jan. 29,'38
Missing Guest, The (G)	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38†	68.	Aug. 20,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38†	67.	Apr. 16,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38†	56.	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12,'37†	66.	Dec. 18,'37
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38†	72.	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38†	78.	June 18,'38
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38†	68.	Apr. 2,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	56.	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38†	63.	May 7,'38
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov. 28,'37†	64½.	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62.	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38†	57.	
(See "In the Cutting Room," June 25,'38.)				
Westland Case, The (G) 2024	Preston Foster - Carol Hughes - Barbara Pepper	Oct. 31,'37†	63.	Oct. 2,'37
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38†	68.	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38†	68.	June 25,'38
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26,'37†	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit	Bob Baker-Marjorie Reynolds	Sept. 16,'38		
Comet, The	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38		
Freshmen Year (G)	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38	*65.	Aug. 20,'38
Guilty Trail	Bob Baker-Marjorie Reynolds			
Last Express, The	K. Taylor-A. Ames-D. Kent	Oct. 21,'38		
Road to Reno	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38		
(See "In the Cutting Room," July 16,'38.)				
Service De Luxe	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges			
Swing That Cheer	T. Brown-A. Devine-C. Moore	Oct. 7,'38		
That Certain Age	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Sept. 30,'38†		
(See "In the Cutting Room," Aug. 6,'38.)				
Youth Takes a Fling	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 16,'38		
(See "In the Cutting Room," Aug. 20,'38.)				

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G)222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38†	62.	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63.	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay -E. Pallette.	Jan. 22,'38	90.	Feb. 2,'35
Boy Meets Girls (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38†	*85.	July 23,'38
(Exploitation: July 9,'38, p. 46.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran	July 16,'38†	77.	June 11,'38
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver	Nov. 27,'37†	62.	Sept. 11,'37
First Lady (G) 210	Kay Francis - Preston Foster - Anita Louise-Walter Connelly-Verree Teasdale-Victory Jory	Dec. 4,'37†	82.	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Gold Diggers in Paris (G) 209	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38†	*95.	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard - Bette Davis - O. de Havilland-P. Knowles	Nov. 20,'37†	90.	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104.	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches"; exploitation: July 16,'38, p. 84.)				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-J. Schildkraut - E. O'Brien - Moore	Oct. 2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38†	*65.	May 7,'38
Love, Honor and Behave(A)216	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38†	71.	Feb. 19,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38†	*70.	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38†		
(See "In the Cutting Room," Apr. 9,'38.)				
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63.	Jan. 15,'38
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38†	71.	Aug. 20,'38
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57.	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer-Basil Rathbone-Anita Louise	Dec. 25,'37†	98.	Dec. 4,'37
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38†	*90.	May 28,'38
(Exploitation: July 16,'38, p. 86.)				

Coming

Angels with Dirty Faces	James Cagney - Pat O'Brien - Ann Sheridan - "Crime School Kids"-Humphrey Bogart			
(See "In the Cutting Room," Aug. 13,'38.)				
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Curtain Call	K. Francis-J. Litel-I. Hunter			
Dawn Patrol	Errol Flynn - George Brent - Claude Rains-Basil Rathbone			
Devil's Island	Boris Karloff			
For Lovers Only	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins			
(See "Head Over Heels," "In the Cutting Room," July 9,'38.)				
Four's a Crowd (G) 213	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38†	*85.	July 16,'38
Girls on Probation	Ronald Reagan-Jane Bryan			
Going Places	D. Powell-A. Louise-A. Jenkins			
Heart of the North	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Singing Cop, The	Dick Foran-Jane Bryan			
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38		
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"			
Torchy Gets Her Man	Glenda Farrell-Barton MacLane			
(See "In the Cutting Room," July 2,'38.)				
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas Bickford	Sept. 17,'38		
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10,'38	60.	Nov. 27,'37
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	60.	
Fight for Peace (A)	War Film	Warwick	Apr. 30,'38	70.	Apr. 30,'38
Harlemania	Negro Cast	Sack	Aug. 15,'38		
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57.	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55.	Feb. 5,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Sugar Hill Baby	Negro Cast	Sack	Jan. 1,'38	66	
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38†		

Coming

Code of the Fearless	Fred Scott	Spectrum			
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Terror of Tiny Town, The (G)	Billy Curtis	Principal		*60.	July 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65.	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84.	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90	
Alf's Button Afloat (G)	Bud Flanagan	General Films		89.	July 23,'38
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95.	Feb. 26,'38
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls	
Break the News (G)	Maurice Chevalier	General		78.	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75.	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99.	Apr. 30,'38
Convict 99 (A)	Will Hay	General		87.	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.		120.	Jan. 29,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92.	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85.	May 7,'38
Dark Sands (G)	Paul Robeson	Record		75.	July 30,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Paliavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120.	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38
Greece of 1938	Newsreels	Norten	Jan. 9,'38†	90	
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95.	Feb. 5,'38
"Housemaster" (G)	Otto Kruger	Assoc. British		95.	Feb. 26,'38
I Married for Love	Kabos-Radai	Danubia	Feb. 4,'38†	84	
I See Ice (G)	George Formby	Assoc. British		81.	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65	
Kate Plus Ten (G)	Jack Hulbert	General		81.	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75.	Feb. 19,'38
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77.	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100.	May 14,'38
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80.	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75.	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 28,'38†	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63	
Man Sometimes Errs	A. Tekos	Hungaria	Feb. 4,'38†	10 rls	
Madamoiselle Docteur (A)	Dita Parlo	United Artists		77.	Dec. 18,'37
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67.	Dec. 25,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85.	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80.	Aug. 20,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Bueno		95.	Mar. 26,'38
Nocturno (A)	Ria Byron	Schwab		90.	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74.	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105.	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99.	June 5,'37
Refugiados en Madrid (G)	Maria Conesa	Fama		95.	July 23,'38
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91	
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73.	Apr. 30,'38
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls	
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85.	July 9,'38
Sutyi the Lucky Child	Adam Kiari	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65.	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89	
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	78.	June 18,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105.	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95.	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84.	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38†	90	
Yellow Sands (G)	Marie Tempest	Assoc. British		69.	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May	13,'38†15½..
Cuckoorancho 8431 (Joe Besser)	Mar.	25,'38†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb.	4,'38†18½..
Fiddling Around (2-19-38) 8427 (Monte Collins-Tom Kennedy)	Jan.	21,'38†17½..
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July	1,'38†17½..
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May	20,'38†16....
He Done His Duty (12-18-37) 8425 (Andy Clyde)	Dec.	10,'37†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) 8426 (Charley Chase)	Dec.	24,'37†18....
Many Sappy Returns 9421 (Charley Chase)	Aug.	19,'38.18....
Mind Needer, The 8433 (Charley Chase)	Apr.	29,'38†18....
Old Rald Mule, The (4-2-38) 8429 (Andy Clyde)	Mar.	4,'38†17½..
Soul of a Heel, The (6-11-38) 8435 (All Star)	June	4,'38†16½..
Sue My Lawyer 9422 (Harry Langdon)	Sept.	16,'38..2 rls.
Tassels In the Air (4-30-38) 8406 (3 Stooges)	Apr.	1,'38†18....
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan.	7,'38†17....
Three Missing Links (6-25-38) 8408 (3 Stooges)	July	29,'38†17½..
Time Out for Trouble (4-2-38) 8430 (Charley Chase)	Mar.	18,'38†16½..
Violent Is the Word for Curly 9401 (3 Stooges)	Sept.	2,'38.18....
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Title	Rel. Date	Min.
Brokers' Follies (12-11-37) 8904	Dec.	15,'37†10½..

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus 9502	Sept.	23,'38..1 rl..
Big Birdcast, The (6-4-38) 8508	May	13,'38†.7....
Bluebird's Baby (3-12-38) 8504	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38) 8506	Mar.	26,'38†.6....
Frog Pond, The 8512	Aug.	12,'38†.....
Gifts from the Air 7506 (re-issue)	Dec.	18,'37..7½..
Hollywood Graduation 9501	Aug.	26,'38..2 rls.
Hollywood Picnic (1-15-38) 8503	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb.	17,'38†.6½..
Poor Little Butterfly 7-23-38) 8510	July	4,'38†.8....
Poor Elmer 8511	July	22,'38†..1 rl..
Snowtime 8507	June	3,'38†.7½..
Window Shopping (7-2-38) 8509	Apr.	14,'38†.7....

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Sept.	9,'38..1 rl..

COMMUNITY SING

Title	Rel. Date	Min.
No. 5 (1-22-37) 8655 (Song Parade)	Feb.	5,'38†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb.	25,'38†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar.	18,'38†10....
No. 8 8658 (Songs of the Southland)	May	6,'38†10½..
No. 9 (6-18-38) 8659 (Spanish Songs)	June	25,'38†.9½..
No. 10 (6-18-38) 8660 (Patriotic Songs)	July	4,'38†10....
No. 11 8661 Songs of Yesteryear	Aug.	26,'38†10....
No. 12 8862 Scotch Songs	Sept.	15,'38†10....
(New Series)		
No. 1 9651	Oct.	1,'38..1 rl..

HAPPY HOUR

Title	Rel. Date	Min.
Aladdin and the Wonderful Lamp 8471	Dec.	18,'37†17....
Jungle Babies 8473	June	1,'38†.1 rl.
New Nation, The (Czechoslovakia) 8472	June	1,'38†10....

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
21. Sad Little Guinea Pigs 8702	Feb.	22,'38†.6½..
22. Auto Clinic, The 8703	Mar.	4,'38†.6½..
23. Little Buckaroo 8704	Apr.	11,'38†.6....
24. Krazy Magic (6-4-38) 8705	May	20,'38†.6½..
25. Krazy's Travel Squawks (6-25-38) 8706	July	4,'38†.6½..
26. Gym Jams 9701	Sept.	9,'38..1 rl..
27. Hot Dogs On Ice 9702	Oct.	21,'38..1 rl..

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Aug.	31,'38..1 rl..

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July	8,'38†.6....
Early Bird 9751	Aug.	31,'38..1 rl..
Happy Birthday 9752	Oct.	7,'38..1 rl..
New Homestead, The (2-12-38) 8755	Jan.	7,'38†.7....
Scrappy's News Flashes (1-22-38) 8754	Dec.	8,'37†.6....
Scrappy's Playmates 8757	Mar.	27,'38†.6....
Scrappy's Trip to Mars 8756	Feb.	4,'38†.7....

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 4 8854	Dec.	24,'37†10....
No. 5 (1-22-38) 8855	Jan.	7,'38†.9½..
No. 6 (3-5-38) 8856	Feb.	4,'38†10....
No. 7 (4-2-37) 8857	Mar.	4,'38†10....
No. 8 (5-14-38) 8858	Apr.	1,'38†.9....
No. 9 8859	Apr.	29,'38†.9½..
No. 10 (6-18-38) 8860	May	27,'38†.9½..
No. 11 (7-30-38) 8861	June	24,'38†10½..
No. 12 8862	July	29,'38†10....
(New Series)		
No. 1 9851	Aug.	21,'38..1 rl..
No. 2 9852	Sept.	16,'38..1 rl..

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July	29,'38†.1 rl..
Cadet Champions (12-11-37) 8803	Dec.	17,'37†.9....
Demons of the Deep 8812	Aug.	19,'38†..1 rl..
Feminine Fun 8805	Feb.	18,'38†10....
Fistic Fun (7-30-38) 8810	July	1,'38†.9½..
Football Giants 9801	Sept.	28,'38..1 rl..
Play Ball (4-23-38) 8807	Apr.	15,'38†10....
Snow Foolin' (2-12-38) 8804	Jan.	21,'38†10....
Sport Stamina (6-4-38) 8808	Apr.	10,'38†.9½..
Thrilling Moments (6-25-38) 8809	June	10,'38†.9½..
Unusual Hunting (3-26-38) 8806	Mar.	15,'38†10....

STRANGE AS IT SEEMS

Title	Rel. Date	Min.
Boy Who Saved a Nation, The (1-22-38) 8603	Dec.	10,'37†.9½..

WORLD IN COLOR

Title	Rel. Date	Min.
El Salvador (2-12-38) 8552	Jan.	15,'38†.9....
Friendly Neighbors (Ontario) (6-18-38) 8553	Apr.	29,'38†.9½..

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38) 8910 Cabin Kids	Feb.	25,'38†10....
How to Dance the Shag 8909 Arthur Murray and "Shag" Dancers	Dec.	17,'37†.8....
Love Goes West (1-15-38) 8908 Louise Massey-Westerners	Dec.	31,'37†10½..

TERRY-TOONS

Title	Rel. Date	Min.
Barnyard Boss, The 8510	Dec.	24,'37†.6½..
Big Top, The 8520	May	12,'38†.6½..
Billy Goat's Whiskers, The 8509	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra 8512	Jan.	21,'38†.6½..
Eliza Runs Again 8526	July	29,'38†.6½..
Gandy the Goose (3-19-38) 8515	Mar.	4,'38†.6....
Happy and Lucky 8516	Mar.	18,'38†.6½..
Here's to Good Old Jail 8522	June	10,'38†.6½..
His Off Day 8513	Feb.	4,'38†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb.	18,'38†.6....
Last Indian, The 8523	June	24,'38†.6½..
Lion Hunt, The (1-15-38) 8511	Jan.	7,'38†.7....
Maid in China 8519	Apr.	29,'38†.7....
Milk for Baby 8524	July	8,'38..6½..
Mountain Romance, A (4-39-38) 8517	Apr.	1,'38†.6½..
Mrs. O'Leary's Cow 8525	July	22,'38..6½..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr.	15,'38†.6½..

TREASURE CHEST

Title	Rel. Date	Min.
Grey Owl's Little Brother 8605	Dec.	24,'37†10....
Kingdom for a Horse (5-7-38) 8604	Apr.	22,'38†10....
Music from the Stars (4-30-38) 8610 Horace Lapp and Orch.	Mar.	25,'38†11....
Not So Dumb 8603	Dec.	10,'37†.9....
Return of the Buffalo 8608	Apr.	8,'38†.9½..
Sky Fishing (3-26-38) 8607	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38) 8606	Feb.	11,'38†10....
We Live in Two Worlds (8-20-38) 8609	July	22,'38†11....

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Air Parade (2-12-38) 8113 Niela Goodelle	Jan.	14,'38†19....
Bashful Buckaroo, The 8202 Charles Kemper	Dec.	3,'37†19½..
Beautiful But Dummies 8117 Buster West-Tom Patricola	Mar.	25,'38†17....
Caetus Caballeros 8206 Harry Gribbon-Joey Faye	May	27,'38†19....
Cupid Takes a Holiday (2-19-38) 8115 Danny Kaye	Feb.	4,'38†15....
Cute Crime 8118 Jefferson Machamer	Apr.	29,'38†18....
Dates and Nuts (1-15-38) 8307 H. Timberg, Jr.-P. Rooney, Jr.	Dec.	31,'37†19....
Dime a Dance 8112 Imogene Coca-Danny Kaye	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38) 8204 Charles Kemper	Jan.	21,'38†18....
Hi-Ho Hollywood 8203 Harriet Hutchins-Margt. Johnson	Jan.	7,'38†16....
Jitterbugs 8119 Buster West-Tom Patricola	May	20,'38†16....
Love and Onions (3-26-36) 8308 H. Timberg, Jr.-P. Rooney, Jr.	Mar.	11,'38†19....
Miss They Missed, The (2-12-38) 8114 Willie Howard	Jan.	28,'38†18....
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May	13,'38†18½..
Pardon My Accident 8120 Willie Howard	June	10,'38†17....
Sing for Sweetie 8309 Lee Sullivan	Apr.	15,'38†19....
Uncle Sol Solves It 8303	Feb.	11,'38†15....
Wanna Be a Model? 8116 Jefferson Machamer	Feb.	25,'38†16....
Winner Lose All 8310 Charles Kemper	June	17,'38†19....

MGM

CAPTAIN AND THE KIDS (In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38) W-682	Apr.	2,'38†.9....
Captain's Pup W-684	Apr.	30,'38†.9....
Cleaning House (3-5-38) W-681	Feb.	19,'38†.8....
Day at the Beach, A W-685 (8-13-38)	June	25,'38†10....
Pygmy Hunt, The W-687	Aug.	6,'38†.8....
Poultry Pirates W-683	Apr.	16,'38†.9....
What a Lion! W-686	July	16,'38†.9....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 14—What Price Safety P-611 John Wray-George Huston	Feb.	5,'38†21....
No. 15—Miracle Money (5-21-38) P-612	Mar.	26,'38†21....
No. 16—Come Across (6-4-38) P-613	May	14,'38†21....
No. 17—Criminal Is Born, A P-614	June	25,'38†21....

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Budapest (5-7-38) T-659	Apr.	16,'38†.9....
Czechoslovakia On Parade (7-2-38) T-661	June	11,'38†.9....
Glimpses of Austria T-657	Feb.	19,'38†.9....
Glimpses of New Brunswick (4-2-38) T-658	Mar.	19,'38†.8....
Land of Incas T-655	Dec.	25,'37..8....
Natural Wonders of the West T-656	Jan.	22,'38†.9....
Paris On Parade T-662 (8-20-38)	July	9,'38†.9....
Rural Sweden T-660	May	14,'38†.8...

HARMAN-ISING (Happy Harmonies)

Title	Rel. Date	Min.
35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight	Mar.	12,'38†.8....

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The H-728	Aug.	6,'38†11....
Captain Kidd's Treasure (8-26-38) H-723 Stanley Andrews-Chas. Irwin	Jan.	22,'38†10....
Face Behind the Mask, The (4-9-38) H-725 Leonard Penn-Mary Howard	Mar.	19,'38†11...
Joaquin Murrieta (7-23-38) H-726 (sepia)	June	11,'38†11....
Ship That Died, The H-724 Leonard Penn-Rhea Mitchell	Feb.	19,'38†10....
Strange Glory (8-6-38) H-727 Frank McGlynn	July	2,'38†11....

LAUREL and HARDY REISSUES (1937-8)

Title	Rel. Date	Min.
County Hospital (4-23-32) C-241	Jan.	22,'38†17....

M-G-M MINIATURES

Title	Rel. Date	Min.
City of Little Men, The M871	Aug.	20,'38..1 rl..
Forgotten Step, The (6-4-38) M-677 Monty Wooley	May	7,'38†10....
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May	7,'38†10....
Life In Some Town, U.S.A. (4-9-38) M-674	Feb.	26,'38†10....
Optical Poem, An M-675	Mar.	5,'38†.7....
Stroke of Genius M-673 Cecilia Parker-Wm. Henry	Feb.	5,'38†11....
That Mothers Might Live M-676 Shephard Struwick-Mary Howard	Apr.	30,'38†10....
Tracking the Sleeping Death M-680 Gilbert Emery-Doris Lloyd	July	9,'38†10....
Tupapaoo (7-9-38) M-679 Moroni Olsen	June	11,'38†11....
What Do You Think, No. 3 M-672	Jan.	15,'38†11....

MUSICAL COMEDIES

Title	Rel. Date	Min.
Billy Rose's Casa Manana Revue R-603 Harriet Hoctor-E. Marshall	Mar.	26,'38†21....
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan.	29,'38†21....
It's In the Stars R-606	July	30,'38†19....
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-F. Albertson	July	16,'38†18....
Our Gang Follies of 1938 (1-8-38) R-601	Dec.	18,'37†21....
Snow Gets In Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May	14,'38†20....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
OUR GANG		
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Bear Facts (4-2-38) C-735	Mar. 5,'38	11
Came the Brawn C-737	Apr. 16,'38	11
Canned Fishing C-734	Feb. 12,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The C-741	Aug. 6,'38	11
Party Fever C-742	Aug. 27,'38	10
Three Men In a Tub C-736	Mar. 26,'38	10
PETE SMITH SPECIALTIES		
Anaesthesia (8-6-38) S-711	July 9,'38	10
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
La Savate (4-9-38) S-706	Mar. 12,'38	8
Modeling for Money S-708 (Exploitation: June 4,'38, p. 85.)	Apr. 30,'38	10
Penny's Party (color) S-707. Prudence Penny-Gwen Lee	Apr. 9,'38	9
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10
Three on a Rope (3-26-38) S-705	Feb. 19,'38	10
ROBERT BENCHLEY		
Courtship of a Newt, The F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Figure Income Tax (4-9-38) F-753	Mar. 19,'38	8
How To Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read F-758	Aug. 27,'38	9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	8
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38) J-771	Jan. 8,'38	20
New Audioscopiks, The (2-5-36) A-761	Jan. 15,'38	8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-28-38) T7-7	Feb. 25,'38	7
Buzzy Boop T7-12	July 22,'38	1 rl.
Honest Love and True T7-8	Mar. 25,'38	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
Out of the Inkwell T7-9	Apr. 22,'38	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38	7
Riding the Rails (2-26-38) T7-6	Jan. 28,'38	7
Swing School T7-10 (6-18-38)	May 27,'38	7
Zula Hula (1-15-38) T7-5	Dec. 24,'37	7
COLOR CLASSICS		
All's Fair at the Fair C8-1	Aug. 26,'38	1 rl.
Hold It C7-5	Apr. 29,'38	7
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Little Lamby (1-8-38) C7-3	Dec. 31,'37	7
Tears of an Onion C7-4	Feb. 25,'38	
HEADLINERS		
Bob Crosby and Orch. A7-12	May 6,'38	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hall's Holiday (4-23-38) A7-11 George Hall and Orch.	Apr. 8,'38	10
Himber Harmonies (2-26-38) A7-8 Richard Himber and Orch.	Jan. 29,'38	11
Lights! Action! Lucas!	Sept. 2,'38	1 rl.
Listen to Lucas (2-26-38) A7-9	Feb. 18,'38	10
Meet the Maestros	Jan. 7,'38	
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38	10
Oh Kay, Rhythm (1-8-32) A7-6 Herbie Kay and Orch.	Dec. 17,'37	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11
Star Reporter, No. 3 A7-10	Mar. 11,'38	
PARAGRAPHICS		
Accent on Beauty (1-8-38) V7-6	Dec. 31,'37	10
Bike Parade V7-10	Apr. 22,'38	10
California Giants V7-7	Jan. 28,'38	
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wong (7-9-38) V7-12	June 17,'38	10
Gold (3-12-38) V7-8	Feb. 25,'38	10
Jungle Glimpses (color) V7-9	Mar. 25,'38	10
Mildewed Melodramas	Sept. 9,'38	1 rl.
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38	16
Tuna V7-5	Dec. 3,'37	1 rl.
PARAMOUNT PICTORIAL		
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6	Jan. 7,'38	1 rl.
No. 7—Let's Visit the Moon—Autumn in the Alps—Shadow Man (2-26-38) P7-7	Feb. 4,'38	10
No. 8—Styles in the Sun-Sleeping City — Pulchritude for Pups P7-8	Mar. 4,'38	1 rl.
No. 9—Can They Take It—Seeing's Believing—Alpine Aqueduct P7-9	Apr. 1,'38	10
No. 10—Sailboat Time — Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38	10
No. 2—P8-2	Sept. 2,'38	1 rl.
POPEYE THE SAILOR		
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15,'38	7
Bulldozing the Bull E8-1	Aug. 19,'38	1 rl.
Fowl Play E7-5	Dec. 17,'37	1 rl.
House Builder-Upper, The E7-8	Mar. 18,'38	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Learn Polikeness (2-26-38) E7-7	Feb. 18,'38	7
Let's Celebrake E7-6	Jan. 21,'38	
Mutiny Ain't Nice E8-2	Sept. 16,'38	1 rl.
Plumbing Is a Pipe (6-11-38) E7-11 (Color Special)	June 17,'38	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 3 J7-3	Jan. 14,'38	
No. 4 J7-4	Mar. 18,'38	
No. 5 (6-11-38) J7-5	May 13,'38	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 J8-1	Sept. 2,'38	1 rl.
SCREEN SONGS		
Beside a Moonlit Stream SC 7-6	July 29,'38	1 rl.
Thanks for the Memory SC7-4 Bert Block and Orch.	Mar. 25,'38	8
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28,'38	7
GRANTLAND RICE SPORTLIGHTS		
No. 45—Water, Water Everywhere (1-15-38) R7-6	Dec. 31,'37	10
No. 46—Good Looking Winners (2-26-38) R7-7	Jan. 28,'38	10
No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb. 25,'38	10
No. 48—Cops and Robbers R7-9	Mar. 25,'38	10
No. 49—Win, Place or Show R7-10	Apr. 22,'38	10
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38	10
No. 54—Hunting Thrills R8-2	Sept. 2,'38	1 rl.
UNUSUAL OCCUPATIONS (In Color)		
No. 3 (1-22-38) L7-3	Dec. 10,'37	10
No. 4 (2-26-38) L7-4	Feb. 11,'38	10
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 L8-1	Aug. 5,'38	1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Dummy Owners, The (1-1-38) 83,703	Jan. 7,'38	19
His Pest Friend 83,704	Mar. 11,'38	18
Jitters, The (6-25-38) 83-706	July 1,'38	19
HEADLINERS		
No. 2—Music Will Tell (1-1-38) 83,602 Ted. Flo Rito and Orch.	Feb. 11,'38	18
No. 3—Picketing for Love 83,603	June 3,'38	17
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38) 83,403	Jan. 28,'38	18
False Roomers 83,404	Mar. 25,'38	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
MARCH OF TIME 1937-38		
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday (1-1-38) 83,105	Dec. 24,'37	19
No. 6 — Inside Nazi Germany 83,106	Jan. 21,'38	16
No. 7—Old Dixie's New Boom—One Million Missing—Russians in Exile 83,107	Feb. 18,'38	19
No. 8—Brain Trust Island—Arms and the League 83,108	Mar. 18,'38	19
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83,110	May 13,'38	19
No. 11—Men of Medicine: 1938 83,111	June 10,'38	17
No. 12.—U.S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel—Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
NU-ATLAS PRODUCTIONS		
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 64,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Ray Smeck and His Aloha Islanders	June 3,'38	10
Latin Rhythm (3-5-38) 84,206 Jan Peerce	Feb. 18,'38	11
Maids and Music 84-209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84-207 Gogo De Lys	Mar. 11,'38	11
Radio Hookup, A 84,205 Dorothy Stone-Chas. Collins	Jan. 28,'38	10
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Sweet Shoe (1-1-38) 84,203 Rita Rio and Orch.	Nov. 26,'38	11
PATHE NEWS Released twice a week		
PATHE PARADE		
No. 3—Baby Party — Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603	Jan. 14,'38	10
No. 4—Air College (2-26-38) 84,604	Feb. 25,'38	8
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38)	Aug. 12,'38	10
PATHE REVIEWS Released once a month		
PATHE TOPICS Released seven times a year		
RADIO FLASH COMEDIES		
Photografter, The 83,203 Jack Rice	June 17,'38	15
Stupor-Visor, The (1-22-38) 83,202 Pat Gleason	Feb. 5,'38	17
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37) 83,501 Phil Harris and Orch.	Dec. 3,'37	20
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18
RKO PATHE SPORTSCOPE		
Bit and Bridle 84,306	May 13,'38	10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Flying Feathers 84,308	June 24,'38	9
In the Swim (5-5-38) 84,302	Feb. 18,'38	10
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	9
White Magic 84,301	Jan. 28,'38	10
Windward Way 84,303	Mar. 11,'38	10
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	16
Rhythm Wranglers (12-25-37) 83,301 Ray Whitley	Dec. 17,'37	19
SPECIAL		
Quintupland (2-26-38) 83,801 Dionne Quintuplets	Feb. 18,'38	19
WALT DISNEY CARTOONS		
Boat Builders 84,108	Feb. 25,'38	7
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Nephews 84,111	Apr. 15,'38	8
Donald's Ostrich (1-1-38) 84,105	Dec. 10,'37	9
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Lonesome Ghosts (12-25-37) 84,106	Dec. 24,'37	9
Mickey's Parrot 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Polar Trappers, 84,114	June 17,'38	8
Self Control (1-22-38) 84,107	Feb. 11,'38	8
Whalers, The 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Big Thrills 9202	Oct. 28,'38	1 rl.
Recording Modern Science 9201	Aug. 19,'38	1 rl.
FASHIONS (in color)		
Fashion Forecasts (Autumn Styles) 9601	Sept. 16,'38	1 rl.
No Title 9602	Nov. 11,'38	1 rl.
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
What Every Girl Should Know 9402	Nov. 25,'38	1 rl.
MAGIC CARPET SERIES (Lowell Thomas)		
Land of Contentment 9102	Oct. 14,'38	1 rl.
Golden California 9101	Aug. 5,'38	1 rl.
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38	1 rl.
Goose Flies High, The	Sept. 9,'38	1 rl.
String Bean Jack 9521 (in color)	Aug. 26,'38	1 rl.
Wolf's Side of the Story 9503	Sept. 23,'38	1 rl.
ED THORGERSEN (Sports)		
Thoroughbreds 9301	Sept. 30,'38	1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 44 2375	Jan.	3,'36†.9
No. 45 (2-26-38) 2376	Jan.	29,'38†.9
No. 46 2377	Feb.	28,'38†.9
No. 47 2378	Mar.	21,'38†.9½
No. 48 2379	Apr.	11,'38†.9
No. 49 2380	Apr.	25,'38†.9
No. 50 (4-30-38) 2381	May	9,'38†.9
No. 51 (6-11-38) 2382	June	13,'38†10
No. 52 (6-25-38) 2383	June	27,'38†.9
No. 53 3351	Aug.	22,'38..1 rl.
No. 54 3352	Sept.	12,'38..1 rl.
MENTONE MUSICAL COMEDIES		
Down on the Barn (2-26-38) 2167 — Billy Jones-Ernie Hare	Feb.	23,'38†17
Fits and Benefits 2173 — York and King	July	27,'38†19
High Jack N' the Show (5-21-38) 2170 — (James Barton)	May	18,'38†17
Latin Hi-Hattin' (4-30-38) 2169 — Dorothy Stone-Chas. Collins	Apr.	27,'38†17
Music and Flowers (5-21-38) 2171 — Block and Sully	June	15,'38†19
Oh, Say Can You Hear? (12-18-37) 2165 — Merry Macs	Dec.	29,'37†15
Rhythm Cafe 3221 — Virginia Verrill	Sept.	7,'38.20
Rhapsody in Zoo (12-11-37) 2166 — Mark Plant	Jan.	26,'38†13½
Somewhere in Paris (3-5-38) 2168 — J. Harold Murray	Mar.	23,'38†17
Stars and Stripes (7-2-38) 2172 — Ed. East-Ralph Dumke	July	6,'38†17½
OSWALD CARTOONS		
Barnyard Romeo (8-20-38) 2291	Aug.	1,'38†.7
Big Cat and the Little Mousie, The 2293	Aug.	15,'38†.7
Cheese Nappers (7-2-38) 2288	July	4,'38†.7
Feed the Kitty 2281	Mar.	14,'38†.7
Happy Scouts (7-2-38) 2395	June	20,'38†.7
Lamplighter, The 2277	Jan.	10,'38†.7
Man Hunt (2-26-38) 2278	Feb.	7,'38†.7
Movie Phony News 2285	May	30,'38†
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June	6,'38†.7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr.	11,'38†.7½
Problem Child, The (5-14-38) 2284	May	16,'38†.7
Queen's Kittens 2292	Aug.	8,'38†.7
Tail End (5-21-38) 2283	Apr.	25,'38†.7
Trade Mice 2280	Feb.	28,'38†7
Yokel Boy Makes Good (3-12-38) 2279	Feb.	21,'38†.7
Voodoo in Harlem (7-9-38) 2289	July	18,'38†.7
STRANGER THAN FICTION SERIES		
No. 45—Novelty (2-26-38) 2389	Jan.	17,'38†.9
No. 46—Novelty (2-26-38) 2390	Feb.	21,'38†.9
No. 47—Novelty 2391	Mar.	14,'38†.9
No. 48—Novelty 2392	Apr.	4,'38†.8½
No. 49—Novelty (5-7-38) 2393	Apr.	18,'38†.8½
No. 50—Novelty 2394	May	2,'38†.9
No. 51—Novelty (6-11-38) 2395	June	6,'38†.9
No. 52—Novelty (7-2-38) 2396	June	20,'38†.9
No. 53—Novelty 3364	Aug.	29,'38..9
No. 54—Novelty 3365	Sept.	12,'38..9
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec.	30,'37†23
Breathless Moments (2-26-38) 2160	Feb.	28,'38†19

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
One On the House 3026 — Willie, West, McGinty	Dec.	18,'37†.2 rls.
Wedding Yells 3021 — Ken Murray-Oswald	Jan.	1,'38†20
Script Girl 3009 — Cross and Dunn	Jan.	15,'38†.2 rls.
Romance Road 3003 — Walter Cassell-Anne Nagel	Jan.	29,'38†19
Candid Kid, The (2-26-38) 3015 — Josephine Huston	Feb.	12,'38†20
Waiting Around 2-26-38) 3027 — Frank Libuse	Feb.	20,'38†20
Little Me 3010 — Wini Shaw	Mar.	5,'38†.2rls
Romance of Louisiana 3005 — Addison Richards	Mar.	12,'38†.2 rls.
Under the Wire 3022 — Joe and Asbestos	Mar.	26,'38†.2 rls.
Got a Match 3016 — Joan Abbott	Apr.	9,'38†.2 rls.
Hold That Ball 3028 — Preisser Sisters	Apr.	23,'38†.2 rls.
Forget-Me-Knots 3011 — Bernice Claire	May	7,'38†.2 rls.
Stocks and Blondes 3023 — Gene Lockhart	May	21,'38†.2 rls.
Out Where the Stars Begin 3004 — Evelyn Thawl-Jeffrey Lynn	May	28,'38†.2 rls.
Prisoner of Swing 3012 — Hal LeRoy	June	11,'38†.2 rls.
Rise and Sing 3029 — Cross and Dunn	June	25,'38†.2 rls.
Rainbow's End (7-23-38) 3017 — Eddie Peabody	July	2,'38†22
My Pop 3024 — Henry Armetta	July	16,'38†.2 rls.
Sons of the Plains (7-23-38) 3006 — Mauch Twins	July	30,'38†19
COLORTOUR ADVENTURE (In Color)		
Land of the Kangaroo (11-20-37) 3504	Dec.	18,'37†10
India's Millions 3505	Jan.	8,'38†.1 rl.
Malayan Jungles (2-5-38) 3507	Feb.	5,'38†10
What the World Makes 3502	Mar.	12,'38†.1 rl.
Crossroads of the Orient (4-30-38) 3508	Apr.	2,'38†.1 rl.
Toradja Land 3510	Apr.	30,'38†.1 rl.
Pearl of the East 3509	May	21,'38†.1 rl.
Mechanix Illustrated (7-23-38) 3511	June	4,'38†10
Isles of Enchantment 3512	June	25,'38†.1 rl.
Hermit Kingdom 3513	Aug.	27,'38†.1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Alibi Mark 3304	Dec.	25,'37†.1 rl.
Bolted Door, The (2-5-38) 3305	Jan.	22,'38†13
Hit and Run (2-26-38) 3306	Feb.	19,'38†12
Shopgirl's Evidence 3307	Mar.	19,'38†
Dear Old Dad 3308	Apr.	16,'38†12
Wanderlust 3309	May	14,'38†.1 rl.
Dream Comes True, A 3310	June	6,'38†.1 rl.
Fighting Judge, The (8-6-38) 3311	July	2,'38†13
Night Intruder (7-30-38) 3312	July	23,'38†14
Toils of the Law 3313	Aug.	20,'38†.1 rl.
LOONEY TUNES		
No. 46—Porky's Poppa 3605	Jan.	15,'38†
No. 47—Porky at the Crocadero 3606	Feb.	5,'38†.7
No. 48—What Price Porky 3607	Feb.	26,'38†
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar.	19,'38†11
No. 50—Porky's Five and Ten 3609	Apr.	16,'38†
No. 51—Porky's Hare Hunt 3610	Apr.	30,'38†
No. 52—Injun Trouble 3611	May	21,'38†.1 rl.
No. 53—Porky the Fireman 3612	June	4,'38†.1 rl.
No. 54—Porky's Party 3613	June	25,'38†.1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July	16,'38†.7
No. 56—Porky and Daffy (7-30-38) 3615	Aug.	6,'38†.7
No. 57—Wholly Smoke 3616	Aug.	27,'38†.1 rl.
MELODY MASTERS		
Henry King and Orch. 3708	Dec.	25,'37†.1 rl.
Leon Navaro and Orch. 3709	Jan.	15,'38†.1 rl.
Enric Madriguera and Orch. (2-5-38) 3708	Jan.	29,'38†10
Carl Hoff and Orch. 3710	Feb.	12,'38†.1 rl.
Benny Meroff and Orch. 3707	Mar.	5,'38†.1 rl.
Mike Riley and Orch. 3711	Mar.	26,'38†.1 rl.
Rubinoff and His Violin 3712	Apr.	16,'38†10
Carl "Deacon" Moore and Orch 3713	May	7,'38†.1 rl.
Freddie Rich and Orch. 3714	May	28,'38†.1 rl.
Clyde Lucas and Orch. 3715	June	18,'38†.1 rl.
Don Bestor and Orch. 3716	July	9,'38†.1 rl.
Music with a Smile (7-30-38) — "Happy" Felton & Orch.		10
MERRIE MELODIES (In Color)		
No. 48—Woods Are Full of Cuckoos 3404	Dec.	4,'37†.1 rl.
No. 49—September in the Rain 3405	Dec.	18,'37†.1 rl.
No. 50—Daffy Duck and Egghead 3406	Jan.	1,'38†.7
No. 51—My Little Buckaroo 3407	Jan.	29,'38†.7
No. 52—Jungle Jitters (2-5-38) 3408	Feb.	19,'38†.7
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar.	12,'38†.7
No. 54—A Star Is Hatched 3410	Apr.	2,'38†
No. 55—Penguin Parade (4-30-38) 3411	Apr.	23,'38†.7
No. 56—Now That Summer Is Gone 3412	May	14,'38†.1 rl.
No. 57—Isle of the Pingo Pongo 3413	May	28,'38†.1 rl.
No. 58—Katnip Kollege 3414	June	11,'38†.1 rl.
No. 59—Have You Got Any Castles 3415	June	25,'38†.1 rl.
No. 60—Love and Curses (7-23-38) 3416	July	9,'38†.7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July	23,'38†.7
No. 62—The Major Lied 'Til Dawn 3418	Aug.	13,'38†.1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
PICTORIAL REVUES		
No. 4—Boxers—Dolls 3804	Dec.	11,'37†
No. 5—Ice Cream—Jockeys (1-29-38) 3805	Jan.	8,'38†.1 rl.
No. 6—Hockey—Shoes (2-5-38) 3806	Feb.	5,'38†10
No. 7—Dogs—Billiards—Lithography 3807	Mar.	5,'38†10
No. 8—Song Writers—Bowling 3808	Apr.	2,'38†
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr.	30,'38†10
No. 10—Beavers—Polo—Woolens 3810	June	4,'38†.1 rl.
No. 11—Plastics—Perfume 3811	July	9,'38†.1 rl.
No. 12—Hollywood — Sculling—Furs 3812	Aug.	13,'38†.1 rl.
VITAPHONE VARIETIES		
Unreal Newsreels 3905	Jan.	8,'38†
Ski Flight 3908	Jan.	22,'38†.9
Alibi Time (2-19-38) 3906 — Radio Ramblers	Feb.	12,'38†11
Vitaphone Gambols 3907 — Chaz Chase	Mar.	19,'38†.1 rl.
Mr. & Mrs. Jesse Crawford 3909	Apr.	9,'38†.9
Juggling Fool, The 3910 — Bobby May	May	14,'38†.1 rl.
Vitaphone Capers 3911 — Swing Cat's Jamboree	June	18,'38†.1 rl.
(7-9-38) 3912 — Louis Prima and Orch.	Aug.	6,'38†.8

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Ancient Cities of Southern France (8-13-38)		10
Beautiful and Gay Budapest (5-14-38)	June	15,'38†10½
Fabulous Marseilles (6-18-38)	June	15,'38†10½
Historic Sites, Normandy Coast (6-25-38)	June	15,'38†10½
Hong Kong, Gateway to China (2-19-38)	May	15,'38†11
Makassar (8-6-38)		10
Manila (2-26-38)	May	15,'38†11
Old Towns of Normandy (4-9-38)	July	15,'38†10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July	15,'38†10½
Rio de Janeiro (8-13-38)		10
Singapore (2-26-38)	May	15,'38†11
Venice (8-13-38)		10
Voyage to Cebu (7-2-38)	July	15,'38†.9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Skiing on Your Feet	Jan.	14,'38†
Trailing the Jaguar (7-2-38)	July	15,'38†28
LENAUER		
Datelines (6-18-38)		8
SACK (with Negro Cast)		
Brown Gravey	July	30,'38.21
Framing of the Shrew, The	July	30,'38.19
Lady Fare, The	July	30,'38.20
Melancholy Dame, The	July	30,'38.19
Music Hath Harms	July	30,'38.21
Off In the Silly Night	July	30,'38.20
SANDERS		
Life in Lapland (2-12-38)	Feb.	18,'38†.8½
SCREEN MEMORIES		
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes) — Gordon Elliott-Kermit Maynard	June 30,'38†20	(each)
Secret of Treasure Island, The (4-9-38) 8160 — Don Terry-Gwen Gaze (15 episodes)	Mar. 17,'38†19	(each)
Spider, Master of Men, The 9120 (15 chapters)	Oct. 22,'38	

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201 — Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38†16	(each)
Fighting Devil Dogs, The 7501 (5-28-38) — Lee Powell-Herman Brix	May 28,'38†18	(each)
Hawk of the Wildrness 7301	Dec. 3,'38†	
Lone Ranger, The 7401 (2-5-38) — Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†18	(each)

(Exploitation: July 16,'38, p. 86.)

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38) — Johnny Mack Brown-E. Hansen	July 5,'38†20	(each)
Flash Gordon's Trip to Mars (2-19-38) 2581 — Larry Crabbe-Jean Rogers (15 episodes)	Mar. 21,'38†20	(each)
Red Barry — Buster Crabbe-Frances Robinsen	Oct. 11,'38	
Tim Tyler's Luck (11-37-37) 2881 — Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37†.2 rls.	

WHAT THE PICTURE DID FOR ME

Columbia

HOLIDAY: Katherine Hepburn, Cary Grant, Doris Nolan, Binnie Barnes, Lew Ayres, Edward Everett Horton, Jean Dixon—A wonderful picture that was absolutely a flop at the box office. This picture has everything that one could ask for but Miss Hepburn does not click in our mid-west situation. Perhaps, her pronunciation is a drawback. Something is but we just can't lay our hands on it. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FLIGHT INTO NOWHERE: Jack Holt, Jacqueline Wells—Rather old story that makes a fair picture. Weak part for the star, however. No draw. Played July 5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAIN EVENT, THE: Robert Paige, Jacqueline Wells—Pretty weak film. Bad business. Played July 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OUTLAWS OF THE ORIENT: Jack Holt, Mae Clarke—It takes Columbia to give you a nice consistent run of program pictures. They seem to satisfy our week-end customers. Business fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Just a fair comedy. The stories given this star aren't really funny like they used to be. Joe's okay but he has to have a decent script and suitable production values to make the public want to see him again and again. Low gross. Played July 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart—One of Robinson's best pictures. Held up strong on last day which was proably due to good word of mouth advertising which the picture carried. Running time, 84 minutes. Played August 4-6.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

BELOVED BRAT: Bonita Granville, Dolores Costello, Donald Crisp, Natalie Moorhead—A nice little picture. Good for at least two days. That little Granville girl is going places. She puts everything into this show and the customers were pleased. It's too short. W.B. is evidently encouraging double features. Running time, 62 minutes. Played July 26.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

HOLLYWOOD HOTEL: Dick Powell, Frances Langford—After reading some of the reports on this feature in "What The Picture Did For Me," we weren't expecting such a good picture. We thought this a very good musical and it pleased exceptionally well. However, it did not draw average Wednesday, Thursday business. Musicals seem to have loss ALL their appeal. We know they have been slipping for some time but the last six weeks have convinced us that they have slipped terrifically. Perhaps off the screen. Played August 10-11.—Bill Simon, Rialto Theatre, Saguache, Col. Small town and rural patronage.

PENROD'S DOUBLE TROUBLE: Billy and Bobby Mauch—Good kiddie entertainment. Ran this as a double with Autry and did very good at the b.o. Played August 2-3.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan, Allen Jenkins, Ruth Donnelly—Robinson really "goes to town" here and this is no exception. There are laughs from start to finish. This one should be played for sure. Running time, 85 minutes. Played July 9-10.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

Metro-Goldwyn-Mayer

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—Another fine attraction from Metro. For some reason or other we cannot make any money with their musicals.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOOD OLD SOAK, THE: Wallace Beery, Una Merkel—A Wallace Beery picture always goes over big with us. This one perhaps is not quite as good as some of the other Beery pictures, but it is good comedy. As usual, Beery outshines the other actors in the picture and the picture is remembered chiefly as a "Beery." Played July 2-3.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

JUDGE HARDY'S CHILDREN: Lewis Stone, Mickey Rooney, Cecilia Parker—I have been out of the "What the Picture Did for Me" column for nearly two years, but after seeing "Judge Hardy's Children" I just could not resist keeping my face out of it any longer. God bless you Mickey Rooney, you are a shot in the arm to a sick box office. Never in my experience have I looked on so many smiling faces as they came out. It thrilled me all over to witness this experience. Mickey, my dear boy, I don't know if you read this sort of stuff or not, but if you do, please mark in your little red book right now that you can lay odds you will be in the top ten for the next box office vote of the United States. You can bet on my vote. This picture beat 90% of the so-called top specials we have used this year, and Mickey, while you are no Gable, Taylor, Crawford or Powell, just the same you have something for the box office they never will have, kid you really have got something for *any* sick box office. I don't know what it is, but you got it. The balance of the supporting cast was great, little need to be said about Lewis Stone, for it is a matter of form and an open knowledge to all exhibitors what a great character he is in *any* picture he plays in, and orchids to him for his fine work in these series. All in all this is one fine picture for any theatre on the very best days. I think I will bring back all of this series for a repeat run. I feel I could get better results the second time than I did the first. Any exhibitor who has a chance to play this series and don't, is just plain nuts, and pictures like this can very easily prove what we need for sick box offices is pictures and not so much about million dollar advertising campaigns. This series started out at our lowest allocated rental, but with each picture it was pushed up a bit until the last one is allocated in our top price specials. Please MGM don't "road show" the next one. If you do, we won't make much out of it. Played August 14-15.—R. H. Ouellette, Dixie Theatre, Brooksville, Florida. General patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden—Another fine picture from this popular family. This one tops all the other Hardy series. Mickey Rooney will land in the Big Ten Money Stars for '38 or I miss my bet. We played this to the best Sunday business since "Test Pilot." Running time, 91 minutes. Played July 24-25.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

NAUGHTY MARIETTA (REISSUE): Jeanette MacDonald, Nelson Eddy—Best picture this pair ever made. And to my surprise my patronage enjoyed it very much. Running time, 121 minutes. Played August 4-5.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

PORT OF SEVEN SEAS: Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—It's too bad they have to waste Beery in this kind of role. Frank Morgan stole the show. Played to average Sunday business. Running time, 81 minutes.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

PORT OF SEVEN SEAS: Wallace Beery, Frank Morgan, Maureen O'Sullivan—All the credit goes to Frank Morgan, in my opinion, not Beery. Can't understand why Metro put Beery in it. He deserves better roles, hope next one will be the "bad man" type. Everyone thought they were going to see ships. Also, the picture should have been called "Fatherly Love." Running time, 83 minutes. Played July 28-29.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

PORT OF SEVEN SEAS: Wallace Beery, Maureen O'Sullivan—Plenty good. Wallace Beery may not have glamour and allure, but he brings them in. Frank Morgan is always good, Maureen O'Sullivan gives an excellent performance while John Beal is excellent in a very unsympathetic part. Only criticism I had on this one was why it was called the "Port of Seven Seas." I don't know, do you Running time, 81 minutes. Played August 5-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore, Marjorie Main, Ted Pearson, Louis Jean Heydt, Gloria Holden—This one is tops. Excellent story and all star cast. Clark Gable, Spencer Tracy, Myrna Loy and Lionel Barrymore are a quartette that can't be beat but who is the perfectly adorable kiddie in the final sequence? Marjorie Main as the landlady gives a swell performance. Hope she gets a longer part next time. Ted Pearson is good and so is Louis Jean Heydt and Gloria Holden. Only one criticism of this one. We hate to see Spencer Tracy killed so often. Of course, he always rises up wise cracking for the next special but we would like to see him "live happily ever after." Orchids to Leo for "Test Pilot." Running time, 119 minutes. Played August 12-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THREE COMRADES: Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young—This is one more swell picture. Robert Taylor has the best role of his career to date. The others give good performances also. Give us more pictures like this, Metro. Running time, 100 minutes. Played July 20-21.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas, Small town patronage.

YELLOW JACK: Robert Montgomery, Virginia Bruce—A good picture of its kind, but no boxoffice appeal. Those that saw it commented highly. Running time, 80 minutes. Played August 7-8.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

Monogram

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—Here is a picture that was well received in spite of the fact that it was from one of the smaller producers. Jackie Cooper did very fine work but it seemed difficult for him to get tough enough for the part. Marjorie Main as the mother was outstanding. Drew very fine comments from our patrons.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. General patronage.

Paramount

BLUEBEARD'S EIGHTH WIFE: Gary Cooper, Claudette Colbert—Believe Gary Cooper terribly miscast in this one. After seeing him in such epics as "The Plainsman" it is asking a bit too much to visualize him as having so many wives. Colbert did a grand job with what material she had to do with. Believe our audience is getting a bit fed up with sophisticated comedy.—H. J. Quartemont, Parkway Theatre, Milwaukee, Wis. General patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis—Very, very good. The best musical Paramount has made for a long while. Pleased as near 100% as any of them. It also was good at the box office, thanks to you, Paramount. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

COLLEGE SWING: Martha Raye, George Burns, Gracie Allen, Bob Hope, Edward Everett Horton, Betty Grable, Jackie Coogan—This is rather silly in spots but our patrons seemed as if they liked it. This did quite well at the box office. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DOCTOR RHYTHM: Bing Crosby, Mary Carlisle, Beatrice Lillie, Andy Devine—Although believed to be one of Crosby's best pictures, "Doctor Rhythm" fails by a great deal. In spite of his drawing power here, "Doctor Rhythm" failed to do much. Paramount should change the cast once for Bing and let the

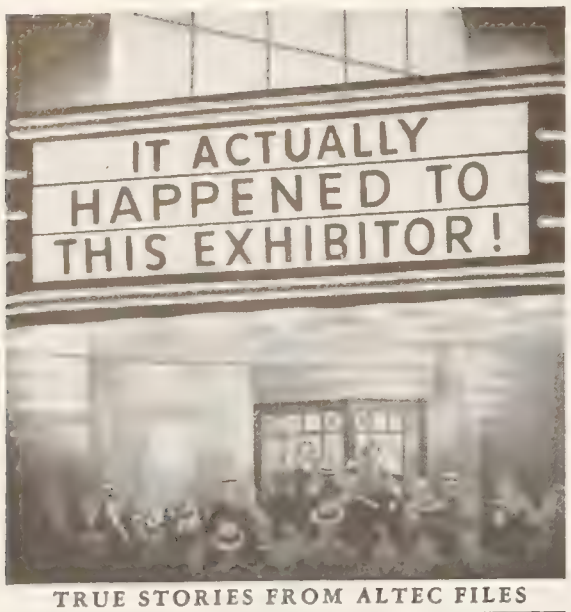
(*Continued on following page*)

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

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"... THAT YOUR THEATRE MAY NEVER BE DARK."

(Continued from preceding page)

public see some new faces about him. Running time, 80 minutes. Played June 29-30.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—A splendid picture and wonderful color. It outgrossed "Snow White" two to one in only three days, playing against four days for "Snow White." Opened on Sunday and was packed from 2:30 till midnite and the same on Monday and Tuesday went good. Don't miss this one. Paramount sure has the color pictures and hope they keep the good work up. Running time, 81 minutes. Played July 24-26.—M. W. Bretzke, Lyric Theatre, Kenmare, N. D. General patronage.

STOLEN HEAVEN: Olympe Bradna, Gene Raymond, Lewis Stone, Glenda Farrell—Not so good. Too much opera. When will the producers wake up and cut the opera stuff. The movie patrons don't care for opera.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STOLEN HEAVEN: Gene Raymond, Olympe Bradna—A fair picture which got by on a Bargain Night. Believe the new player Olympe Bradna has possibilities. Running time, 85 minutes. Played August 10-11.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

TEXANS, THE: Randolph Scott, Joan Bennett, May Robson, Walter Brennan—An excellent picture showing the conditions existing right after the Civil War in the South with the "carpet baggers." I put out a special four page paper titled "The Texans" on this picture. It's free for the asking to the first ten exhibitors requesting same. Maybe, you will get ideas from it. Book this picture by all means. It's box office. Played August 11-12.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

TEXANS, THE: May Robson, Randolph Scott, Joan Bennett—If you can't make money on this you'd better quit the show business. Just put the pressure on. Paramount's telling you right when they compare it with "Covered Wagon," "The Plainsman" and "Wells Fargo." May Robson steals the show but it definitely sets Scott as a star of no small caliber. It pulled July out of the red for us in a big way. Running time, 100 minutes. Played July 20-22.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

TROPIC HOLIDAY: Bob Burns, Martha Raye, Dorothy Lamour, Ray Milland—Played this up big two weeks in advance. Business above average first day. Patrons very dissatisfied with this one. Surely, Paramount will put Burns in a good part before he hits the bottom. Running time, 75 minutes.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

WILD MONEY: Edward Everett Horton—Pretty good comedy. Especially the last reel, it was a scream. Running time, 61 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YOU AND ME: George Raft, Sylvia Sidney—Above average midweek business. No kicks and many said it was O.K. Running time, 90 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake resort and general patronage.

YOU AND ME: George Raft, Sylvia Sidney, Barton MacLane, Harry Carey—Notwithstanding some adverse criticism from our fellow exhibitors, we consider this picture one of the outstanding pictures of any program of the current season. Miss Sidney's dramatic ability was never better and Raft could not have been improved upon. Our draw was not exceptional but that does not detract from the outstanding performance of these two stars. They are exceptionally good. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Republic

CALL OF THE YUKON: Beverly Roberts, Richard Arlen—Gave this feature Sunday playing time and was not disappointed. This is a real down-to-earth picture. Beautiful scenery and the work of the dogs was wonderful. This is the type of picture that the public wants more often. Business was good. Hats on to Republic. Played August 7-9.—Frank J. Biberstein, Attica Theatre, Attica, Kan. Rural patronage.

CALL OF THE YUKON: Beverly Roberts, Richard Arlen, Lyle Talbot—Very good. The best animal picture since "Sequoia." The best recording from Republic to date. Running time, 70 minutes. Played July 16-17.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

FUED MAKER: Bob Steele—Bob Steele always draws good here on Friday-Saturday and I believe he will in any small town. Running time, 55 minutes. Played July 29-30.—G. W. Barber, McCrory Theatre, McCrory, Ark. Small town and country patronage.

GANGS OF NEW YORK: Charles Bickford, Ann Dvorak—Believe us, brother exhibitors, we've seen major releases by the dozens that don't even compare with this. Not that it is a super-colossal epic. It isn't. But it is down-to-earth entertainment for the masses and equally well produced in every deparment as most major pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GANGS OF NEW YORK: Charles Bickford—Pretty fair picture. Running time, 73 minutes. Played August 2-3.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

GANGS OF NEW YORK: Charles Bickford, Ann Dvorak—Nice midweek business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOLD MINE IN THE SKY: Gene Autry, Carol Hughes, Smiley Burnette—One of the best of the Autrys to date. Pleased all and excellent business. Played this Sunday and Monday with "Stooge" comedy, Gang, cartoon, news.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KING OF THE NEWSBOYS: Lew Ayres, Helen Mack, Alison Skipworth—A mild offering that seemed to please about 75 per cent. As a rule the recording on Republic Pictures is far below standard and this is no exception. Poor sound will spoil any good picture. Running time, 68 minutes. Played July 29-30.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

LADIES IN DISTRESS: Alison Skipworth, Polly Moran, Bob Livingston—Our audience liked this. A good story, well made slapstick comedy. Good sound, direction. Fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUBLIC COWBOY NO. 1: Gene Autry, Ann Rutherford—Personally didn't think this quite as good as some of the other Autrys, but, as always, it drew well. Gene wouldn't be nearly as good a draw without Smiley Burnette. The customers like Smiley, his comedy and his various assortment of musical instruments. Played August 5-6.—Bill Simon, Rialto Theatre, Saguache, Col. Small town and rural patronage.

ROMANCE ON THE RUN: Patricia Ellis, Donald Woods, Edward Brophy—A clever little comedy melodrama that brought outbursts of laughter and applause. We liked it and I am sure it pleased 100%. The photography shows a marked improvement and the recording so far advanced that we could hardly believe this to be a Republic production. Running time, 67 minutes. Played August 13-14.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Polly Rowles, Smiley Burnette—Another swell western by this company which brings something new for the Big Four to copy. The girls quartette in this is something entirely novel and went over with a bang. Keep your eyes peeled for this independent to give us something that brings in the crowds. Excellent in all details. Running time, 56 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Polly Rowles, Smiley Burnette—Very good music and singing by Autry makes me look forward with great anticipation toward playing all of Autry's forthcoming product. Played August 2-3.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

UNDER WESTERN STARS: Roy Rogers, Smiley Burnette—This picture drew extra well and business was good. Gene Autry is going to have to get in high or this new star Roy Rogers is going to take his place. My western fans seem to like him better. Running time, 65 minutes. Played August 5-6.—G. W. Barber, McCrory Theatre, McCrory, Ark. Small town and country patronage.

YODELIN' KID FROM PINE RIDGE: Gene Autry—No wonder Gene has been hard to get along without. He's got something and we exhibitors sure appreciate him. He seems to be the only one left that puts life in business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

CONDEMNED WOMEN: Sally Eilers, Louis Hayward, Anne Shirley—Good prison picture. Sally Eilers at her best. Print good. Recording not very good. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HAVING WONDERFUL TIME: Ginger Rogers, Douglas Fairbanks, Jr., Peggy Conklin, Lucille Ball—Very good picture. I guess little Ginger can make good pictures without Fred Astaire. Recording not very good. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks—Satisfied. The largest audience in a long time at the Arcade Theatre. We gained some telling publicity by publishing a picture of two former Sodus boys playing on the Honolulu beach with young Breen. Played August 6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

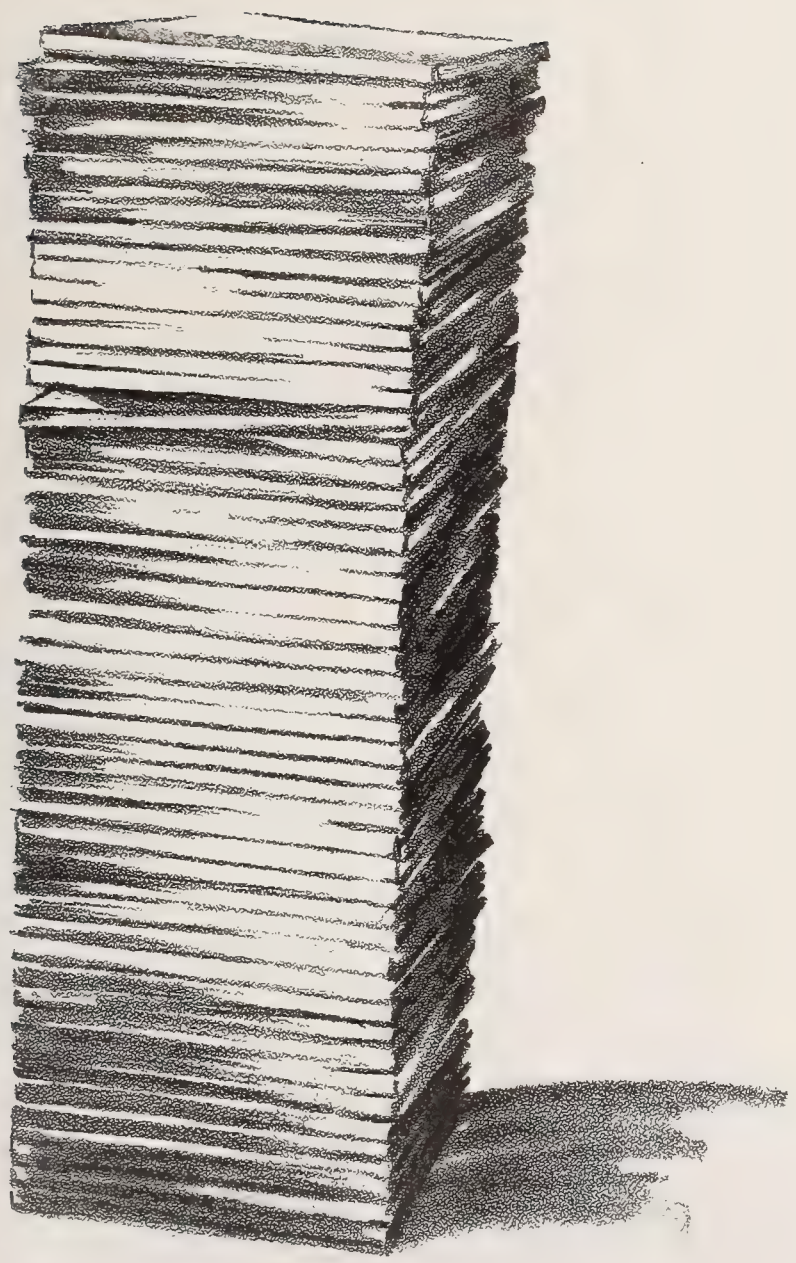
I'M FROM THE CITY: Joe Penner—The Penner fans all seemed to have a grand time and we had a swell business, so what's the diff if it is nerts. Running time, 68 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake resort and general patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr.—No "Joy" about this one. Very, very poor. No story and while the cast is supposed to be good, they certainly fell down in this one. The only good actors are the twins. Even Guy Kibbee, who is usually good

(Continued on page 73)

THEY ALL SAY

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(Continued from page 70)

for some hearty laughs is a failure. Didn't make film rental but at that, the box office was more than the film rated. Nothing but raspberries for this one. Running time, 91 minutes. Played August 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Guy Kibbee—Very good but no business. Played July 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE WOMEN: Katherine Hepburn, Joan Bennett, Jean Parker, Frances Dee—Can't understand why this picture went over so big. Never been in my town. Wish I never had thought of ever showing it. A big flop here. Running time, 111 minutes. Played July 31.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

RADIO CITY REVELS: Jack Oakie, Bob Burns, Kenny Baker, Ann Miller, Milton Berle, Melissa Mason, Buster West—Excepting the dance sequences, this is poor cinema. Miss Miller shows excellent possibilities for film exploitation and the teaming of Melissa Mason and Buster West looks like a real bet. Their comedy dance was a hit of this show. Played July 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VIVACIOUS LADY: Ginger Rogers, James Stewart—This proved to be one of the best audience pictures of the year. Many patrons complimented us on the show. Will please as near 100% as any picture in existence. Box office was poor first night but held up last two days. Very good. At end of run we had slightly less than average for this change. Running time, 90 minutes. Played July 31-August 2.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

Twentieth Century-Fox

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall, Binnie Barnes, Ian Hunter—A nice little picture but no "Stella Dallas." Mostly conversation but the women liked it, so what? Men don't go to the show down in this cow country. They spend their idle time looking at the clouds, wondering if it's going to rain. Running time, 75 minutes. Played August 7-8.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

BATTLE OF BROADWAY, THE: Victor McLaglen, Brian Donlevy, Louise Hovick—The McLaglen-Donlevy team is better than the old McLaglen-Lowe combine. This is funny even if rough. Mild box office. Played July 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—Not nearly as good as its predecessors. Disappointing gross, too. Played July 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLY TERROR, THE: Jane Withers, El Brendel—A good snappy comedy which the public will like, though it is not quite up to the standard of other Jane Withers' pictures. Heard nothing but favorable remarks. Jane Withers seems to please our audiences just as well as Shirley Temple. Both these young ladies are getting rather "grown up" for strictly juvenile parts. Played July 8-9.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

I'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver, Jean Hersholt, Peter Lorre—A good picture although nothing really outstanding. Should do a moderately good business for the average theatre. Baxter and Lorre very good. Marjorie Weaver also played her part well. Running time, 75 minutes. Played August 7-8.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Alice Brady, Don Ameche—A special. A small town box office natural. You can give this one the works and then some. Played August 8-10.—M. Bailey, Strand Theatre, Dryden, Ontario. Small town patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—One of Jane's best pictures. I believe Jane is going places. Give her a good story and a good supporting cast and she should be tops. Running time, 77 minutes. Played August 9-10.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

KENTUCKY MOONSHINE: Ritz Brothers, Tony Martin—Very, very good to a good attendance. Running time, 78 minutes. Played July 30.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

KENTUCKY MOONSHINE: Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville—We were agreeably surprised in this. Were afraid it would border on the "silly" but there wasn't a dissenting vote in the house. Fox has got something in that little Weaver gal. And, of course, Slim Summerville can always be depended on for a lot of fun. Running time, 85 minutes. Played August 10-11.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

KIDNAPED: Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith—This is a dandy picture but something about it kept everyone home. Sounded like just another gangster epic, we guess. Played July 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE ON A BUDGET: Jed Prouty, Shirley Deane, Spring Byington—The Jones Family series is popular here, but we ran up against the firemen's carnival and took a licking. Played July 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RASCALS: Jane Withers, Robert Wilcox, Robert Kent, Borrah Minevitch—Very entertaining. Borrah Minevitch and his Gang are well liked. The old title "Gypsy" was so much more suitable for this story, we regret the switch to "Rascals." Low box office of late on this star. Played July 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple—Another fine picture Shirley has made and the people sure show their appreciation at the box office. The only thing was there was not enough of Bill Robinson. People want more of his dancing and singing. Shirley is sure holding her own. Running time, 81 minutes. Played Aug. 7-9.—M. W. Bretzke, Lyric Theatre, Kenmare, N. D. General patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Jimmy Durante, Joan Davis—Drew fair business and satisfied. Played July 27-28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SPEED TO BURN: Lynn Bari, Michael Whalen—A fair picture for the co-feature on a double feature program. It can stand up by itself. Suggest to single feature man to run it in conjunction with amateur show or something similar. Running time, 62 minutes. Played August 13.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

United Artists

ADVENTURES OF MARCO POLO: Gary Cooper, Sigrid Gurie—This is a fine picture, good in every detail and excellent entertainment. Miss Gurie made a very favorable impression. Yau can't go wrong on this one. Business average. Played August 7-8-9.—Bill Simon, Rialto Theatre, Saguache, Colo. Small town and rural patronage.

GAIETY GIRLS, THE: Jack Hulbert, Patricia Ellis—The big flop, it was ——. Running time, 70 minutes. Played August 9-10.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

WALT DISNEY'S ACADEMY AWARD REVUE: Five Award Winners—A crackerjack combination of Disney's best cartoons. The name of Walt Disney fails to mean dough at our box office, though. Played July 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

"CRIME" OF DR. HALLET, THE: Ralph Bellamy, Josephine Hutchinson, John King—Universal is due for plenty of credit for this picture. It is swell from the box office and also from the movie goer's angle. It's this kind that keep little towns going. Played July 26.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

FRANKENSTEIN: Boris Karloff—This reissue of "Frankenstein" gave us plenty of business on Friday-Saturday. Draw good, print good, sound was bad in spots. But, all in all, I believe that this reissue will draw in any spot. Played August 12-13.—G. W. Barber, McCrory Theatre, McCrory, Ark. Small town and country patronage.

GOODBYE BROADWAY: Alice Brady, Charles Winninger, Tom Brown, Tommy Riggs—One of the biggest flops of the year. It seems whenever the title has Broadway or New York in it, it's a flop at the box office. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LETTER OF INTRODUCTION: Edgar Bergen, "Charlie McCarthy," Andrea Leeds, Adolphe Menjou—A box office natural. Bergen and "McCarthy" score heavily and with Menjou the picture turns out to be just what an exhibitor would expect from John M. Stahl. However, "Mortimer," "McCarthy's" stooge, steals every scene in which he appears. This picture held up very good for three days, which is exceptional playing time in a town as small as this.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

LITTLE TOUGH GUY: "Dead End" Kids—Pretty good. Get behind it. Running time, 85 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake resort and general patronage.

MAGNIFICENT OBSESSION: Robert Taylor, Irene Dunne—Played this as a leader for "Letter of Introduction" to build up John M. Stahl's picture making ability. Did better with this than we usually do with current product. It's a natural for femme patronage. Running time, 110 minutes. Played July 31-August 1.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

MIDNIGHT INTRUDER: Louis Hayward, Barbara Read—Another argument in favor of twin bills and anti block booking. We had plenty of walkouts on this one. They make pictures like this one and then wonder why the box office reports show a decline. The patrons nowadays want action, music and comedy plus a good story instead of a lot of meaningless talk. Running time, 67 minutes. Played August 5-6.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

PRESCRIPTION FOR ROMANCE: Wendy Barrie, Kent Taylor—Another Universal B picture that did not please. The characters struggled hard with what they had but in the end it was just a lot of talk that did not mean a thing. Running time, 70 minutes. Played July 22-23.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

SINNERS IN PARADISE: John Boles, Madge Evans, Bruce Cabot, Marion Martin—Very good entertainment. Properly cast with some of Hollywood's best actors. Marion Martin, the only new face in the picture, gives an outstanding performance which, in my opinion, tops the work of the others.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Warner Brothers

COWBOY FROM BROOKLYN, THE: Dick Powell, Pat O'Brien, Priscilla Lane, Dick Foran—Excellent musical comedy which clicked at the box office. Best picture from Warner's in many a day. Running time, 77 minutes. Played July 31.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent, Margaret Lindsay—This went over fine with our patrons. They liked it immensely. Everyone we speak to seems to feel Bette Davis should play Scarlet O'Hara in "Gone With the Wind." They don't approve casting Miss Shearer. Played July 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. Y. General patronage.

OVER THE WALL: Dick Foran, June Travis, John Litel, Dick Purcell—Good Friday-Saturday picture. Entertaining all through. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Frank McHugh, Allen Jenkins, Nat Pendleton, Penny Singleton—This Warner Bros. production fails to do much at the box office. It is fair, though. Running time, 72 minutes. Played June 25-27.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

Short Features

Columbia

BROKERS FOLLIES: Broadway Follies—Columbia dished up a nice musical. Thoroughly enjoyed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COMMUNITY SING, NO. 4: Barber Songs—Excellent. These shorts when exploited correctly can mean plenty of extra money at the box office. Plug it as much as the feature and watch your receipts jump sky high. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

EL SALVADOR: World in Color—If Columbia continues with travelogues like this one, PitzPatrick better look out for some rivalry.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HEALTHY, WEALTHY AND DUMB: Three Stooges—A little weak but got by all o. k. Not their best nor worst.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

GREY OWL'S LITTLE BROTHER: Treasure Chest—An excellent short showing the beaver at work and, believe it or not, the way he builds a dam would serve as a fine example for the WPA dam builders. Very entertaining subject, especially for dust bowl dwellers. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HOW TO DANCE THE SHAG: Arthur Murray and his "Shag" Dancers—Very satisfactory.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSIC FROM THE STARS: Treasure Chest—There is enough variety in this reel to make it entertaining. Excellent. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHO'S WHO: Two Reel Comedies—O. K. You shouldn't go wrong playing this one. Running time, 18 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

WINNER LOSE ALL: Two-Reel Comedies—Very good comedy Got the laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MONOGRAM WESTERNS

Bring 'em in!



TEX RITTER

SCREEN'S GREATEST SINGING COWBOY

JACK RANDALL

POPULAR STAR OF OUTDOOR DRAMAS

MONOGRAM PICTURES

ALSO 8 BOB STEELE RE-ISSUES

BREED OF THE BORDER
FIGHTING CHAMP
GALLOPING ROMEO
TRAILING NORTH

GALLANT FOOL
RANGERS' CODE
YOUNG BLOOD
HIDDEN VALLEY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

ALL AWARD HONORS ARE TOP HONORS

Surely, it's a grand thing to win one of the annual Quigley Grand Awards. Or, for that matter, even to be considered for that honor in the Grand Awards Judging. But if an entrant's efforts bring him recognition in the individual Quarters and if the Judging Committee fails to vote him one of the year's Top Prizes, is he then less a showman in his own eyes and those of his superiors?

By all means, he is not, nor is he so to be considered.

Elsewhere in this section is set down—and answered—a query which indicates a warm ambition to land one of the Grand Awards. The theatreman who asks is one of our best members. He has scored high in this year's Competitions. He has scored high in previous years but as yet has not been voted a Grand Award. The anxious Round Tabler now girds himself for a supreme effort. He's going to win or bust a gallus trying. Which is extremely praiseworthy and to him, the best of fortune.

Let us not in any manner dim the brilliance of a Grand Award. But let us not assume the same brilliance is meant to overshadow completely the accomplishments of entrants who do not win but display a degree of consistent showmanship that translates into hefty dollars and cents at their own boxoffices.

True, the industry rings with deserved cheers for the men voted the year's Top Honors. But there is also substantial recognition by superiors for those who finish well up. In the first four years of the Quigley Awards, the record shows a gratifying number of promotions made among the Grand Award winners. And the same record lists over 25 percent of all other winners rewarded with promotions, salary rises, bonuses. There is no reason to feel the results in 1938 will show less.

The primary purpose of the Quigley Quarterly Awards is to encourage more effective week-to-week showmanship and, by the same token, bring further recognition to the theatreman firmly wedded to the platform that this is a 52-week business, every year. Considering the keenness of these international Competitions, the man voted any of the honors in the different Quarters can well feel he is doing an excellent week-to-week job for which he may look forward to concrete reward, Grand Awards or no.

IT'S STILL "BOOM BOOM"

If half the population of a community gathers in one spot at one time to celebrate the opening of a new theatre—what's the answer? Well, the answer is there must have been a powerful job of selling—a whale of a barrage of showmanship, circus and otherwise, that again proved its effectiveness.

Noted elsewhere in this issue are the highlights of the job done in behalf of the new Comerford Theatre, in Wilkes-Barre, Pa. Of the city's 86,000, over 40,000 packed the Square in front of the house on opening day; over 60,000 bought tickets during the first four days of operation.

Coming at the inception of the industrywide drive for better grosses, the Comerford campaign may well serve more than one purpose. It should encourage theatremen in similar situations to do an equally upstanding job. It should also do much in winning over he doubting prone to regard the old-time "boom boom" and sockeroo in less than the most favorable boxoffice light.

Theatre opening, single picture campaign, industry drive, or what have you, there never was a time when forceful, imaginative, intelligent showmanship, skillfully applied, did not return gratifying dividends.

▽ ▽ ▽

STEALING, HE CALLS IT

The main function of your Round Table we know by now and upon which its greatest usefulness is based, is to act as a clearing house. Member adapts ideas contributed by other member and in exchange sends along something in return. Whatever idea he finds in the pages, is his for the looking. There is no obligation, outside of that voluntarily assumed, to report one's activities, at not too infrequent intervals.

Ed Church, manager, New Sierra, Susanville, Cal., sends along a photo of his attractive front on "Crime School," with the information it had the whole town buzzing. The idea, he writes, "was stolen from a picture in the Round Table."

"Stolen?" Can it be the gentleman is bothered by his conscience?

A-Mike Vogel

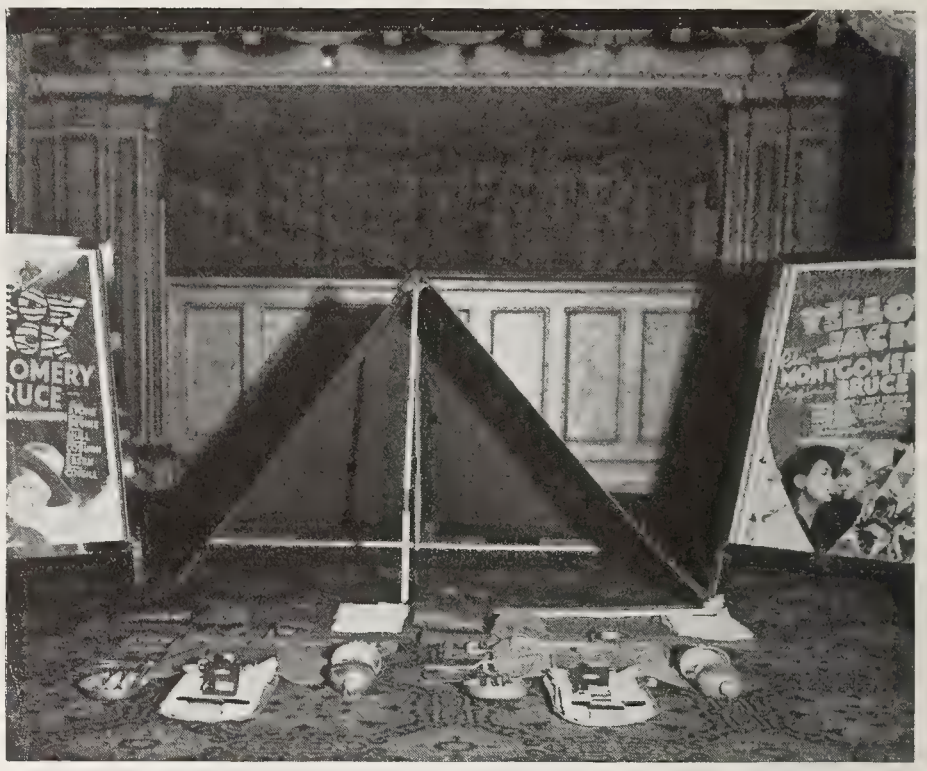


For date on "Crime School" at the Fox Bruin, Los Angeles, Manager Dave Martin and assistant George Bierdemann, for lobby display, planted baby-costumed lad with guns in giant high chair to convey the theme of the picture. Immediately below the bally, 30 by 40 poster tied in stunt to picture.

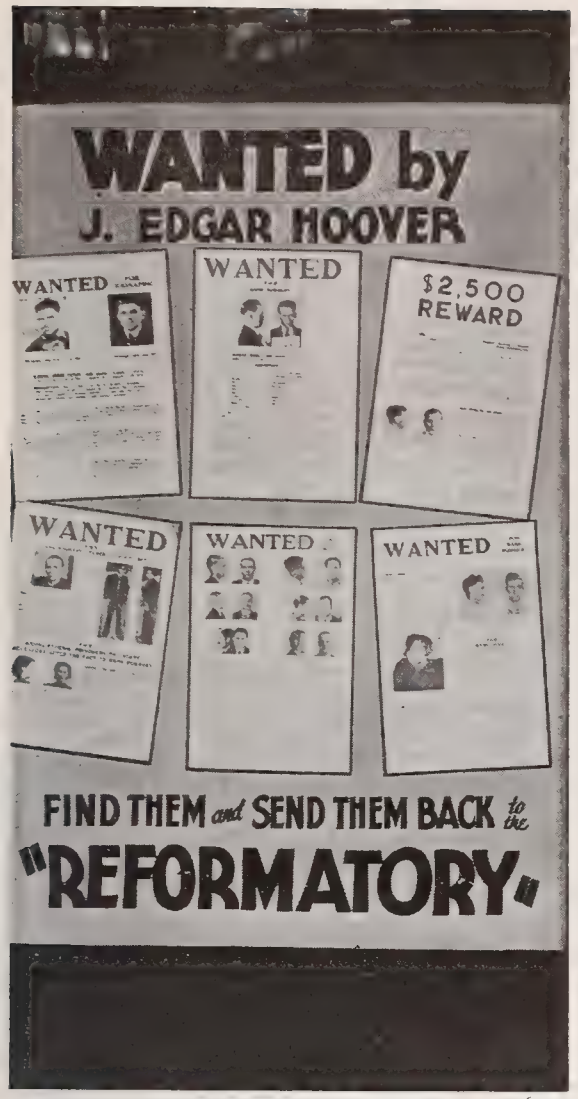
Ted Kirkmeyer put together what he terms the Ritz Brothers Fun Still for comedy lobby decoration on behalf of "Kentucky Moonshine" at the Rio, Helena, Mont. All the paraphernalia used in still distilling was exhibited together with barrels and caricatures of the players.

Round Table In Pictures

Complete layout of travelling equipment used by army privates was utilized by Manager Norman E. Sprowl to publicise "Yellow Jack" at the Utah, Salt Lake City. Outfit included pup tent, full pack material and other items of interest. Set up in the foyer between two V-boards, the stunt tied the posters to the exhibit.







It was Bill Exton's thought that a series of "wanted" circulars usually planted in post-offices might do a job of inviting interest in favor of his date for "Reformatory." With this in mind, he obtained six of the circulars from the Department of Justice, pasted them up in poster form with the information that they were wanted by the federals, rest of copy tieing in with the title.



Termed one of the most attractive used locally for exploitation was the float on "Buccaneer" for the day-and-date showings at the Santiago and Real, in Santiago, and Valparaiso and Real, Valparaiso. Waxed figures of the principals featured the display credited to Benito del Villau, managing director.



Three local lads impersonating the Ritz Brothers caused a bit of excitment on the streets of Norwalk, Conn., with a bannered old-model car, to aid Jack Gamble's date on "Kentucky Moonshine" at the Regent. Car was geared to break down frequently at busy intersections for the amusement of onlookers.



Constructed by Tom Cleary, was the effective front on "Judge Hardy's Children" at the Princess, Montreal, Canada. The Consolidated circuit ad head employed giant banner across front with names and blowups of the characters and for the side panels, enlargements to point up picture highlights.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Round Table Cartoonist. Milt Rosenfeld.

PROJECTIONIST: SO YOU WON'T TALK, EH?

Addy Reports "Circus" Drive For Vallee Stage Date

To celebrate the first stage show in Asbury Park in six years a most comprehensive "circus" campaign was put on for the personal appearance of Rudy Vallee and his show at the Paramount, and for dancing at the city's Casino, operations of the Walter Reade organizations.

Reported by Herman M. Addison was a proclamation by the Mayor honoring the week of the engagement, Vallee receiving the key to the city at the City Hall. This was accompanied by a monster parade, with three bands, American Legion, Veterans of Foreign Wars, Boy and Girl Scouts, bathing girls, floats, city employees, bannered trucks and cars. Co-op ads from merchants welcoming Vallee were numerous and publicity was widespread.

The advance campaign included many outstanding features, such as giant banners on the Boardwalk, a first-time, says Herman. Another banner was strung across the street from the railroad station. All surrounding roads were posted, window cards distributed within 50 miles, and some 40 papers, daily and weekly ran stories on the date. As an extra feature, Vallee autographed photos were distributed to the first 500 at each matinee.

"BEAT THE HEAT"

Phone Number Sticker

Since the Grand, in Kingston, Ont., Canada, opened in May, phone number of the new theatre was not included in the local directory, published in February. To get around this difficulty, Manager Tom McCoy, had small imprinted stickers made up with the phone number and details of house policy, distributed them from house to house asking subscribers to stick these near or upon their telephones.

Archery Display

Various were the window displays in book stores promoted by Francis B. Schlax for "Robin Hood" in addition to attractive lobby of archery display, including targets, easels, bows, arrows, etc. Parade of school children was held heralding the engagement, cross word puzzle contest, center of which carried cut of Errol Flynn was planted in newspapers, guest tickets going to winners and heralds plugging the picture were distributed locally.

TRAILER COPY SUGGESTIONS

Among those who realize the importance of engaging smart trailer copy is Kroger Babb, Chakeres theatres ad head, and a bit of what he put together for "Tom Sawyer" is set down below, relayed here by Joe Estes:

▽

Telephone girls say,
"Number, Please"

▽

Filling Station men say,
"How Many, Please"

▽

Our Ushers always say,
"This Way, Please"

▽

In fact, America is a land of Courtesy, as well as freedom . . .

▽

That's why we keep saying,
Please, Please, Please, Don't Miss
"The Adventures of Tom Sawyer"

16mm. Newsreel Builds Business

The possibilities of the 16 mm. candid camera news shots for regular theater showing were seized upon recently by Manager D. M. Dillenbeck at the Rialto, Bushnell, Ill., who promoted a lot of local cooperation in making this a successful venture and to promote a local safety drive. First, some 20 merchants were secured to underwrite the cost, each receiving some sort of visual advertising in the reel. In addition to spotting a lot of local scenes and people on the street, a prominent high school couple, boy and girl, were used in a laughable love scene.

The candid shots were taken on a Saturday when the city was filled with visitors from the drawing area, many of whom were included in the pictures. In addition, a merchants prize drawing, a regular Saturday feature, was incorporated with a close-up of the winner. For further buildup, a p. a. system was used to explain the "shooting" the city clerk doing the commentating. To stress the safety angle, a fake accident was filmed. Private screening of a similar 16 mm. reel, made in a neighboring town, was shown to the local editors, and resulted in editorial praise in advance of the showing of Dillenbeck's pictures.

"BEAT THE HEAT"

Most Courageous Doings Win "White Banner" Prizes

Before taking over his new situation as advertising manager at the Philadelphia home office, Everett Callow, then Warner Theatres district manager planted an inexpensive newspaper contest for "White Banners" at the Stanley, Camden, N. J., which proved highly profitable. Readers were invited to compile the five most courageous acts they believed transpired during the past year and with their "reasons why" forward them to the cooperating paper. Prizes were copies of the book furnished by publisher with autographs of the author and members of the picture's cast and publicity ran for five days.

Contest clicked well enough for a repeater, reports Doug George, in six other spots, all with the same resultant news breaks and reader attention.

"BEAT THE HEAT"

Various Slants Help Sell "Jungle Love" for Murphy

For "Her Jungle Love" at the Rialto, Allentown, Pa., Dave Murphy promoted from Chase and Sanborn, tally sheets in pad forms which were distributed to 235 grocers within the trading area. Each customer's bill was computed on these and put in with merchandise purchased, backs of each carried picture and playdate copy. Fifteen three-foot standees were also placed in markets.

Music from the picture was played for overtures two weeks ahead with snipe reading "You are now listening to blank from," etc., etc. Spot announcements were secured on Chase and Sanborn's hour over WCBA-WSAN four weeks ahead and local jeweler's program featured songs first introduced by Dorothy Lamour.

Big Advance for New Strand Policy

Some 12 weeks ahead of the opening at the New York Strand of "Boy Meets Girl," contest was tied in with Station WNEW and prizes were screen tests at the Warner Studios in Hollywood on a promotion with American Air Lines. Two winners who were selected each week by the Station competed in the finals. In addition, the station also plugged the new stage policy at the theatre which opened with Ben Bernie.

To plug the stage date, two mimics impersonating Bernie and Winchell, and made up to look like the originals were stationed in the lobby tossing typical Bernie and Winchell gags at each other and plugging the opening attraction. The stunt was broadcast out on Broadway through the house public address system. Additional newspaper publicity was secured by the presentation of a huge cigar, especially made up for the occasion, which was given to Bernie on his arrival from the coast.

Wide coverage for the new stage policy was secured in a thorough posting of all suburban railroad lines for a month ahead. 24 sheets were used in strategic locations and at the theatre special trailers were employed well in advance as were setpieces in the lobby. The newspaper campaign both publicity and display advertising was extensive on both the opening stage attraction and the picture. Two weeks ahead all ads carried underlines and starting a week in advance, a series of special two and three column ads were designed to stress the stage and screen entertainment.

"BEAT THE HEAT"

Paramount's Wagon Trek Plugs "Arkansas Traveler"

Paramount's special Ozark covered wagon drawn by mule arrived this week in Memphis from Little Rock, Ark., on the first leg of its 3,500 mile journey through the principal cities of the south, east and middle west in connection with the advance exploitation of "The Arkansas Traveler."

With the world premier scheduled for Little Rock sometime in October, Charles Mooshian, in charge of the covered wagon, is carrying special invitations from Carl E. Bailey, governor of Arkansas and E. E. Overman, mayor of Little Rock, to all governors and mayors of the various cities.

Arrangements have been completed whereby Mooshian will receive the full cooperation of all theatres, newspapers and automobile clubs. The Arkansas Automobile Club is the official sponsor of the trip and has arranged for the distribution of "Arkansas Traveler" stickers by state automobile clubs.

"BEAT THE HEAT"

Dillenbeck's Kid Club

Reported as proving highly successful, is D. M. Dillenbeck's kiddie club at the Rialto Theatre, Bushnell, Ill. In addition to regular show, Dill has arranged for 30 minutes' entertainment for kids during which they engage in games, gags and various stunts arranged for previously by the theatreman. Promoted prizes are also awarded contestants in the competing games.

A QUERY—

In response to the following query which should also serve to clear up similar uncertainties in the minds of other interested Round Tablers who want to know, we again set down the manner in which the 1938 Quigley Grand Awards winners are to be determined. The query:

"*Does one have to compete in all the four Quarters in order to win a Grand Award? For instance, I scored high in the First Quarter. In the Second Quarter, for reasons beyond my control, I entered nothing, but am back in competition for the Third Quarter and the Fourth. If I score high in the remaining Quarters, will I still have the opportunity of winning one of the Grand Awards?*"

The rulings of the 1938 Awards answer the member's query as follows:

"*Entrants will all start from scratch in each quarter. Winners of the annual Grand Awards will be selected from among contestants making the highest scores over the four Quarters of the year.*"

Which means that entrants landing most often among the winners of Plaques, Citations, First and Honorable Mentions during the entire year of the Competitions will be eligible for the final judging to select the Grand Award winners. At the same time, that does not necessarily mean an entrant who fails to score in every Quarter but one will not be considered in the Final Judging. That obviously depends upon the quality of his entries and calibre of his Awards—Plaques, Citations, First and Honorable Mentions—he is voted in the Quarters in which he is represented.

The Third Quarter covers the period from July 1st to September 30th. All contributions forwarded to the Round Table executed between these two dates, including single exploitations, institutional campaigns, as well as complete campaigns on single pictures are eligible for the Third Quarter Awards.

"Merrie Movie Month" Booklet Issued by Craft

What he chose to call his "Merrie Movie Month of May booklet" was a neat idea turned out by Bill Craft, Capitol Theatre, Victoria, Australia, to advertise his pictures to be played during that month. Novel twist was the way each merchant's ad was handled. Three line rhymes relative to the type of business advertised was run. To those submitting best completed jingle, guest tickets were awarded.

To plug his date of "Farewell Again," Craft covered his mailing list with a specially endorsed letter going out over his signature, carrying picture copy, playdates.

"BEAT THE HEAT"

"Quick-Quiz" Clicks

Found profitable for the past few months by Manager Jesse L. Lausman, Hill-top, Louisville, Ky., is what he terms a "Quick-Quiz," a card containing a number of queries and clues regarding the coming show. For instance, patrons are asked to name the coming attraction, the question followed by a number of clues to aid contestants. Passes are given as prizes and coupon attached for answers, names and addresses. Lausman recommends the idea especially for neighborhood theatres with little regular patronage.

"BEAT THE HEAT"

Kid Club Helps Sell "Zorro Rides Again"

In connection with his serial "Zorro Rides Again," Bob Griffith, Plaisance Theatre, Chicago, Ill., formed a kid club for which he issued membership cards which were punched each week. All kids attending entire serial were admitted free to the last show. Promoted bars of candy were also given members each week with extra prize going to those bringing in new members.

Also reported as proving entertaining for the kids was hiring of local ventriloquist, who was billed as Charlie McCarthy's cousin. Griffith says his club membership just jumped a couple of hundred from the beginning of the season to this writing.

"BEAT THE HEAT"

"Follies" Co-op Ads

Harland Rankin, Plaza Theatre, Tilbury, Ont., Can., for his date of "Goldwyn Follies" promoted a cooperative ad page from local merchants. Streamer across top read: "For glorified entertainments see," etc., etc., "and for glorified bargains deal with these merchants." Art work of Bergen and McCarthy, the Ritz Brothers, Zorina and the rest of the stars were also used on the page. Tieup was made with merchant who printed cards for distribution carrying cut of Charlie with message at side praising the store's merchandise and the picture.

"BEAT THE HEAT"

Fifth Annual June Wedding on Stage Nets Top Publicity

by BILL BELL
Ad Mgr., Majestic, Houston, Texas

If you were to ask Houstonians which local theatrical event stands out above all the rest over a period of the year nine out of every ten would tell you "The June Bride Wedding at the Majestic."

From the very start this bit of promotion for the theatre has been a tremendous event. The theatre does everything humanly possible to make it so. The one held this year at a special Saturday midnight show was the fifth annual wedding. We have never failed to fill every seat and all the spares we can place in the aisle and offsets.

Fully aware that several cities have staged these events and failed, we account for our success by the dignity with which it is sold and staged. Consequently an air of awe surrounds the event here. Everyone in the audience acts as though the bride might be his own sister. Before the ceremony the minister comes to the front of the stage and makes a little talk, the substance of which is to remind everyone of the sacredness of the event. After that anyone that would have made a noise would seem like a heel.

Tieup Nets 11 Free Pages

The working plan is this:

We tie up with the Houston *Chronicle*, which starts running publicity one month in advance. The first three stories are on page one. There is a story each day, always long ones. They tie up various merchants in the event. The merchant buys advertising space and furnishes a gift to the bride and groom. The gifts are displayed in the large mezzanine two weeks before the wedding. Each merchant gets a tie-up story in the *Chronicle*. The day before the wedding the paper comes out with an eight-page section dedicated fully to the wedding.

All the theatre does is supply the stage setting, a very small ad in the section, and run trailers and lobby set pieces.

The tie-up in June netted us 1,879 column inches of free space, which establishes a record here for *any one event*. This is equal to more than 11 *full pages of free space*.

"BEAT THE HEAT"

Utilities Company Aids on "Merrily"

Through cooperation of local gas company, Clayton Tunstill, Malco Theatre, Owensboro, Ky., secured special announcements on "Merrily We Live" over their half hour radio program week ahead of opening. Company also imprinted line reading "See the modern all gas kitchen as shown in," etc., on all gas bills mailed out ahead and during run of picture. Range was also displayed in lobby during run.

For his street bally, Clay planted boy dressed like hobo and girl in silks in old Ford painted with funny gags; couple toured city; teaser campaign was planned and attractive comic lobby prepared.

DISPLAY ADS ON NEXT PAGE

Top, left: Double use of title with reverse as border to spot half-tone below, was one of the devices employed by Harry Botwick to sell his date on "The Texans" at the State, Portland, Me. Body of space was given over to the see-and-thrill copy which pointed up what the picture contained and was so done to make sure the picture would "not be sold short," says Botwick. Cut at top right and second-feature box below were placed to give the layout sufficient balance. Size: 90 lines on 2 col.

▽

Bottom, left: Capitalizing immediately upon the discussion following the result of the recent Louis-Schmeling fight and the attendant newspaper headlines, Manager E. R. Brennan created this unusual layout as a buildup for the fight pictures at the Orpheum, Green Bay, Wisc. Reverse block at head was intended to gain immediate attention and the reverse slugs throughout emphasized the headlines from various newspapers with reverse below a further invitation to "see for yourself." Theatre slug, not shown here, was carried at top of layout. Size: 220 lines on 2 col.

▽

Center: Seeking an advertising slant entirely apart from the usual newspaper display, the Warner Bros. eastern advertising department conceived the idea of a first-time personal picture recommendation from the pen of Jack Warner, studio head, in behalf of "Four Daughters" at the Music Hall. Centered in four columns full, the all-type ad proved a veritable sock.

▽

Top, right: The first western picture to play at the de luxe Strand, Louisville, Ky., "Under Western Stars" was given a dress-up advertising treatment with the incorporation of outstanding press book ads of this nature from other sources in addition to those in the Republic press book, reports Manager A. J. Kalberer, crediting Miss Eugenia Johnson, theatre artist, for the layout. To take the date out of the conventional "horse opery" classification, scenic half-tone was employed at top, with copy panel comparing the picture with other top outdoor attractions. Size: 130 lines on 3 col.

▽

Center, right: The two one-columns here shown are part of Charley Schlaifer's campaign on "Algiers" at the United Artists, San Francisco, emphasizing his thought of simplicity of design and short selling lines that catch the eye. Although Boyer is the main selling angle, note use of box at top to put over Hedy Lamarr as "the talk of the town."

▽

Bottom, right: Credited by Tom Steeles, Fox Midwest manager, Hutchinson, Kan., for producing the best week-end business in three months, layout here is one of the campaigns to stress the "championship match for the world's junior laugh-weight title." Copy followed pattern of a fight program, all of which furthered Steele's thought of stressing the equal value of his double bill. Size: 110 lines on 3 col.

Dallas Promotes Arkansawyer Day to Plug Picture

Since the east central section of Oklahoma, in which Holdenville is located, is populated with folks who originated in Arkansas, it was David Dallas' idea to aid in the promotion of an Arkansawyers' Reunion and Bob Burns Day as a means of publicising "Radio City Revels" at the Grand Theatre. With this in mind, Dallas tied in the Chamber of Commerce, local prominents and newspaper to work with him. Money to put the event over was immediately forthcoming, the publicity committee covered Oklahoma and Arkansas papers with material, the United Press cooperated, and station KADA made statewide announcements. A special newspaper edition was the publicity highlight and Dallas himself made trips to neighboring cities to plug the celebration.

Arriving in Holdenville for the party, visitors registered at special booths, were given identification badges that included picture copy and also received special programs. Among the doings was a colorful parade with marchers in costume representing the old days. Six bands provided the music. American Legion furnished color guard and there were representations from Boy Scouts, C.C.C. Camps, among others. The city was decorated, merchants wore overalls. Dallas made movies of the entire program and ran the reel the following week, advertising it widely.

Theatre Float Wins Prize

Prizes were given for the best floats, among which was one from the theatre advertising the picture. For bally, David filled five wagons with visitors, driven by ox teams, banners announcing they were Bob Burns' kinfolk on their way to see the picture. Three days ahead, the personnel of all the theatres supervised by the Round Tabler were dressed in overalls or gingham dresses.

Many of the events were sponsored by or put on at the theatre, such as old-time square dances, largest family and ugliest man contests on stage. Featured was prevue of the picture. Special invitations were presented to aunt and uncle of the star, governor and other state dignitaries. Windshield stickers, window cards and heralds were distributed through the trade territory and Dallas arranged for his artist to paint comic figures, play dates and theatre copy on downtown windows.

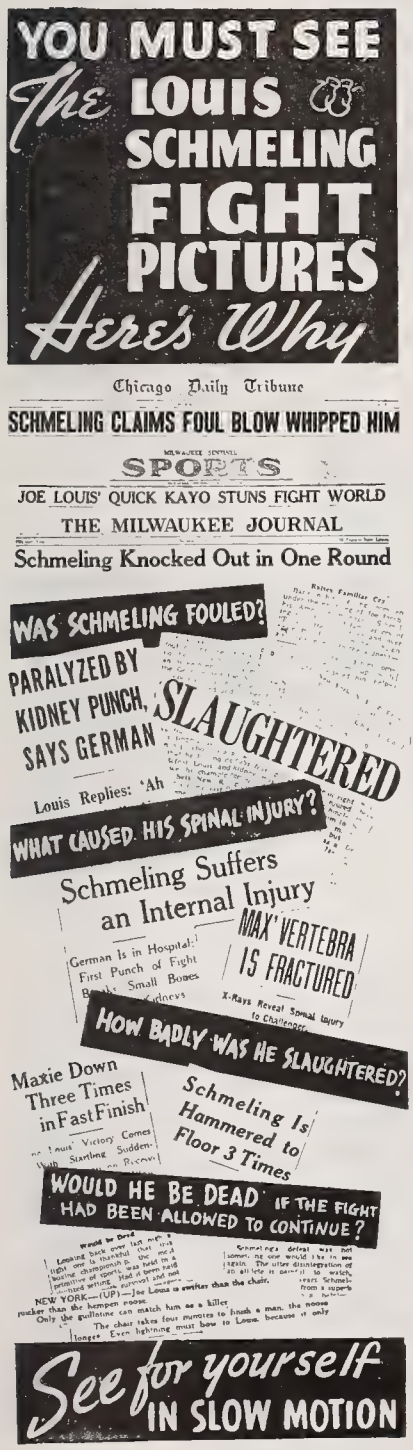
"BEAT THE HEAT"

Ties In with Election

With his city, county and state recently in the throes of election campaigns, J. R. Preddy, Orpheum Theatre, Waco, Texas, decided to bring out his own candidate. Playing "A Slight Case of Murder" at the time, Preddy secured favored spots and along with other campaign cards, put up his own offering as his selection, Edward G. Robinson, who stood for fun, and gloom chasing. On opening and following day theatreman had girls wearing large white sheriff hats distribute smaller cards bearing the same message.

SOME NEWSPAPER ADS





DNESDAY, AUGUST 17, 1938.

"I have seen 'Four Daughters'

★ For the first time in thirty-three years of motion picture production, I am taking this means of reaching the public. My business is making pictures, not advertising them. Only something remarkable, something truly unique, would lead me so far afield.

★ Tomorrow, at Radio City Music Hall, a new motion picture will be shown to the public for the first time. That picture is "FOUR DAUGHTERS"—a picture destined to fulfill every promise the motion picture industry has ever made to the public; a picture that in its humanity and greatness will prove forever unforgettable.

★ "FOUR DAUGHTERS" sprang from the brain of warm-hearted, great-souled FANNIE HURST, whose "Humoresque", "Back Street" and "Imitation of Life" stand among screenland's milestones. To this, her greatest novel, the screen has given vivid stature that cold type could never capture, a thrilling sincerity seldom experienced.

★ "FOUR DAUGHTERS" brings to the screen, in addition to a cast of seasoned excellence, three young players—Priscilla Lane, John Garfield and Jeffrey Lynn. We believe that you, after seeing them, will make them stars by your acclaim. Miss Lane's rise has been quick; her brilliance in this picture is unquestionable. John Garfield, already known to New York playgoers, wins rank with Hollywood's topmost stars by virtue of a truly magnificent performance. The personality and romantic glamor of Jeffrey Lynn insures for him, to my mind, a future equally lustrous.

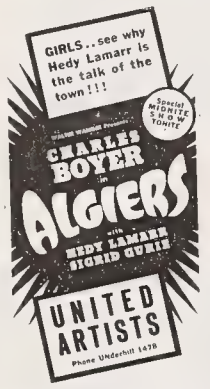
★ Every person, without exception, who has seen this picture at previews, has taken it straight to his heart. Its inspired performances, its soul-stirring beauty, its heart-warming simplicity all stamp it with the hallmark of true greatness. Proud as I was of "Pasteur", "Anthony Adverse", "The Life of Emile Zola" and "Robin Hood" in their day, I am prouder, I believe, of "FOUR DAUGHTERS".

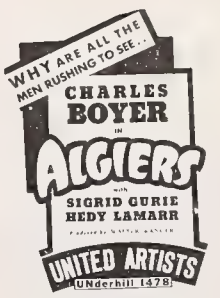
★ To me, it is the climax of a career. To Miss Lane, Mr. Garfield and Mr. Lynn, it is the beginning of a glorious new one. To you, it is a picture that should be seen, must be seen, will be seen by every man, woman and child in this great city.

With all sincerity,

JACK L. WARNER, *Vice-President In Charge of Production,*
Warner Bros. Pictures, Inc.









MEET UP WITH SOME MEMBERS



Leo Barron
(above)
Rex Theatre
Aransas Pass, Tex.

W. L. Culpepper
(below)
Plaza Theatre
Norfolk, Va.





John Kniseley
(above)
Advertising Manager
University Theatre
Norman, Okla.

E. L. Outlaw
(below)
Ritz Theatre
Brewton, Ala.





Dick Raub
(above)
Assistant Manager
Court Theatre
Auburn, Ind.

Milan Todorov
(below)
Assistant Manager
Colonial Theatre
Allentown, Pa.

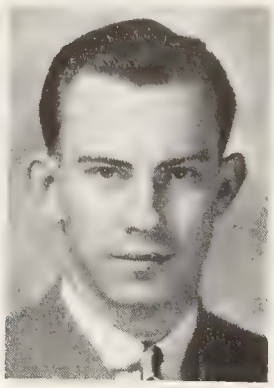




Charlie Bierbauer
Colonial Theatre
Allentown, Pa.

William Goodman
Assistant Manager
Capitol Theatre
Port Chester, N. Y.





P. E.McCoy
Georgia Theatre
Athens, Ga.

Manny Pearlstein
Publicist
Warner Theatres
Cleveland, Ohio





Scott Roberts
Comique Theatre
Camden, Maine

Hubert Trahan
Mont Theatre,
Mont Belvieu, Tex.





Lige Brien
Prince Theatre
Ambridge, Penna.

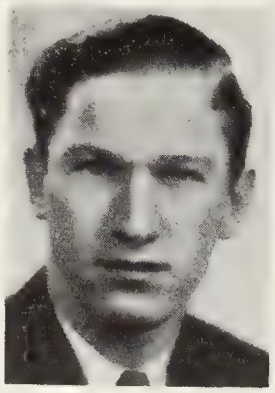
Juanita Heaton
Fort Theatre
Poplar, Mont.





Edgar B. Mercy
Liberty Theatre
Camas, Wash.

Abe Perlman
Chelsea Theatre
New York City

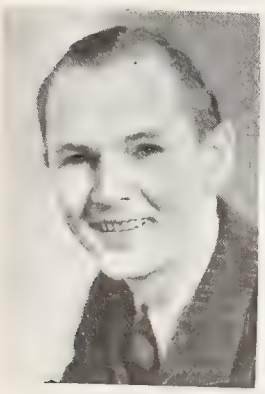




Joe Scanlon, Jr.
Ohio and State
Bellevue, Ohio

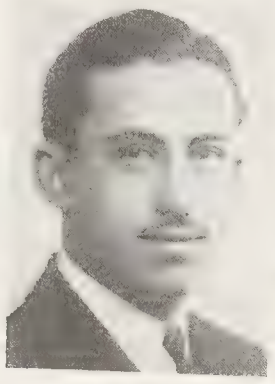
Joel Webb
Circuit Theatre
Belle, Missouri





Ed Church
Sierra Theatre
Susanville, Cal.

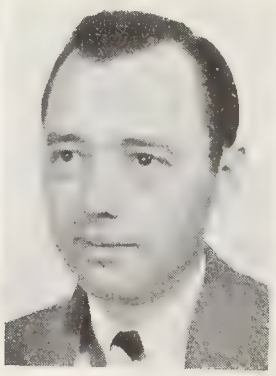
Seymour Katz
Folly Theatre
Brooklyn, N. Y.





A. B.Morrison
Warner Theatre
Memphis, Tenn.

Ralph E. Phillips
State Theatre
Sioux City, S. D.





Clarence Shartzer
Roxy Theatre
Buckeye, Ariz.

Wallace Witt
Rialto Theatre
Aransas Pass, Tex.



J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Well, we are back at the "Gateway to the West" and we found everything all right except that some hammerhead left the gate open and the cows got out, but then, that's the way it goes when they employ an irresponsible gate keeper. Doggone the doggone luck anyhow.

We have visited theatres almost nightly, all over this mid-western country, for twelve years, and while we have see some bad pictures, compared to many good ones, we have yet to see a picture that wasn't worth the price of admission. So, bad pictures isn't altogether the cause of bad business. People can't go to pictures unless they have money and they can't get money unless they have something to sell to get it. That's as plain as the horns on a Texas bull.

Expert writers tell us that we are "coming out of the woods." We are glad to learn this, for we have been in the woods for a long while and the underbrush still seems thick.

▽

A little squib in the paper says that a torch singer had appendicitis and she objected to an operation for fear the scar would mar her figure. Gee whiz, we never knew they showed their figure that far down.

▽

Denver, Colorado, boasts that she is the highest city in the United States, and she is, just an even mile up. She also boasts of having no slum districts, and that's right too, but why should she, with Harry Huffman operating her theatres and Henry Fridell managing the MGM film exchange? With those two boys a city could boast of anything.

▽

We have put poisoned bran around our garden nine times and still we've got oodles of hoppers, 'pears like nothing will kill these durned critters.

△

We read in the paper that Tombstone, Arizona, has been offered, "lock, stock and barrel," to some film company as a basis for making western pictures, but we'll betcha they reserved the Bird Cage theatre and the Boothill Cemetery. The Boothill Cemetery, you know, has a population of one hundred and sixty, all of whom "died with their boots on." Ride 'em, cowboy.

▽

Bob Smith of Mission, Texas, writes us that he has taken over the Cactus theatre at Falfurrias. Bob has a lot of theatres down there.

▽

Out here in Nebraska we have the primary system for nominating candidates for office, and we have sixteen candidates for the office of sheriff, and the biggest scalawag in the bunch might get the nomination. In theory, the primary system looks to be all right, but in practice it borders very closely on lunacy.

▽

The National Fish Liars Association (incorporated) has sent us a beautifully embossed diploma. We are going to request them to send one to J. C. Janning of Brownsville, Texas, and to H. J. Longaker of Glenwood, Minnesota, as both of these boys have graduated, and we will also request one for H. G. Tettmund of Chandler, Oklahoma.

▽

California boasts of her climate and sunkissed oranges. Nebraska yells her head off about the "White Spot." Minnesota hollers about her ten thousand lakes, Iowa blows about her tall corn, but South Dakotans don't have to yell about anything except Clint and Bess Robins of the Hot Springs theatre, Leo Peterson's Elks theatre at Rapid City and Sherm Fitch, RKO manager at Sioux Falls.

Kansas prides herself on being the Jayhawk state. Jevver see a jayhawk? Well a jayhawk is a bird that is a cross between a pelican and a buzzard. It has a head and bill like a dodo bird and it looks like it had swallowed a bale of hay. It lays its eggs in the dust bowl and the young birds feed on sunflowers and sunshine, but she's a great state at that. Wyoming don't have a whole lot to blow about except the Yellowstone Park, Hell's Half Acre, Squaw Teate Buttes and Mr. and Mrs. Jung and their Glenrock theatre, but then that's aplenty. Oh yes, she has some shelterbelts, too.

COLONEL J. C. JENKINS

The HERALD's Vagabond Colyumnist

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 98, Vol. 20.—President speaks on third anniversary of Federal old-age plan ....Annapolis midshipmen return from training cruise ....West Point cadets fire big guns....Convention of twins held in Maine....New dance introduced in New York cabaret....Franciscan Friars ceremony.... Fashions in hats....Lew Lehr....Indians race in war canoes....New York Pro Giants start football practice.

MOVIETONE NEWS—No. 99, Vol. 20.—President makes dramatic speech on Canadian soil....France unveils monument to Napoleon....Cobb tunes up racer on Utah flats....Girls hold calisthenics drill on beach....Air show held in Maine....Girls play for softball championship....Australian Davis Cup team beats Germans....Gar Wood, Jr., wins regatta.... Lew Lehr.

NEWS OF THE DAY—No. 296, Vol. 9.—Latest films of the war in China....Youths don robes of Franciscan Friars....Navy diver sets world record....President hails social security birthday....West Pointers fire newest guns....New dance craze introduced in New York....British auto speed king out for 350 m.p.h.....Diving champions reveal midsummer form.

NEWS OF THE DAY—No. 297, Vol. 9.—President says U. S. would fight to protect Canada....Forest fire sweeps vast timber canyon....Science battles menace to Maine woods....French hold Alpine maneuvers....Gar Wood, Jr., captures gold trophy ....England's latest bid for world land speed record ....U. S. vanquishes Germany in track meet.

PARAMOUNT NEWS—No. 5.—Eyston tunes racer to break speed record....New Deal primary battles grow hot....World's Fair preview....Chemical food for gardens proves successful in test....Convention of twins held at Lakewood, Me.....World peace aim of youth congress....Professional footballers drill for charity game....Two year old acrobatic sensation performs.

PARAMOUNT NEWS—No. 6.—French army tests Alps defense plan....Hughes hops from west to east coast in record time....British zoo acquires baby gorilla from Belgian Congo....Balbo visits Goering ....New York Subway crash kills two....President speaks in Canada....Sports in Chicago, St. Louis and Utah.

RKO PATHE NEWS—No. 9, Vol. 10.—Auto industry speeds production....Mrs. Roosevelt greets youth congress....European aquatic championships held.... Discovers powder that produces sub-zero or boiling temperatures....Columnist Pegler wars on streamlined statues....Wonder clock tells times and tides of the world....Navy divers plumb record depths.... Corrigan takes off on U. S. tour....Eire wins international horse show.

RKO PATHE NEWS—No. 10, Vol. 10.—President pledges aid to Canada....War Admiral wins Whitney fixture....Subway disaster in New York takes heavy toll....Speedboat smashes outboard record....Lord Runciman acts in Czech crisis....Budge victorious in Newport final....France holds sham battle in Alps ....Greek leaders at New Orleans.

UNIVERSAL NEWSREEL—No. 694, Vol. 10.—Navy diver sets new record....Eyston's car in trial run.... West Pointers fire big guns....U. S. Embassy leaves China war zone....President lauds security act.... Franciscan rites held....Heavyweight fighters have "battle royal"....Novel water thriller tried....Ocean City, N. J., has baby parade....Obstacle race for cross-country runners held in France.

UNIVERSAL NEWSREEL—No. 695, Vol. 10.—Scores hurt and two die in New York subway crash.... U. S. aid pledged to Canada....Cobb's car does 300 m.p.h.....Hughes sets new air record....Marines wage mimic war....Corrigan feted in Chicago....New hair style shown. Budge beats Wood in finals.... Blind golfers in tournament.

Complete Historical Film

A four reel historical film around the life of George Washington has been completed by Courier Productions for the Virginia Conservation Commission. The film will be shown in Virginia schools and at the World's Fair next year. The company is operated by Fred Waller, formerly Paramount short subject producer; Harold McCracken, who was with Van Beuren, and G. E. Hendee. The studio is now working on several commercial short subjects.

Industrial Series Complete

West Coast Sound Service Studios, Inc., New York, has completed production of five sound pictures dealing with Eveready Prestone anti-freeze. The pictures are designed for showing to the personnel of automobile service stations.

Aluminum Picture Finished

"Aluminum-Mine to Metal," an educational picture produced by the Jam Handy organization for the Aluminum Corporation of America, has just been released. Previews of the production are being held in the Aluminum company's organization.

RKO Radio has taken an option on the services of William Seiter to direct a feature picture within a year. Mr. Seiter is director of RKO's "Room Service" which is now in production.

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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

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BARGAIN. ONE TWO-UNIT ELECTRIC TICKET machine in excellent condition. MARVIN WENGER, Union City, Ind.

PRICES SHATTERED—BATTERED—TATTERED! 10¼" reflector conversion kits, for Peerless or Strong, all parts, only $14.95; handsome, sturdy metal exit signs, 39c; optical porthole glass, sq. in., 6c; used soundheads, $15 up; used amplifiers, $19.50 up; exciter lamps, fresh stock, 29c each; projection lenses, Series I, $5.95. Loads of swell buys always on hand. S. O. S., 636 Eleventh Avenue, New York.

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COMPLETE WEBER SYNCRO-FILM SOUND SYStem for Powers projectors. Installation blueprints included. Everything necessary except wiring. Excellent condition. LEAVITT THEATRE, Ogunquit, Me.

FOR SALE—COMPLETE SOUND EQUIPMENT; heads, two Clough-Brengle amplifiers, Jensen speaker. Price $150. EL PASO THEATRE, El Paso, Ill.

BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

HELP WANTED

LARGE CIRCUIT IN METROPOLITAN AREA has several openings for managers who can produce. Give full information as to experience, references and salary expected in first letter. BOX 1040, MOTION PICTURE HERALD.

THEATRE MANAGERS. IMPORTANT CIRCUIT has opportunity for several experienced, energetic showmen, thoroughly familiar with theatre operation, exploitation, and seat selling promotions. BOX 1043, MOTION PICTURE HERALD.

THEATRES

DIXIE, LAND OF GOLDEN OPPORTUNITY. Build a southern circuit now in the great industrial south and let us promote practical theatres for you. FRANK DOWLER COMPANY, Chattanooga, Tenn.

WANTED TO BUY OR LEASE ONE OR MORE good theatres. Prefer towns without competition in south or southwest, but will consider any good house. P. O. Box 100, Erwin, Tenn.

FOR SALE—350 SEAT THEATRE. CENTRAL Illinois. Population 1,100. New equipment. Newly remodeled. 50% cash. Owner has other interests. BOX 1034, MOTION PICTURE HERALD.

FOR SALE, NOT LEASE, 1,250 SEAT HOUSE IN midwestern city of 10,000, with new Simplex projection, RCA sound. Write BOX 1044, MOTION PICTURE HERALD.

WANT THEATRE ANY SIZE, CALIFORNIA. RICHARD L. BARE, Carmel, Calif.

THEATRES WANTED IN TOWNS 5,000 POPULAtion and under; Tennessee, Alabama, Georgia, Carolina or Florida. For cash from northern clients. Send complete data including photo to FRANK DOWLER COMPANY, Chattanooga, Tenn.

BOOKS

EXTRA SPECIAL! RCA HANDBOOK — TELLS all about RCA equipment — and Sloane's "Motion Picture Projection"—both for $1.29. Rush your order. S. O. S., 636 Eleventh Avenue, New York.

THE 1938-39 EDITION OF THE INDUSTRY'S INternational reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now available. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and your copy will be promptly mailed, postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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WILL BUY FOR CASH ALL TYPES OF PROjector heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

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TWO SIMPLEX PROJECTORS AND PAIR LOW intensity lamps, any condition for cash. BOX 1039, MOTION PICTURE HERALD, 624 S. Michigan Ave., Chicago, Ill.

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WANTED AGENTS IN EVERY IMPORTANT film key center to sell useful textbook to theatres. Those now representing premium or supply houses preferred. State full details first letter. BOX 919A, MOTION PICTURE HERALD.

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ART MAN, PROJECTIONIST DESIRES CHANGE. Experienced letterer, display painter. Eight years' experience all types projectors and sound equipment. Best references. BOX 1042, MOTION PICTURE HERALD.

PROJECTIONIST—FIVE YEARS' EXPERIENCE, references. DON SEEMAN, Box 84, Atlantic, Iowa.

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SMASH! Roaring across the screen, thundering into your heart . . . the greatest picture climax ever filmed . . . the crash of George Raft's ship against the mighty iceberg in Paramount's "SPAWN OF THE NORTH."

SMASH! An avalanche of praise . . . from all over the country as critics pour their hearts out on paper to tell the world Paramount's "SPAWN O[illegible] NORTH" is "A Showman's Dream Come True," "Greatest Action Picture,"

SMASH! A torrent of money flooding the coffers of the Paramount Theatre, Seattle, as crowds break records, to laugh, to cry, to cheer and cheer again the picture they call their greatest experience in the theatre, Paramount's

"SPAWN OF THE NORTH"

See Pages 47 to 50

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